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James Ward, R.A.



THE STRAY'D CHILD

By James Ward. From an Engraving by S. Pym, in the Collection of the Honble. John Ward, M. P. O.

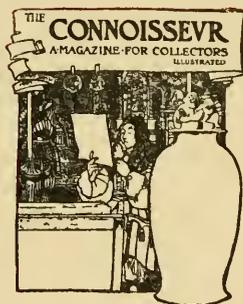
JAMES WARD, R.A.

His Life and Works

With a Catalogue of his Engravings and Pictures,

By

C. Reginald Grundy



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To the Honourable John Ward, M.P.,

Whose kindness in allowing his unique collection of Pictures, Studies, and Engravings by, and after James Ward, R.A., to be drawn upon for Illustrations, has provided this Volume with its most attractive features, this work is gratefully dedicated by the Author.

PREFACE .

THE literature relating to James Ward is scanty—one or two magazine articles, some short notices in biographical dictionaries, a well written monograph by Sir Walter Gilbey in his work on animal painters, an anonymous biography relating to the artist's early career, published in 1807—to which I shall refer later—and Mrs. Julia Frankau's sumptuously mounted volume, published in 1904, complete the tale. Of these, the last named work, though the most ambitious, and most elaborate, is unfortunately not the most accurate; and much as I admire the fluent picturesqueness of Mrs. Frankau's narrative, I find myself in constant disagreement with the facts and conclusions set forth by that lady. I must confess, that my alterations are chiefly on the prosaic side; thus, I have been obliged to prolong the somewhat reprobate existence of James Ward, Senior, for twenty years after the time Mrs. Frankau had killed him off—a chastened and penitent sinner frightened into sobriety and death by the apparition of his deceased brother. In like manner I have had to alleviate the hardships of Mrs. James Ward, Senior, by endowing her with only five children, instead of eight, to transform the "regal pomp and circumstance" of Ward's tours in Wales, for the Boydells, into commonplace and economical journeyings in a second-hand gig; and by postponing, for nearly ten years, Ward's attempt to enter the Royal Academy as a student, to make his conduct, then, appear perfectly reasonable, instead of an exhibition of youthful petulance and conceit.

A hundred other instances might be mentioned, but as lack of space forbids, I will content myself with giving, as a sample of Mrs. Frankau's methods, a single quotation from her book. It is taken from page 57, and forms part of a long tirade against James Ward for his treatment of his children, more especially of his son George. "George was persuaded, urged, forced eventually, to abandon art, to give up everything that had filled his life, and provided him with the means of subsistence, and . . . take to the manufacture of blacking!!" The only date Mrs. Frankau mentions in connection with this event is 1857. To the reader who has had his emotions excited by visions of a youthful stripling bullied into obedience by a stalwart middle aged father, it may come as a relief to know that in 1857, James Ward was a decrepit and tottering veteran of 88, while George, who had reached the mature age of 58, might be reasonably supposed to have outgrown parental control. It is improbable that at that

time he could have been "forced" into the blacking factory, as it had ceased to exist for nearly twenty years. As a matter of fact George was never connected with it. It was an enterprise in which his brother Claude James persuaded their father to risk his savings and where he lost them for him.

For the materials of my monograph, I am chiefly indebted to the generosity of Mrs. E. M. Ward, the painter's granddaughter, who placed at my disposal a voluminous mass of his letters and papers, and supplemented them with her own interesting personal recollections; while Miss Edith Jackson, a great-granddaughter of the artist, kindly lent me some of his diaries. I have drawn from the 1807 biography, already mentioned, some important details of Ward's early career, and have done this the more confidently, as from the characteristic phrases and turns of expression, contained in this work, and other internal evidence, I am convinced that it was produced under the direct inspiration of James Ward himself, if not actually written by him.

I owe a debt of gratitude to those owners of pictures and engravings who have allowed me to reproduce the many interesting examples of the artist's work; and, in collating the list of engravings, must thankfully acknowledge the kind assistance of Mr. Fritz Reiss, and Mr. A. R. Johnson, who have made me free of their fine collections, and of Mr. Basil Dighton, Mr. Frank T. Sabin, and Mr. Ernest Leggatt, who have given me much valuable information, and last but not least of those officials of the British Museum whose patience and kindness in supplying my somewhat onerous requirements have been inexhaustible.

THE LIFE OF JAMES WARD, R.A.

CHAPTER I.

THE present year is the sixtieth anniversary of the death of James Ward, animal, landscape, and portrait painter, engraver, lithographer, and modeller. His disappearance left no gap in English art, for he was then a veteran of ninety; and, for a score of years or more, had produced little work that added to his reputation. He was in truth a survivor of the past, a straggler from the age of Reynolds and Gainsborough, and the newer art movement which was heralded by the advent of Millais, Leighton, and Watts, had in it no place for him.

He was born in 1769, the year of the foundation of the Royal Academy, just at the time that English art was casting off leading strings, and establishing itself on a firm footing. Hogarth was but five years dead. Hudson and Ramsey were still fashionable portrait painters, Reynolds and Gainsborough had barely reached their prime, Romney was courting fame as an historical painter preparatory to his journey to Italy, and Stubbs was gaining larger sums by his canvasses and enamels of horses, than most of his brother artists could earn by painting portraits of men and women.

Of Ward's future contemporaries, Beechey, lately apprenticed to an attorney, was cultivating art as a relaxation from the law, Hoppner had not left the nursery, Morland was still unbreeched, and Lawrence was a baby in long clothes. Six years were to elapse before the birth of Turner, seven before that of Constable, and sixteen before that of Wilkie. Ward was destined to survive them all, to live far into the Victorian era, to find his later work surpassed in popular estimation by the more taking productions of Landseer and Sidney Cooper, his engravings only remembered as curiosities, and the art of England diverted into new paths by the influence of the Pre-Raphaelite movement, and the impassioned writings of Ruskin.

From the pages of Ward's own memoirs, and the lips of one or two who still remember him, his portrait can be drawn with tolerable accuracy. Nature had intended him to be a big man, but early privation, and premature hard work stunted his growth. He was broad and thick set, his head and shoulders would have suited a six-foot figure, and his limbs were of proportionate girth. He was big and vehement in his ways. When he sang the volume of his voice made the welkin ring and the glasses on the table quiver. He laughed boisterously, nor minded if it was at his own expense. His grand-daughter, Mrs. E. M. Ward, tells me that, when a little girl, dearly as she loved him, she dreaded his embraces, for he kissed with such gusto and opened his mouth so wide, it seemed as if he was going to engulf her. He spoke loudly, and with authority, and in whatever company he found himself, he dominated it with his presence. This was the more noteworthy because he was unlearned, having had but scant schooling, and

his knowledge of reading and writing and power to express himself in fluent though loquacious English, were due to his own unaided efforts. After his boyhood he cared little for reading, except as a means of equipping his mental armory, especially as regards religion. Thus he knew the Bible by heart, was as well versed in theological literature as a clergyman, and very rarely opened a novel. The only one that made any impression on him, and that very late in life, was "Uncle Tom's Cabin." Poetry he must have studied to some extent, for he dabbled largely in verse, and in his ragged numbers there can be frequently traced the influence of Blake, and more occasionally that of Scott. Withal he was brimful of emotion, a pathetic ballad making him cry like a child, and any piteous tale unloose his purse strings, while an insult or wrong set him bristling with indignation. In some of his letters he complains of his sufferings with the unrestrained vehemence of a hysterical girl, and his language is no less forcible when applied to the sufferings of others; but these were not the vapourings of a weak nature—a little stubble quickly set aflame and quickly put out—but rather the surface ebullitions of a fiery deep-rooted volcano, which the waters of adversity could not quench, and even old age could only slightly abate. No man was more fixed in his ideas, gave more free expression to them, or pursued them against powerful opposition, with such indomitable courage. Even in little matters such as dress he entirely disregarded convention. To the last he affected tights which showed off to advantage the well-shaped contour of his legs; and having designed a great coat which suited his fancy—a drab-coloured garment reaching to his heels—he ordered his tailors to make all his future ones in similar fashion. When he grew his beard, at a time when beards were scarcely tolerated in polite society, he wrote a long pamphlet setting forth the moral and physical advantages of remaining unshaven, and insisted on reading it aloud, to a full assembly of his bored and yawning brother Academicians.

Though temperate he was no teetotaler, taking wine at dinner, yet so rarely exceeding a fixed limit, that when, on one or two occasions, he drank four glasses, he chronicled the event in his diary. One of his bitterest complaints in the days of his old age and poverty, was that he was no longer in a position to give a glass of wine to a friend.

For rank he had a profound respect, often sacrificing his own feelings rather than show a lack of deference to his titled patrons. Thus on one occasion he concealed the fact of the death of his infant son from a party of noble guests whom he was entertaining; but his was no cringing servility; on matters of conscience or art he was adamant, as when executing some commissions at a certain country seat he borrowed a horse and rode six miles to attend a church service in defiance of the expressed wish of his host; while when George IV ventured to criticise the action of a trotting horse in one of his pictures, he browbeat the astonished monarch into owning himself mistaken. It is this trait of independence, which renders noteworthy the warm friendship tendered to him by so many noblemen, and shows that the man must have had many engaging and loveable qualities.

Like most artists who achieve early popularity, and attain a ripe old age, Ward suffered first from the indiscriminating praise of the public, and afterwards from its neglect. During the first period his colouring was said to surpass that of Titian and Rubens, and his powers acclaimed as being



LOUISA (PORTRAIT OF MRS. GEORGE MORLAND, NEE ANNE WARD)
Painted and Engraved by W. Ward

equal to perfecting vast and grandiose works that would have taxed the genius of a Tintoretto. His own aspirations, and his lack of trained critical acumen betrayed him into the same belief. His temperament was not wholly that of an artist, before everything he was a theologian. In his earliest boyhood, he pored over the pages of Bunyan's "Pilgrim's Progress," until the intense and fervid views of the Bedford tinker had become part of his nature. For a time his religion was a thing apart from his art. During the early part of his career he was either working as an engraver in translating the ideas of other men, or painting under the influence of Morland, confining himself to the same class of subject as that artist, and only differing from him in regarding it from a higher, more sedate, and more moral standpoint. When, however, he had freed himself from tutelage, and found his strength, he gave his mysticism free vent, and in the intervals of producing realistic cattle pieces, powerful landscapes, and occasional, but always interesting essays in portraiture, he strove to express the innermost thoughts of his soul in huge allegories. In these he failed utterly. His art was wholly of the earth. He could paint anything that he saw; but the embodiment of abstract ideas, or the representation of divine attributes were beyond his powers. These powers were nevertheless great—limited in fact only by the extent of his imagination. The vast indefinite horizon of nature, as Turner perceived it, was beyond his vision, he had not the intense feeling of Constable for atmosphere, he could not impress a landscape with the glamour, the airy lightness, and the mystery of Gainsborough, but what he saw he realized perfectly. And, as in life he encountered much sorrow, and had from boyhood to face the sterner realities of existence—care and poverty and never-ending toil—so he regarded nature with melancholy eyes, that discerned its rugged and majestic features, rather than its softer beauties. Thus of all trees, he was most fond of the oak, not luxuriated with foliage, but gnarled and sere, he emphasised all the broken features of a landscape—the rocks, the clefts, and the surging inequalities of the hills—and delighted in skies serrated with masses of heavy cloud. Nature to him, was hard and strong, and not even Turner has better expressed in his pictures the brooding sense of her dormant power. Power, indeed, was the key note of his work. He loved to paint mighty bulls, and fiery stallions, picturing their brutal strength, as no one has done, before or since; and this without the sacrifice of any of their other attributes. No other artist excels him in the rendering of the texture of their coats, or keeps more closely to life in giving the exact relative proportions of their limbs and bodies. With mankind he is not so successful, yet the incidental figures in his pictures are scarcely inferior to those of Morland, whom he far surpassed in the delineation of old age, or in works where more than an elementary definition of character is needed. Of his portraits, and he painted but few, one or two must take high rank. What more charming for instance than his picture of Miss Musgrave, with its rich lambent colouring, or the wonderful portrait of his mother, in whose care-worn face we can read of the trials and sorrows of eighty years, as in a printed book. If, in his allegories and religious pictures, he utterly failed, because he disdained to follow or imitate the others who had preceded him in the same path, the fault lay more in his upbringing, than in his own innate shortcomings. Sprung from the midst of squalor, his intellect

narrowed by the pressure of poverty, and dwarfed by daily association with people devoid of education or refinement, his aspirations chilled by contempt and solitude, he yet achieved much. What might he have done, had his genius been nurtured on a more kindly soil, and amidst more genial surroundings?

James Ward was son of the manager to a large wholesale fruiterer and cider merchant in Thames Street, London. The father, whose name was also James, was an easy going man, having a pretty turn for mechanics, but given to drink, a habit which constantly grew upon him. The mother, Rachael Ward, was a woman of energy and intelligence. Her son says of her "that there never lived a brighter example of noble fortitude, firm temper, long tried patience, and unwearied cheerful exertion in the charge of every conjugal and maternal affection." The relations of the family appear to have been highly respectable. Thomas, the elder brother of the father, was a devout member of a neighbouring chapel, another uncle named Gent, is said to have died while amassing a fortune by inventing colour printing; while a great uncle, whose name is not given, was one of the head clerks at the Bank of England, and an intimate friend of the Rev. John Newton.

The younger generation of the Ward family consisted of two boys and three girls. William, the eldest, was born about 1762, and had the benefit of the most affluent period of his father's fortunes. Educated at the Merchant Tailors School, then situated near the top of Dowgate Hill, he showed such talent for drawing, that when about thirteen his father paid the necessary premium to have him apprenticed to John Raphael Smith, the great mezzotinter. Of the girls we hear little. The eldest, who subsequently married Edward Williams, an engraver of little note, made James the butt of her ill-natured raillery. The boy, who was keenly susceptible to ridicule, turned from her to Anne the second daughter, some two years older than himself. His youngest sister, whom her grandniece Mrs. E. M. Ward believes to have been named Charlotte, was probably less precocious than the others, and though she was much in her brother's company, he mentions her but seldom.

James was born on the 23rd of October 1769. Almost from the first he shows the fully developed traits which were to characterise his manhood. He was bold, self reliant, tenacious of his rights, his opinions, and ambitions. Greedy of praise, he ever endeavoured to surpass his fellows for the sake of winning it. He was keenly sensitive to criticism. Extremely credulous, especially in matters relating to the marvellous and supernatural, he was, early in life, afraid of ghosts, but presently acquiring a lively faith in revealed religion, and in the direct interposition of a Divine Providence on his behalf, he may be said to have become bankrupt of fear.

Of his babyhood nothing is recorded, except that even before his long clothes had been discarded, he suffered severely from chilblains. The affliction may have been constitutional, but more probably was caused by neglect, for his mother can have had but scant leisure to devote to her little ones. She was the guiding spirit, and hardest worker in a large servantless household, where, besides performing the usual duties that pertain to a wife and mother, she attended to lodgers in her upper rooms and workmen in the cellars below, and also tried to atone for the short-

comings of her hard drinking husband in the business. In the meantime great events were happening in the outer world, and presently the career of little James became involved in the cataclysm which remoulded the destinies of three continents. At the time he was short-frocked the American colonists were still loyal subjects of the British crown, and he was sent to the Merchant Tailors School while the revolution was smouldering. Then came the outbreak of war, bringing with it bad trade, and cruel times for the poor. The Wards were affected, and little James, before he could properly read or write, was withdrawn from school and given the freedom of the streets. They were a dangerous playground for the little lad, who, in a richer and better ordered household, would have still been under the tutelage of a nurse. His home was in the midst of a foul and unhealthy neighbourhood. Dowgate Dunghill stood hard by, and its noisome odours mixed with the dank vapours distilled from the unembanked river foreshore. Thames Street, where he lived, was a medley of warehouses and manufactories, of low-class houses, shops and drinking dens, and was thronged with the bustling traffic, and motley humanity of the waterside. James played about the unfenced wharves with the other street urchins, and made friends with the carters and bargemen of the vicinity. He learnt riding at the peril of his neck and limbs, knew what it was to shoot a Thames bridge in a crazy boat with the lee gunwale buried under the water, and found out how to use his fists, by guarding the contents of his father's vegetable cart from the sneak thieves at Covent Garden Market. He taught himself reading; drawing and singing came naturally to him; and by watching, and perhaps occasionally assisting, carpenters and basket makers at their work, he picked up something more than the rudiments of their handicrafts. This completes the record of his early accomplishments, to which he did not add materially until he had turned thirteen. It is a pitiful one for a lad of genius, who was eager to learn and allowed no opportunity of acquiring knowledge to pass him by ungrasped. If ill-placed to secure an acquaintance with the erudition and politer niceties of society, James was in a position to learn all about the seamy side of life, and to catch more than a passing glimpse of death. He himself early encountered the dread enemy. He fell from a barge into the Thames, escaping drowning by a hair's breadth, only to encounter death at still closer quarters in his bed chamber, the illness that supervened after his wetting bringing him to the verge of dissolution. Once, when waking out of what well might have been his last sleep, he found his mother holding a looking glass to his mouth to discover if he yet breathed.

He saw malefactors taken through the streets on their way to execution; men at their work torn to pieces on the wheels then used for raising heavy weights on the bank of the Thames, and his next door neighbour "crushed to a mash" almost at his feet by the fall of a hogshead of tobacco from the upper story of a warehouse opposite. Later on he went through the inferno of the Gordon Riots, and witnessed the mob break into Newgate, and the released prisoners come out, the red glare from the burning buildings gleaming on their clanking chains.

These experiences early turned his thoughts to the idea of a hereafter. His mother, who was pious, encouraged him, but the strongest influence of all was that of his Uncle Thomas, from whose little library, when he had

taught himself to read, the boy appears to have drawn most of his books. They were all of a religious character, and included Bunyan's "Pilgrim's Progress," which James accepted as a narrative of actual fact, poring over it until the intense visionary views of the Bedford tinker became part of his being. Even earlier than this, he had been put to work in his father's cider cellar, bottling cider. Here, having a sweet voice, his grown up companions, among whom was his own father, taught him songs, some of which were of a questionable character. Ward, in his memoirs, speaks of them as being abominable, but when these were written his ideas of immorality had gone beyond the verge of prudery. Elsewhere he says that the repertoire he then acquired included forty-seven songs by Dibden, a proof both of the general harmlessness of their nature, and of the retentiveness of his memory. The men laughed at the incongruity of hearing Dibden's Bacchanalian and amorous sentiments trilled out in his shrill childish treble; but their laughter, even though at his own expense, must have acted as a wholesome corrective to the gloom which brooded over the rest of the household. The father was imperilling his situation by his continued drinking, while the pious uncle tried to win him back to temperance by vehement warnings of the hell fire that awaited the impenitent sinner.

Little James accepted these warnings with a more fervid belief than did his easy-going father, and fed his superstitious terrors by listening tremblingly to the ghost stories which circled at evening time round the family fireside. Through this latter cause, the little boy—he was then scarcely seven—suffered untold terrors. His father's chronic thirst required slaking during the small hours, with draughts of the coolest well water and it was James's nightly errand to fetch these. The well stood by an empty vault, and was approached through a narrow lane, dark and lonely, by the side of which was an old charnel house filled with the mouldering bones of dead and gone generations. The boy must have gone each night in fear of encountering some ghastly apparition to bar his progress, or fleshless arm stretched out to drag him to the depths. So deeply were the terrors of the place impressed upon his mind, that years afterwards he could not revisit it, even in daylight, without shuddering.

Then came an apparently real supernatural experience. The Uncle Thomas was seized with a mortal illness, and, during the night of his death, he sent repeatedly for his brother; but the latter either thinking that there was no need of haste, or perhaps not in a fit state to go, deferred his visit until the morning, to find, when he went, that Thomas was dead. The shock made a deep impression on the mind of the drunkard, he became possessed with the idea that he heard his brother's voice unceasingly calling upon him to repent, and for twelve months the visitation never left him day or night. He reformed for the time being, but his penitence came too late, for shortly afterwards he was dismissed from his situation a hopeless wreck.

Mrs. Ward faced the situation with dour resolution, and opened a little vegetable shop for the support of her broken-down husband, and five children. James, who, though barely nine, was the only wage earner in the family, went to a bottle warehouse on Four Cranes Wharf, where for a weekly pittance of four shillings, he washed the returned empties over a tub of hot water, working from six in the morning until six or eight at night.



RUSTIC CONVERSATION

By James Ward. From an Engraving by S. W. Reynolds, in the collection of the Honble. John Ward, M.V.O.

The youngster accepted his lot with resolute cheerfulness. He found leisure in his meal times to turn his chilblained hands to carpentering and basket making, enjoyed surreptitious peeps at an old copy of *Don Quixote* he found in the Counting-house, and revelled in debauches of salt junk and hard tack, which were sometime provided him on outward bound ships to which he took boat loads of bottles. One other amusement he had, which was to lead him to better things, was drawing. He was in the habit of sketching the objects which passed his window—the people, and above all the horses and carts. These transcripts from life are described by an early biographer as being “full at once of the vigour, the vivacity, and diffidence of talent.” It appears probable that they possessed merit; and that his brother William showed them to his master, J. R. Smith, for when William’s term was nearly expired, the engraver, having a vacancy for a pupil, offered to take James, without exacting a premium. It was arranged that as an equivalent, the lad should serve two extra years before being bound for the usual seven, and accordingly he was transferred from the dingy bottle warehouse to the establishment of the great mezzotinter.

CHAPTER II.

TO OUR modern ideas the most noted of the eighteenth century mezzotinters are prodigies of talent and industry. The enormous output of their work is not less amazing than its superlative excellence. While present day engravers are content to produce two or three important plates in a year, these older men issued them by the dozen. Nor do these works betray signs of undue haste; if every one is not a masterpiece, the worst of them is distinguished by high technical excellence, and possesses qualities of tone and handling, which few modern artists can do more than emulate. This is due partly to the superior attributes of the copper plates, made from the disused rollers of cotton mills, and the hand-woven paper used in the eighteenth century, and more, perhaps, to the system under which the engraver worked. He was not then fully recognised as an artist, but regarded as merely a superior craftsman, a master artificer having journeymen and apprentices to do the less difficult portions of his work, and keeping a shop in which to sell his wares. The master engraver thus increased the powers of his production almost in the same ratio as the number of his assistants, the least proficient of whom was soon competent to rock a plate, while the more skilled, working under his supervision, were practically his doubles. The master had thus no necessity to tire eye and hand by labouring at the uninteresting and semi-mechanical preliminaries to a plate, but, with fresh and unjaded mind, could add the essential strokes that converted the engraving into a work of art.

Such an engraver was John Raphael Smith. At the time that James Ward came to him, he was at the height of his powers and reputation, and had lately moved to 83 Oxford Street, opposite the Pantheon, an address which appears in the publication line of many of his greatest works. He was a consummate artist in mezzotint, a fine stipple engraver, and painted portraits and subject pictures with respectable ability. Brought up as a draper, he had acquired a keen business acumen, which usually placed him

on the upper side in every bargain. Withal he was a *bon vivant*, addicted to convivial pleasures, and lax in his morals. Probably his example had lowered the tone of the household, so that to the young lad, whose studies of Bunyan had filled him with the ambition of becoming a second *Christian*, the moral atmosphere must have been as uncongenial as was that of Vanity Fair to Bunyan's hero.

James was apprenticed in the latter part of 1781 or the beginning of 1782. In a letter to Sir Charles Eastlake, written in his 89th year, he says "I was under 12 years old when I came into it with J. R. Smith," but the inspired biography of 1807, which is probably the more correct, puts it at nearly thirteen. He describes himself as being a "tiny little boy—timid and diffident"; small he undoubtedly would be, as even when full grown, he was considerably under the average height, but the remainder of the description may be questioned. His timidity, such as it was, would be entirely owing to his poverty, his lack of education, and the strangeness of his surroundings; for constitutionally, his self-confidence amounted almost to rashness. Smith early tried it by sending him alone to Norwich to fetch back a valuable hunter by road, a commission which he successfully performed. But the lad did not get on well with Smith, who kept him back, told him that he would never succeed in art, put him to work sweeping out the shop, running errands and other menial occupations, and withheld from him any drawing materials. James, ever remarkable for self-resource, helped himself to the trial proofs from Smith's plates, and practised drawing on their backs. Probably the impressions thus sacrificed to James' industry, would nowadays have brought a considerable fortune under the hammer. A copy in crayon, made by James at this time, of *Rapture*, one of the series of Le Brun's *Passions*, and now in the collection of the Honourable John Ward, is on the back of the centre portion of an early proof of Smith's fine plate of the *Honble. Mrs. Stanhope* after Reynolds, a copy of which has realised over £500. This would seem to be the most expensive substitute for a penny sheet of drawing paper on record. There are several other similar drawings in existence. The rotten state of the paper on which they were executed prevents them reaching high technical excellence, but they are marked by that boldness of execution which always distinguished Ward's work, until old age had robbed him of his vigour.

The records of Ward's life with Smith are meagre, he learned to rock a plate, to draw a copy from the flat, and to imitate copper-plate lettering. Of the visitors to Smith's establishment he probably saw little, for it cannot be supposed that the shabby little shop-boy would be suffered to penetrate into the drawing room, where, according to William Collins, they were entertained with a view of the pictures that the engraver had in his house for reproduction. Of Reynolds indeed, we catch a glimpse at second hand, Ward writing to his son July 8th, 1848, apropos of some drastic changes which had been made in one of the latter's plates, says: "It makes me so much afraid of little alterations, one little thing begets another, until the change is of a new picture. I remember when a boy, how often this was the case with Sir Joshua Reynolds, to the annoyance of J. R. Smith and my brother." This fragment is interesting as showing how extensively Smith's fine plates after Sir Joshua were supervised by the artist.

With Fuseli Ward came into actual contact, though probably the "little great" painter bestowed scant attention on the shop boy, called in, perhaps to turn over some prints for his inspection. Smith had done well out of Fuseli, making £500 from his plate of the *Night Mare*, for the original picture of which the artist only received £20. This probably rankled less in the artist's bosom, than the engraver's presumption in toning down the eccentricities of his pictures when reproducing them. He revenged himself by his savage denunciations of Smith's draughtsmanship, using similies too coarsely expressive to be nowadays printable. During one of these verbal encounters, Fuseli, to illustrate his point, drew with a few vigorous strokes, a gigantic female arm and hand. James stood by in wondering admiration, and after the painter was gone, repeated the drawing from memory in white chalk on the front of an old print chest. He was so successful in his rendering, that when he showed it to his brother, the latter could scarcely believe that the lad had done it, and told him to keep it secret. William, now nearly out of his time, may have wished to conceal the lad's talent, in order to secure his services, when he set up for himself. An untoward incident precipitated the matter. Smith had a pet terrier which followed James on all his errands. During one of these excursions the dog was lost. To quote the somewhat vague account given in the 1807 biography: "The conduct of the master on this occasion could by no means be tolerated by our young student, who although ever humble, meek, and respectful to the kind-hearted, has, from his earliest days, been firm and towering to the haughty and tyrannical. Under the sanction therefore of his brother, and all those who witnessed the transaction, a separation was deemed advisable." As Ward elsewhere alludes to Smith as a "brutal tyrant," one is tempted to suspect that the "transaction" mentioned, included amongst other items, a good thrashing for the lad; a lesser matter would hardly have been deemed sufficient justification for the termination of his apprenticeship.

Smith, who had previously disparaged James' talents, now showed himself keenly aware of them, and made a hard bargain with William before he would surrender his indentures. It was agreed that William, when out of his time, should work for his master three days a week at ten shillings a day, during the succeeding three years, and not accept employment from any one else during that period. As William Ward had now become, after Smith, the best engraver of the day, his remuneration was worse than moderate.

James was between thirteen and fourteen when he left Smith's establishment, he had been there for hardly more than a year and had learnt little beyond how to rock a plate. William being still an apprentice himself could not take one of his own, and a short interval elapsed before the boy could be legally bound to him. During this period, and for some time afterwards, James worked in William Ward's lodgings at 10 Well St., off Oxford St., where his occupations had best be related in his own words: "I was there left quite alone, and kept constantly laying mezzotint grounds, dreadful drudgery to a mind then all imagination, my only relief was breeding rabbits and canary birds; and a garden of flowers in my workroom garret window. It happened that the house was kept by a large family of sisters in a very genteel family reduced, who got their living by dressmaking, among them

being Mrs. Say (subsequently wife of William Say the engraver), then a young woman. Their evening amusements were riddles, puzzles, forfeits, &c., and I as a great favourite, was ever with them. Once on expatiating upon the human form, I fetched down an antique cast of a figure of a man, and pointed out all its beauties, quite unconscious of the sly giggle that passed between a large circle of young ladies on such an open display. At this time I was attending an evening school in Castle Street, to learn to write. I have ever regretted that there was no kind friend to come forward in the midst of my earlier drudgery, to have got me into some public charity school. For want of this, a very extraordinary timidity haunted me to such a degree, as to prevent my ever writing before others, lest the spelling should be wrong, and that, from a peculiarity of sentiment, appeared as a crime. Not so with others, Nollekins for example and the president (Benjamin) West, the latter in sending an apology to a public society for not dining with them, concluded by wishing them all manner of "phylicity."

James had left Smith in 1783, and was regularly apprenticed to his brother in the same year, giving his first year's service in lieu of premium, and being then bound for the remaining seven. William appears to have retained the lodgings in Well Street until after May 1785, for he sent in an exhibit to the Royal Academy of that year, from this address. James did not go with his brother to Smith's, but was left "alone for days and months without any regular employment that could benefit him in the arts." He, later on, bitterly regretted that he was not at that time sent to the Royal Academy Schools, but William never encouraged him to study, saying "that an engraver required little knowledge of drawing, but the head and the hands, the painter doing all the rest for him." James employed his leisure in making cages for his birds, and cabinets for his flowers, and being naturally of a mechanical turn found much enjoyment in these pursuits. Whatever he wanted of this kind he either invented for himself, or if he adapted the idea from a similar article, he never rested until he made some improvement upon it either in construction or ornament. Without doubt this lonely sojourn in his brother's lodgings was bad for the lad, and did much to hamper his future career. Already unduly self-confident, his easy triumphs over these mechanical difficulties fostered his egotism, and led him in after years to apply the same methods to his art, so that he failed to avail himself sufficiently of the teaching of others, and relied too exclusively on his own judgment.

CHAPTER III.

J. R. SMITH, having taken a country house called Fortune Gates at Kensal Green, then a small village quite remote from London, persuaded William Ward to rent a little place near by. The move probably took place in 1785, and was undoubtedly beneficial to James. It transferred him from the inactive cloistered solitude of the Well Street garret, to a busy, bustling life, where every moment of his day was brimful of occupation. The new residence, "a very pretty house—at a pleasant hamlet, on the Harrow Road," as it is described by William Collins, was embowered in a large garden, containing a miniature lake on which James rowed about in a boat



INDUSTRIOUS COTTAGERS
By James Ward. From an Engraving by W. Ward, in the collection of the Honble. John Ward, M.V.O.

of his own making. Stabling was attached in which William kept three horses, and there was other live stock, including at least "sixty head of poultry," to be presently carried off at one fell swoop by some marauding gipsies. James revelled in his new surroundings, and relates, with gusto, that he was "head groom, head gardener, poultry keeper and everything else." The vegetable shop having come upon evil days, William generously afforded a harbour of refuge to his father, mother, and two unmarried sisters. Of his parents, at this time, James says little. The mother was probably too busied with the house work to enter into the life of her sons; while the disreputable old father, sobered somewhat by his recent experiences, became a chimney corner ornament; his favourite occupation being to sit in an easy chair, with a tankard of liquor by his side, smoking a long pipe.

The eldest of the three daughters—whose portrait is perpetuated in William Ward's attractive stipple plate of *The Musing Charming*—had already left the family circle, having married Edward Williams, an engraver of little note, though the progenitor of a distinguished family of artists. The marriage, like the subsequent ones of her two sisters, ended disastrously. She had formerly made James the constant butt of her ridicule, so he had no cause to regret her absence.

Anne, the second sister, was James's favourite. Her soft, yielding, and loveable character was the exact antithesis of his own—a down cushion on which a man might find solace from the hard corners of life. Her beauty has been immortalized in a hundred or more pictures by her future husband, George Morland, and her brothers, the one entitled *Louisa*, by William Ward, a reproduction of which appears in this volume, according to the family tradition, being the most life-like. At this time she was eighteen, in the first blush of womanhood, and in all probability as ignorant of the attractive qualities of the opposite sex as Miranda, the society she saw in her mother's vegetable shop including few possible men. The Ferdinand, who was to appear in the house in Kensal Green, was the erratic and impressionable George Morland, who it must be confessed possessed more resemblance to Tony Lumpkin than to Shakespeare's graceful hero. Since leaving his father's tutelage, two years back, he had sown a flourishing crop of wild oats, and had been the principal actor, if not the hero in several discreditable love affairs. Now, though the kisses of his last amarata were hardly cold upon his lips, his roving fancy was attracted to sweet Anne Ward, who returned his light affection with that ardent devotion that only a good woman can bestow on a worthless object. William Ward abetted the courtship. He was dazzled by Morland's genius, and regarded his faults as mere youthful exuberances, which would soon pass away. Probably, too, he was influenced by ulterior motives, for Morland's pictures were providing his graver with many profitable themes. The young artist was received into the household as paying guest, and presently introduced his sister Maria, to whom William became attached. It would be easy to throw a glamour over the sojourn at Kensal Green, and make of the episode a delightful country idyl, picturing George Morland in the intervals of his work—and he worked hard—wooing his blushing mistress, or teaching her clever young brother how to paint. But, as William Collins discovered fourteen years later, the artist was chary in giving instruction to any one whom it was likely to benefit; and James during the whole term of their

intimacy never received a single lesson from him. One surmises that life at the Ward's house, and the adjacent establishment at Fortune Gates, was rough and boisterous, alternating between spells of hard work, hard drinking, rustic sport, and dangerous horseplay. James was handy man to the two places, and was borrowed continually by Smith,—for a day's work on the plate of the *Duke of Orleans* after Reynolds; to attend him on a rook shooting expedition; or to escort his drunken guests back to town at night. One of these latter, Kenny Meadows, riding home, holding on mainly by his spurs, leaped Paddington Turnpike, and James in following, only saved his neck by his horse coming a cropper on a heap of road sweepings. But Smith, while willing enough to employ him for sport or pleasure, had also an eye to his professional talents and presently secured his services to himself as well as those of his brother. The boy's religious principles seemed to have annoyed the others, they plied him with Voltaire and Tom Paine; but he overcame the doubts raised by these works by studying Young's "Night's Thoughts" and "Payley's Christian Evidences," and thus added to the edifice of narrow religious convictions in which he was gradually imprisoning his imagination. Religion, however, did not at present inspire James with any aversion to Morland's society; the two had kindred tastes, among which was a fondness for firearms. They rarely seem to have left the house without pistols, and incidents in connection with their use are of frequent occurrence. A loaded weapon, which Morland was cleaning once, exploded, the bullet lodging within an ace of James's head. The two disguised as highwaymen stopped and robbed James Ward, senior, as he jogged along from market in a chaise cart, and riding home in advance of the old man, were there in time to hear him recount, with bombastic exaggerations that would not have disgraced Falstaff, his desperate struggle with a gang of masked ruffians of prodigious numbers. A little later they practised shooting at the door of an outhouse inside which the old man was sleeping. Morland, much to James's perturbation, even insisted on carrying a pair of loaded pistols in his trousers pockets to his wedding, which ceremony took place at Hammersmith Church, July, 1786. Maria Morland became Mrs. William Ward a month later. The joint establishment was continued for a little time, but the two ladies, finding that their husbands had frequent occasion to go into town, and being fearful of the dangers they might incur at night returning along the lonely Harrow Road, insisted on moving to High Street, Marylebone. James went with his master; but what became of the rest of the family is not recorded. As a few years later we find the father and mother established at Hendon, it is probable that at this time they parted company from William. In a short time disensions broke out between Anne and Maria, and the quarrel was taken up by their husbands, who grew into such a towering passion with one another that they determined to settle the dispute in a neighbouring sand pit with horse pistols loaded with slugs. Fortunately a reconciliation was patched up; but the two families separated. James probably got on the better for Morland's absence. The painter did not help him in his art, and his jokes and rough horseplay must have acted as a disturbing influence. At eighteen James had become a thoroughly competent mezzotinter. This would be in 1787, at which time William Ward was installed in Warren Place, Kentish Town, his younger brother's proficiency being marked by his own rapidly

extending output, from one plate in 1784, six plates in each of the years 1785 and 1786, it leaps up to 13 in 1787, a number which was equalled in the following year.

Probably by this time William had some junior apprentices to do the "dreadful drudgery" of laying mezzotint grounds, and the other semi-mechanical tasks, which left James free to devote himself to the more interesting and responsible portions of the work. The consciousness of his own talents, and the knowledge that they were being appreciated by other people, inspired the young man with, what was for the time being, an unqualified enthusiasm for mezzotinting. No task was beyond his powers. He laboured early and late, and so won his brother's confidence, that he was practically allowed to execute whole plates by himself, which according to the custom of the time, were published as the work of his master. More especially was this the case in regard to subjects containing landscape, in the rendering of which, according to the 1807 biography, "he always evinced a peculiar taste, and without which perhaps we should never have seen that character of Nature attempted in Mezzotint." Three engravings, all of them being after Morland, are mentioned definitely in the same book as being the work of James, viz.: *Children at Play* (probably "The Kite Entangled"), published in 1789, and *Cottagers and Travellers*, published in 1791. This statement is hardly likely to be inaccurate as it was made at a time when William Ward, who was always jealous of his reputation, was alive to dispute it, and there is certainly nothing in the technique of the works themselves to contradict the attribution, for it does not more nearly resemble that of William Ward than does the technique of *Rustic Felicity*, *The Rocking Horse*, the *Sunset*, *Leicestershire*, and other of James Ward's early plates.

In following Ward's progress in engraving I have overshot the time when he made his first essays in painting. He was inspired to make them by Morland's work, but received neither his countenance nor his assistance. The two families had probably remained apart after the quarrel, and Anne, wrapped up in her affection for her husband, needed no other society. For a time he was a model Benedict, then his wife had a long illness, lost something of her good looks, and perhaps of her cheerfulness, and George began to seek for society and amusement elsewhere. The Morlands' move, in 1787, to one of the largest and most handsome of the new houses in Warren Place, a few doors away from her brother's humbler residence, may have been inspired by her desire to be near her family again. Morland was at this time earning a thousand a year, and spending considerably more, but James found him still the good natured, pleasant and somewhat rowdy companion of yore, and the two renewed their intimacy. They boxed, sparred and rode together, probably often turning their horses in the direction of Watford, for James, in a letter dated 1823, recalls that it was in "this part of the country where poor Morland and the (prize) fighters used to ride about so much." Sometimes also they mildly lampooned their acquaintances in doggerel rhyme, which, judging by Ward's later effusions, cannot have been of a high order. George desired to know something of engraving, and James initiated him into some of the mysteries of the art, while he himself was never tired of watching his brother-in-law painting. For a long time the friendship continued with unabated warmth. Then it

gradually cooled, for James developed an unexpected trait; he began to paint, and what was more disconcerting, to paint well. Henceforth Morland regarded him as a possible rival and his visits to the studio were no longer encouraged.

The knowledge that he could paint came to James by accident. A picture by Copley which he and his brother were engraving got damaged. James borrowed some colours to repair it, found the brush a more fluent and facile method of expression than the graver, and after making good the defect, continued his experiments on an old canvas. He had probably already practised in water colour, in which his brother William attained some proficiency, but in spite of this, the picture, which is now in the possession of the Hon. John Ward, is a marvellous piece of work for a first effort. It is boldly, almost arrogantly painted, with a freedom and breadth that speaks of an assured self-confidence. The result is a triumph for Ward's memory, which indeed was so phenomenal that towards the close of his life he was able, without any extraneous assistance, to paint an excellent likeness of a lady whom he had not seen for twenty years. He had closely watched Morland's methods in painting, and now was able to put his observations so perfectly into practice that the picture might well be mistaken for a Morland—not, indeed, one of that painter's best works, but something that he had carelessly composed and dashed off on the spur of the moment, yet characterised by the charm of his colour and handling. Ward was fired by this triumph to fresh efforts. Instinctively he seems to have turned to animal subjects. He painted a sow and her litter in the courtyard of his next door neighbour, which was followed up by a picture of some sheep.

William appears to have encouraged his brother in every way possible. Probably he would not have been ill-pleased if the latter, who bade fair to become his most formidable rival in engraving, had had his attention wholly diverted to the sister art. He purchased some of James's pictures and hung others in his studio. One of these, the fourth effort of James, picturing a white horse sheltering in a storm, caught Morland's attention. He regarded it critically for some time, and then made some comments on the young artist's growing skill, but ever afterwards he ceased to welcome his brother-in-law to his painting room. The picture may, I believe, be identified with one now in the possession of the painter's grandson, Mr. Phipps Jackson. A little later James painted a copy of Morland's picture of *The Travellers* which he was then engraving. Morland, when he saw it, mistook it for the original and henceforth had as little to do with Ward as possible. In spite of the many assertions to the contrary, this is vouched for by James Ward himself as the only oil copy he ever made from Morland. It remained in the artist's possession for many years, but was ultimately stolen in 1819. Doubtless its present owner prides himself on possessing a genuine Morland.

James, in spite of the encouragement which William gave to his painting, seems still to have turned out his full quantum of engraving. To conserve the daylight necessary for working in colour he curtailed his sleep, and roused himself at dawn by means of an alarm. This in a short time proving ineffectual, he had a cord tied to his wrist and suspended from his window, by the aid of which a neighbouring watchman dragged him out of



OUTSIDE OF A COUNTRY ALEHOUSE

By James Ward. From an Engraving by W. Ward, in the Collection of the Honble. John Ward, M.P.O.

bed every morning. Again exhausted nature intervened, and in his sleep he used to automatically unfasten the rope, but James, still unbeaten, transferred it to his ankle, and this device appears to have proved effectual. At this time he so thoroughly tired himself out, that when he reached his room at night he often had not the energy to undress, but used to fall asleep in his clothes.

CHAPTER IV.

JAMES terminated his apprenticeship to William Ward in 1791, and wished to bind himself to Morland for a couple of years. The latter, however, did not relish the prospect of taking his clever young brother-in-law as pupil. The men already with him were too stupid ever to become his rivals; of the two most competent, Hands and Brown, he contemptuously said that he could put his pencil in his button hole and paint better than either of those daubers. But James was a horse of a different colour. Morland did not definitely refuse him, but when asked by mutual friends, why he did not have him, candidly acknowledged that "Jammie" would get too forward for him.

In the meantime Ward had left London and gone to live with his parents at Hendon, a hopeless love affair probably hastening his departure. The details of it that have been handed down are tantalizingly meagre. The lady was a friend of the family and James, though ardent in his affections, was diffident, the absence of a tangible income helping to make him tongue-tied.

The disconsolate lover did not suffer his unrequited passion to interfere with his art. He was in ill health through overwork, but nevertheless on his way down to Hendon he sat on the top of his cartload of belongings, sketching the driver, and every interesting object or person he came across. At Hendon he continued the practice, until the house was besieged, and his walks haunted by all the picturesque blackguards in the neighbourhood, who waylaid him in the hopes of earning a few pence by posing as models. Nor did he neglect more serious work. He painted the picture *Rustic Felicity*, which so impressed J. Simpson the famous publisher of St. Paul's Church Yard, that he bought it, commissioned him to paint the companion picture of *The Rocking Horse* and entrusted him with the task of mezzotinting plates from the two works. Simpson also bought some of Ward's sketches which he reproduced in book form in company with a number by Morland. William Ward also gave the young painter a helping hand, by buying his next pair of pictures *Compassionate Children* and *Haymakers at Rest* which the elder brother engraved and published himself.

Ward was now doing so well that a move back to town was deemed advisable. He went to live at 20 Winchester Row, Paddington, a pleasant residence with a large garden attached. The 1807 biography states that he took the house himself, but as I have discovered a letter, dated 1794, addressed to Mr. Ward c/o Dawes, Winchester Row, it is probable that he only sub-rented a portion of it. Here his sister Charlotte came to keep house for him. Encouraged by the ready demand which existed both for his plates and pictures, he bought furniture, kept a horse, and took a number of apprentices, of whom the name of one only, John Buck, has come down to us. On January 1, 1794, a further triumph awaited him, for he was then

appointed Painter and Engraver in Mezzotinto to the Prince of Wales. It seems curious that Ward, an artist of only two years standing, and without influence at Court, should have been awarded this coveted distinction. Probably his plate of Edmund Burke from the bust by Hickey may have had something to do with obtaining the favour for him, as Hickey was appointed sculptor to the Prince of Wales at the same time.

Great as had been Ward's success, he soon found that it was based on unsubstantial foundations. The war with France, which had broken out in 1793, by cutting off the chief market for English engravings, scattered his new born prosperity to the winds. He and his now numerous pupils were left without any profitable work to do, or prospect of obtaining any. The pleasant residence in Winchester Row had to be given up, the horse sold and the establishment broken up. Charlotte went back to her parents while Ward took lodgings in Bow Street.

His fecundity during the years 1792 and 1793 is remarkable, he had exhibited nine pictures in the Royal Academy, three of which had been engraved, as well as three others of his works; and during the same period he had mezzotinted eight or nine plates. Three mezzotints after Morland—*Fishermen*, *Smugglers* and *A Boy Employed in Burning Weeds* are included among the latter. Their completion marking the final severance of business relations between the two friends. Since they last separated, Morland had gone to the dogs. He earned ten times as much as his brother-in-law; yet could not keep a roof above his head, and was beset on every side by importunate creditors, duns and bailiffs. James in the meanwhile had become sincerely devout. He sat under the Rev. John Newton, attended church three or four times every Sunday, went regularly to week-night meetings, and regarded his former tolerance of Morland's drunken and riotous excesses as pandering to the Devil. He broke off his friendship with the painter, and neither the prospect of obtaining profitable subjects for engraving, nor the desire for the society of his favourite sister, could induce him to renew it. Once and only once did he break his resolve, and that was when Morland, at his wits end for a safe retreat implored James to harbour him in his lodgings, as being the last place on earth where the bailiffs were likely to look for him.

At Bow Street, Ward, in default of better employment, made a series of soft ground etchings, which were published in book form, but did not prove profitable. At this time he was reduced to great straits. He still retained two pupils, one of whom was probably William Say—the afterwards famous mezzotinter—and a servant, and the drain of even this modest establishment proved too great for his income, which was further depleted to give much needed assistance to his father and mother. His plates of *A Dairy Farm* and *A Tiger Devouring his Prey*, both after his own pictures, probably belong to this time, though one may suspect that the very shadowy and ghost-like lion which disfigures the latter subject, was added as an after thought immediately before publication, which did not take place until some years later.

About this time also James first met his future wife, Miss Emma Ward, who, though possessing the same surname, was unrelated. Their acquaintance probably commenced professionally, for at one period her sister and brother were among his pupils, but showed no aptitude for engraving. His

painter's eye was attracted by her beauty. According to her portraits she was richly coloured, with full red lips and dark eyes, while her manner was lively and vivacious. Ward was speedily fascinated, but it was no time for him to take upon himself additional responsibilities; his private *clientèle* had disappeared, and to keep a roof above the heads of his parents and to provide for his own necessities, he was reduced to hawking his highly finished pictures round to the dealers at two or three pounds apiece. The worry incident to his unpropitious circumstances brought on a nervous illness; his mind became confused and irritable; and, a mental wreck for the time being, he retired to a little cottage on Hornsey Common, where he stayed for a year, by which time his mind recovered its equanimity. He still continued working with undiminished industry; in fact, it seemed impossible for him ever to be idle. In his rural retreat he finished mezzotinting some of his plates, painted "three fancy pictures for a gentleman in Bethnal Green," several portraits, and two or three subjects for his brother to engrave. Amongst the latter was probably *The Gleaner's Return*, in which the background has the hilly characteristics of Hornsey scenery.

He was urged to go back to town again, and probably the call was one too persuasive for him to resist, for next we find him, after settling in Paddington, leading the fair Emma to the altar. The wedding, which was celebrated from his father's house in Kentish Town, gave Morland—who was not invited to the ceremony—an opportunity to play a characteristic practical joke on his Puritan brother-in-law. The nuptial knot had been tied, the guests re-assembled in the house, when suddenly a party of butchers appeared outside raising a hideous din by beating their cleavers against hollow marrow-bones. This, at that period, was a customary salutation to a newly married pair, the serenaders invariably retiring after a gratuity had been given them. Not so on this occasion; directly the front door was opened they forced their way among the guests, using the most filthy language, and threatening with their cleavers everyone who tried to eject them. It transpired that they had been bribed to do this by Morland, who, during the height of the tumult, was discovered looking on from the street nearly speechless with drink and laughter.

Morland's genius serves as ample excuse for his shortcomings to posterity, who only see the fruits of the former, without having experienced the inconveniences of the latter; but Ward was in a different position, and it is not surprising that the memories he cherished of his brother-in-law were tinged with bitterness. Morland's treatment of his wife's parents was a constant source of conflict between them. He was now without a regular home, and Anne—who was in ill health—lived with her mother; the painter paying two guineas a week for her maintenance. George made this an excuse for constantly invading the Wards' house, generally with a horde of followers who kept the place in a state of constant tumult. The mother, already fully occupied with looking after her sick daughter, was worn out with attending to their wants. The father was kept in a state of chronic drunkenness. James remonstrated with Morland, only to be abused, until at length the tangle appears to have been solved by James Ward, senior, drinking himself to death.

Ward at this time found his connection with Morland a distinct disadvantage to him professionally. He had so far modelled his style on that

painter's, and now the reputation of the latter cast a shadow over his best efforts. If he painted a good picture the dealers bought it to presently sell it as a Morland, while Morland's bad works were attributed to Ward. In 1797 James determined to free himself from the thraldom, and essayed a most ambitious composition, crowded with figures, such as Morland had never attempted, and which he hoped would establish his position as an independent artist. This was the *Bull Bait*, which was placed admirably in the Royal Academy, and met with universal approval; but on every hand James heard it lauded as the work of a pupil and imitator of Morland. Just at this time he met John Raphael Smith at a dinner party, who said to him: "Ward you have taken up painting and you are right, for it's all over with printselling, but why do you follow Morland. Look at the old masters. Look at Teniers. Morland after Teniers is like reading a Grubb Street ballad after Milton."

James, though he did not agree with this verdict, followed his old master's advice, and henceforth discarded Morland as a model. But the dictums of the fallen Divinity still held weight with the ex-worshipper. Morland had declared that de Louthembourg was the only man to whom he would yield the palm; and to de Louthembourg James accordingly turned. While he was engaged in mastering the secrets of this second rate artist, the family exchequer needed replenishing, and this was only to be done by applying himself to engraving in which he was now beginning to make a great name, though robbed of the credit of some of his best plates.

His first great success had been the mezzotint of the *Douglas Children* in 1796, a masterpiece which placed him at the top of his profession, for J. R. Smith was now past his prime, and William Ward never seems to have cut any great figure in the eyes of his contemporaries. Considering the great posthumous reputation of the latter, wonderfully little is known concerning him. There is a well founded tradition that he was intensely jealous of his younger brother, and he certainly appears to have used his best endeavours to divert him from engraving to painting.

In 1796 the interests of the two brothers coincided, for any success that James achieved in engraving might jeopardise his future career as a painter. It was contrary to the rules of the Royal Academy to admit engravers as full members. The painters were opposed to the exponents of the black and white art trying to enter their ranks; and if James became definitely known as a mezzotinter, it was probable that they would try to compel him to remain one. He had then his large picture of *The Bull Bait* on the stocks, which he hoped would secure his election as an Associate painter, but for the time being his pictures were not selling well, he wanted money badly, and Hoppner and other artists were ready to thrust upon him commissions for engraving their works. The situation was complex. There is more than a suspicion that James solved it by agreeing to work for his brother, and did in fact largely engrave for him Hoppner's picture of *The Daughters of Sir John Frankland*.

There is a mystery concerning the production of this plate, and the equally fine *Mrs. Michael Angelo Taylor as Miranda* also after Hoppner. The former bears on it the name of William Ward as engraver, the latter has not this imprint, but until quite recently was always claimed as his work, the two mezzotints being usually regarded as his masterpieces. Mr. Alfred



A LIVERY STABLE
Painted and Engraved by James Ward. From an Engraving in the Collection of the Honble. John Ward, M. P. O.

Whitman has stripped William of his borrowed plumes in regard to the *Miranda*, but the *Frankland Sisters* is a more complex matter for there is the direct evidence of the imprint to be overcome. And yet this evidence when carefully weighed amounts to little. Engravers at that period were not accustomed to differentiate the work of pupils and assistants from their own. William had cheerfully acquiesced in many of his own early efforts being fathered by J. R. Smith, and in similar fashion he had claimed the credit for several plates by James. To add another to their number would neither conflict with his ideas of morality nor fraternal affection.

William published the plate March 1st, 1797. James' last important mezzotint *The Douglas Children* was issued exactly a year earlier. The interval was certainly not wholly filled in by the production of his one large and two smaller Academy pictures, nor can it be supposed that when paintings were so difficult to sell, and money urgently needed, he would remain altogether idle with the graver. Hoppner, before the mezzotinting of the *Douglas Children* had several times employed William, and the superb plate of the *Frankland Sisters*, if by the latter, should have drawn him back to his old allegiance with ropes of steel, but instead, he showered his commissions on James and did not return to William until 1804, when he apparently regarded him as a sorry substitute for the younger brother, who had by that time declined to do any more work for him. The four plates of the *Frankland Sisters*, *Miranda*, and *the Douglas and Hoppner Children*, the two latter being indisputably the work of James, are absolutely identical in style and manner, and are distinguished by a boldness and richness of *chirascuro* not generally so marked in the plates of William, but thoroughly characteristic of James who mezzotinted almost with the freedom of brush work, and wrought with astonishing rapidity, thus attaining a quality which renders his work in some respects unique, and caused Hoppner to say "Ward has done something which has never been done before." The most convincing fact of all is that the choice proof impression of *The Frankland Sisters* from Lord Cheylesnore's collection, now in the British Museum bears on it the words "Published as the Act Directs" in James Ward's handwriting. This piece of evidence is almost conclusive in itself. The proof is probably the first copy from the completed plate after it had been passed as finished by the artist. It would be the engraver's business to write the inscription for the print writer to engrave beneath the work, and if James was not the engraver there is little likelihood that he would have had a hand in the matter.

The mezzotint of *Mrs. Michael Angelo Taylor as Miranda* was probably completed about a year after that of the *Frankland Sisters*. A mystery has always attached to this plate. Though a superlatively fine piece of work, hardly a score of copies are known to exist. Two of these,—brilliant proof impressions before any lettering whatever,—have the margin intact; the others are all cut close to the work to do away with the record as to who was the engraver. For years the mezzotint was attributed to William Ward, and the credit of restoring it to its proper author belongs to Mr. Alfred Whitman, who finding a copy from the plate in the British Museum, with some fragments of the upper portion of the inscription remaining, ingeniously deciphered from it the words "engraved by James Ward," which had evidently been scratched on the plate. That this attribution is correct

is proved by abundant confirmatory evidence. The biography of 1807 mentions it as being one of James' finest plates, and an impression from it, probably the one now possessed by Mr. Fritz Reiss, is catalogued in the exhibition of his works shown in Newman Street in 1841. It has been suggested that the plate was suppressed owing to the jealousy of William Ward; but James in a letter to the Marquess of Londonderry, dated June 9th, 1830 gives the matter quite a different aspect. He writes "I engaged to engrave a print after a picture painted by Mr. Hoppner, of Mrs. Taylor, with the knowledge and sanction of the family. When that engraving was completed, a mysterious movement between Mr. Hoppner and the family took place. I know nothing of the circumstances, but through the entreaty of the artist, I submitted to the loss of professional reputation with the prospects I had of pecuniary advantage (*i.e.* by allowing the plate to remain unpublished). That plate was afterwards put into the hands of another engraver for the purpose of getting some impressions struck off, and for him to make some whimsical alterations which would have spoiled the engraving. This he declined doing." It would seem that Hoppner acted somewhat disingenuously in the matter, for, after that painter's death, Ward had the mortification to learn that the non-publication of the plate was ascribed by the Taylor family to the misbehaviour of the engraver.

The years 1798 and 1799 mark the culmination of James' career as an engraver; after that his aspirations were turned in another direction, and though his hand had not lost its cunning, his heart was not always in his work. He was counted an extraordinarily rapid worker even in those days when artists in black and white were compelled by necessity to turn out their plates by the half-dozen. His son relates that Saye, during his apprenticeship to Ward on returning from a brief absence at lunch was astonished to find that his master had scraped in and finished an entire head during the interval. Such a rate of progress demanded that the graver should be used with the freedom of a brush, and this method of handling at once constitutes Ward's chief excellence and his weakness. In his best works this swift execution is combined with a high degree of finish. His plates are carried to the point of highest perfection; and the strength and directness of the work, unmarred by any hesitancy or retouching, gives an extraordinary rich and luminous effect to the whole. His blacks are lustrous and velvety, his high lights fresh and sparkling, and if he never quite attains to the refined delicacy shown in some of the masterpieces of J. R. Smith, he excels that artist in the richness of his *chiroscuro*. But in his poorer plates, his rapidity of handling degenerates into lack of finish. Nothing that Ward ever did could be called bad, but some of his works could be carried further with advantage.

One suspects that if James had lived at a sufficiently early date to have worked under the careful and precise supervision of Sir Joshua Reynolds, he might have developed into a greater mezzotinter than he actually was—perhaps have become the greatest mezzotinter of the English School.

He is generally at his best when engraving for Hoppner, but Hoppner met him late in his career, and attained to no great mastery over the strong-willed engraver. Ward sometimes in his reproductions corrected the artist's works, and the latter, at least once,—in his picture of Lady Heathcote,—embodied the alterations on his canvas.

WARD's career during these two years becomes involved into so many channels, that in describing it, one hesitates in what direction to turn first. Perhaps a quotation from his memoirs will serve as the best introduction. He relates "At this period I was introduced to Mr. Bryan, whose wife was sister to Lord Shrewsbury; the former dealt largely in pictures, and at his house I saw the finest works of the old masters. He engaged me to engrave the *Cornelius* after Rembrandt, the *Diana* after Rubens, with several others; and to paint a large picture containing himself, Mrs. Bryan and children, life size. There was a law suit between him and a nobleman about a *Venus* by Titian, he asked me if I could copy it. I did so, and when done, Mr. Bryan said 'Now Lord —— may take which he pleases.' The picture was recovered by the nobleman and I have reason to believe my copy was destroyed."

The sight of Mr. Bryan's collection was a revelation to Ward and he obtained permission to go in and study it at all times, setting himself to learn not only the technique of the old masters, but also the secrets of their pigments. In this last endeavour he must be held to have largely succeeded, for he is one of the few artists of the period, whose colours never fade but remain as fresh as the day when they were painted. Ward's labours at this period must have been prodigious. His necessities, now heightened by the advent of a rapidly increasing family, compelled him to work more and more with the graver, yet far from ceasing his efforts to improve himself as a painter, he redoubled them. He had by this time discarded the inspiration of de Louthembourg to remodel himself on Teniers and Paul Potter, which presently lead him to discover his deficiencies as a draftsman, and determine to enter the life schools of the Academy.

In the meantime he had engraved portraits of Admiral Duncan after Hoppner, and John Revoult after Beechey, both published in 1798.

This last work probably led to a momentous episode in Ward's career, for through it Ward was brought into contact with Beechey. This connection presently resulted in Ward, not content with the labours of two ordinary men, commencing a large publishing business, which though initiated by a success ended disastrously. This venture was started with the issue of a plate after Beechey's picture of the *Review* which contained equestrian portraits of George III, the Prince of Wales and several well-known general officers. Ward had a share, and not an unimportant one in the production of the picture, for he painted the horses, which nearly as much as their riders are the principal objects in the foreground. The work brought him into contact with Royalty; and, perhaps, influenced by the idea of strengthening the connection, he bought the copyright of the painting and proceeded to engrave it. Having no capital at his disposal, he was compelled to seek the aid of a Dr. Daw, who took a half share in the venture. The engraving had a very large sale, so large, indeed, that Ward apparently was compelled to mezzotint two distinct plates, to supply the demand for impressions. Ward relates that he presented a proof of the engraving in person to Queen Charlotte who was so pleased with it that she had it hung in her own bedroom. Dr. Daw, having reaped a substantial amount of profit, cheerfully entered into partnership with James; and William Ward

who had not been making much progress since his brother left him, induced the two to allow him to join. He appears to have again tried to divert his brother from engraving, suggesting that this should be his part of the business while James painted subjects for him; and on these lines the firm was eventually established.

The partnership was probably arranged in 1799. In that year James moved to 6 and 7 Newman Street, which he took on a long repairing lease at a rental of £77. It was a spacious house—almost a mansion—having a plentitude of apartments for work and entertainment. A large top-lighted gallery had been built out at the back on the site of some former stables, where James could show his pictures, or if need be work on those canvases too large to be accommodated in his ordinary painting room. This latter chamber was of considerable size, and James had in addition a small gallery, and a colour room where he ground, mixed and stored his colours. For entertainment he had front and back drawing rooms, and a dining room where he could seat thirty guests, besides a back parlour reserved for family use. The premises of the new firm were located here, and operations commenced on a considerable scale. A brand-new printing press costing £100 was installed, and pictures by Opie, Owen, and other well-known artists purchased for engraving. Dr. Daw nominally acted as manager, but as he possessed neither experience nor capacity, it is probable that almost from the beginning James occupied that office. He certainly appears as the predominating figure in the new concern. The firm is nearly as often styled “James Ward and Co.” as by its official title of “Messrs. Ward and Co.” He produced most of the plates, engraving twice as many as William, nor did he altogether neglect painting, for among the works issued are nearly a dozen from subjects by him. If his energy and industry alone could have atoned sufficiently for the other partners’ shortcomings the business would have flourished; but he was not sufficiently tactful, and perhaps too straight-laced to be a good man of affairs. The other publishers, while not actually boycotting their new rival, took care not to push the firm’s wares. Ward says “Of all my prints my best works never sold! Of the Rembrandt I never sold half a dozen. My large Rubens never sold one, and also of Mrs. Billington the dealers told me they never sold one.”

After a short career of three or four years, though not an inglorious one if the quality of the works issued is taken into account, the firm was wound up, and its effects sold under the hammer, the printing press only fetching £18.

The articles of the firm were apparently drawn up, so as not to preclude the two working members from receiving private commissions; for the first work that James carried out in his new residence was the large plate of *Lord Duncan's Victory over the Dutch* which he engraved for Copley. The agreement and correspondence relating to this is still extant. It shows the formality that marked the letter-writing of the period, that the artists though often thrown into close contact, continue to address each other in the third person until the end of the series, and that every letter commences with the sender's compliments. Here is the gist of the agreement, which throws an interesting light on the prices then obtained by leading engravers, and the number of impressions which a mezzotint plate was expected to produce. It is dated September 30th, 1799, and sets forth that “Mr. Ward is

to execute, in his best and most finished manner, a mezzotint engraving, thirty inches and an half long and twenty-two inches and an half broad.—He is to complete the engraving in the course of the next April—and to keep the plate in repair—*tile (sic)* it has produced four hundred good impressions.” Copley was to pay Ward two hundred and fifty guineas in two equal instalments, the first to be handed over when the earliest trial proof was taken from the plate and the remainder on completion. The engraving was not finished until July 18th, but as Ward had to put in an extra six weeks' work by strengthening the plate with etching, which was not originally contemplated; and was further hindered by illness, and Copley's inability to provide the first payment to time, the delay cannot be ascribed to his lack of industry.

Notwithstanding his triumphs as an engraver, James had not for one moment relinquished his ambition to become a painter. The study of Mr. Byran's collection, and probably the criticisms of Benjamin West, then President of the Royal Academy, and a near neighbour to him in Newman Street, made him conscious of his deficiencies in drawing the figure, and so at about this time we find the popular and courted engraver, beset with more commissions than he had time to execute, modestly trying to enter the life schools of the Academy as an ordinary student.

It was a hazardous undertaking for one of his years and professional standing. Then, as now, a candidate had to submit a drawing from the antique, which, in competition with others, had to be passed by the Council before he could obtain admission. It was quite on the cards that Ward, who had never studied from the antique, and was unpracticed in the niceties of stippling required by the examiners, might be passed over in favour of some young stripling fresh from an orthodox art training. If he was accepted, his reputation would not be enhanced, if rejected it would be irretrievably damned. Ward nevertheless took the risk, sent in a drawing on which he was highly complimented by West and Northcote, and was accepted. Then the Council discovered that they had not sufficient accommodation for all the students, and decided that the whole body must again compete for re-admission. No exception was made in favour of Ward, though he might have reasonably expected that as painter-in-ordinary to the Prince of Wales, and one of the leading engravers of the day, some indulgence would have been shown to him. He decided not to undergo a second ordeal, but to secure by his election as an Associate of the Academy, all the advantages of the life schools, without the risks and humiliation of a second examination.

To quote his own words, “The question was whether I should come forward as a painter or engraver. I enquired if I became an associate engraver first, I could change that and become an Academician.” (Engravers were then only admitted as Associates, the distinction of Academician being confined exclusively to painters, sculptors and architects.) “The reply was, ‘Certainly not,’ I must withdraw and be elected associate painter. Not foreseeing what followed I chose (to put up) as painter. Mr. Hoppner came forward and candidly stated as follows to my wife: ‘Mrs. Ward, do all in your power to dissuade your husband from pursuing painting. He has done something in engraving which has never been done before, and we all want him to engrave our pictures. He will command

everything and make a fortune, and what can he want more. I and all the R.A. will support him. At the same time I and all the R.A. will set ourselves against him as a painter, for taking it at his time of life he never can hope to overtake and make a stand with the painters. Therefore what shall we do? Lose our first engraver whom we want, and encourage a poor painter that we do not want. I shall oppose him.”

“When I heard this my reply was, ‘Does Hoppner say that I cannot climb up to the painters? Then I’ll try’; and in one year I declined commissions (for engraving) amounting to nearly £2,000, while I had not a single commission for a picture.”

Ward’s defiance of Hoppner probably occurred in 1799. It was a bold action on his part, but neither rash nor ill-considered. If he had submitted, it would have resulted in his remaining an engraver to the end of the chapter, and he was not a man to have his destiny moulded to suit another’s convenience. Nevertheless, at the time, he intended neither permanently to give up engraving nor to cease working for Hoppner. During the next seven years he mezzotinted nearly a score of plates, including the reproduction of that artist’s portrait of Lady Heathcote, published in 1804. But he had changed his standing, henceforth painting was to be his main business, engraving only a useful auxiliary.

He was well provided with the sinews of war. The publishing business had started with high hopes, a dozen fresh plates were ready to be issued, and though James’ mezzotints after the old masters did not sell, his reproductions, and those of his brother, from James’ own pictures still had a popular vogue.

It is noteworthy of the man that, when things went ill with him, he generally sought refuge in the country, as though, like Acheus, he needed contact with Mother Earth to replenish his strength. On this occasion he went to the Isle of Thanet, where he rested himself by assiduously painting marine subjects. Here Fate presently diverted his talents into the channel that best suited their expression. He received a commission from Sir John Sinclair to paint a Dutch cow for the newly formed Agricultural Society. Ward, above all men, was qualified to describe all the picturesque elements in this unpromising subject, and at the same time to record the animal’s points with that photographic accuracy which alone would content a breeder. His work gave great satisfaction; other commissions poured in, and presently he was introduced to Lord Somerville, an expert in both agriculture and the arts. Owing to his powerful patronage, and Ward’s own merits, the latter soon found himself the most popular cattle painter of the day. His brush was constantly called into requisition by noble breeders, among whom was the Duke of Bedford, who, as well as Lord Somerville, was a leading spirit in the Agricultural Society. Under the auspices of this body, an ambitious project was put in hand, which seemed to place James for the time above the need of any Academy distinctions. This was, that he should paint a series of two hundred portraits, illustrating the representative breeds of cattle, pigs and sheep in Great Britain. The great, though no longer flourishing, firm of Boydells were to finance the undertaking. They arranged to pay Ward fifteen guineas for each subject, and to advance cash for his expenses when travelling in search of models. The pictures of the animals were to be painted to an exact scale of measurement, and the

whole series engraved. An agreement was drawn up, which was supplemented by a verbal understanding. Unfortunately the two did not correspond. Ward was led to believe that one picture a week would be required of him. Later on it was pointed out to him that this was not set forth in the agreement, and the firm could have the pictures how and when they liked.

For the time everything seemed to promise fair. The Duke of Bedford, on behalf of the Agricultural Society gave Ward a circular letter of introduction to all the nobility and gentry of the Kingdom, the King promised his patronage, Lord Somerville and Mr. Lawrence son drew up a list of subjects, and the Boydells supplied James with a second-hand gig, in which to set forth on his travels, for which they charged him £27. The price sounds moderate, but it proved a sorry bargain. Later on Ward complained that he had to have it repaired 14 times, the last item being for a pair of new springs at Bangor, and that finally he was compelled to sell it for £3 13s. 0d.

CHAPTER VI.

WARD'S ambition would not allow him to remain a mere cattle painter or perhaps it was less ambition than the abnormal requirements of a mind which sought relaxation, not through rest, but by constant change of occupation. He could not endure idleness, and generally had to be doing something necessitating either great mental or physical activity.

His son George has left a picture of his life in Newman Street, which though drawn a few years later, was doubtless equally true, for the beginning of the 19th century. He writes, "In the Newman Street days, the windows of my father's studio faced those of West; they were both midnight workers, and they were used to crow over one another, on comparing notes, as to which had first relinquished work. So, too, in the small circle of intimate friends, while my mother was engaged in playing whist, my father would sit apart working at pen and ink studies; indeed he could be never made to understand cards or take the slightest interest in games of chance. He was a lover of active exercises—many a set-to I witnessed in the studio between himself and his brother William with the gloves—they were both short men, but very lithe and active—the exchange of blows was as rapid as lightning—my father's great quickness of eye usually giving him the advantage. He was a great adept at skating, and oddly enough was very fond of dancing, rejoicing in the vigorous steps in vogue in other days."

James' passion for dancing was fostered by frequent visits to Almacks, where his wife was one of the reigning beauties, and had a little court of beaux and dandies always in attendance. She loved to move in fashionable assemblies, with her silken train rustling behind, decked with sparkling gawds, of which she gradually accumulated a valuable collection. Many of James' titled clients honoured her big dinner parties with their attendance, little thinking that the fresh vegetables and luscious fruit of which they partook had, before six that morning, been carried in a huge market basket from Covent Garden, by their stately hostess, who had cheapened them with the skill of a practised huckster. She was an excellent manager, and if she

incited her husband to live in a style almost beyond his means she at least took care that the large household should be carried on as economically as possible. She was up in the morning with her maids, and early passers by looking through the basement windows could see her bustling about the kitchens doing her share of the work and seeing that the girls did theirs.

James more than matched his wife for energy. He scoured round the London slaughter houses for suitable models for his cattle, often sitting up through the night painting, by the flickering light of a torch, some particularly fine beast that was to be slaughtered on the morrow. He was again honoured by his work being brought to the notice of Royalty. This time it was his large equestrian portrait of King George III. which he copied for Lord Somerville from the picture of *The Review*. The letter dated March 21, 1800, is still extant, requesting him to send to the Queen's house for the work, "as their Majesties and the Princesses" have seen it, and "were very much pleased with it." An illness intervened—probably of a nervous character—which must have been of some moment, as it is described as "a relaxation of the whole internal machine, with the most threatening symptoms of an agonising death;" but James recovered and turned, like a giant refreshed, to new work. In 1801 he put himself under Mr. Brooks, the anatomist of Blenheim Street, where he dissected bodies not only of human beings, but also of various animals, birds and serpents. In the same year, on his mission for Boydell and the Agricultural Society, he travelled to Windsor, and then through Berkshire, Wilts., Dorset, Somersetshire, Devon, and Cornwall, finishing up with a week's stay at the Duke of Bedford's, at Woburn. In 1802 he traversed the length and breadth of Wales and the bordering counties, painting not only the live stock, which was the nominal object of his journey, but recording in his sketch book every picturesque or uncommon object that he encountered. As the fruits of his three months' Welsh tour he brought back with him five hundred and eighty one sketches from Nature.

Up to this period Ward seems to have avoided producing any important effort in pure landscape, using it, indeed, with much skill as a background to his figure and subject pictures, but never essaying to make it the principal *motif* for a work. Hitherto this branch of art had profited its exponents but little; Wilson had starved at it, Gainsborough had followed it during the intervals of portrait painting as an unprofitable though much loved amusement, and even the more original genius of Constable was trammelled down to the same practice. However, in 1803, Sir George Beaumont purchased the fine landscape by Rubens of *A view of the Chateau de Stein, Autumn*, now one of the most treasured possessions of the National Gallery, for 1,500 guineas, a sum, which taking into account the comparatively small prices paid for old masters in those days, would be equal to ten times that amount at the present time. It was taken to Mr. West's Studio and, to continue the narrative in Ward's own words, "He came, inviting me to see it. I did so, and remained the whole day studying it. Many artists of the first distinction came in to look at it, and generally gave it as their opinion that Rubens had some colour or vehicle which we had not. I said nothing, but took the size of the picture and sent to my Upholsterer to know if he could make such a panel. I shut myself up, painted my picture *The Fighting Bulls at St. Donats Castle* (now at the South Kensington Museum), and called upon



RALPH JOHN LAMPTON, ESQ., HIS HORSE "UNDERTAKER," AND HOUNDS (CALLING HOUNDS OUT OF COVER)
By James Ward. From an Engraving by Charles Turner, in the Collection of the Honble. John Ward, M. P. O.

Mr. West to look at it. He sent off to Sir George Beaumont and brought him. The latter came with friends, I think, nine days in succession. Mr. West brought Mr. Beckford in to see it, and I overheard him say 'Mr. Beckford, I consider this the perfection of execution, and when I go back and look at the Rubens it is gross and vulgar.' The next time I called upon Mr. Tresham (the Royal Academician), infirm as he was, he got up and, by the use of the table, came round and took me eagerly by the hand, with the following expression: 'Ward, I congratulate you. You have thrown the gauntlet at Rubens, and you have beaten him.'"

Ward had in truth painted a magnificent picture, as visitors to South Kensington can testify; and if, in an age when critics had no superstitious reverence for the works of the great dead to stultify their praise for the living, he was told that he had bettered Rubens, small blame to him if he believed it. A similar conceit had inspired Hogarth to found the English School of Painting. Though Ward's sublime confidence in his own powers led him to perpetrate many extravagances, and squander his talents on subjects for which they were unsuited, it also nerved him with the strength to produce his best works. Had he been modest and diffident he might have remained a bottle-washer to the end of his days. The subsequent history of the *St. Donats Castle* is not without interest. Ward sacrificed it to his urgent necessities by selling it to his late partner, Dr. Daw, for 100 guineas, the latter being apparently loath to purchase it even at this price. A few days later, however, when the artist received an offer for it of double this amount, the Doctor, realising that he had secured a masterpiece, declined to part with it for less than 500 guineas. Proud as Daw was of his treasure, he took but little care of it, and when he moved it to Gloucester sent it down unpacked in a common wagon. The panel was cracked and the picture so badly damaged that he had to spend ten pounds in having it repaired. On his death it was sold by auction in a little country town at a time when Ward's works were out of fashion and realised only 120 guineas.

The Academy had still to be convinced of Ward's genius. West recommended that he should try "something large and striking" in order to remove the feeling "of his being an engraver." The advice coincided with Ward's ambitions, and he carefully evolved a subject which should display his knowledge of anatomy to the best advantage. The theme he selected was terrific. A huge boa serpent, anchored fast to a gnarled oak, crushing in its massy folds a negro mounted on a white stallion. The man is helpless, but the horse, with terror in its eyes, and dilated nostrils, is biting and plunging furiously in its desperate efforts to rid itself of the convulsive embrace that is slowly crushing out its life. All the figures were painted the size of life. West lauded the work highly, and James sent it to the Academy in company with the *St. Donats Castle*. His hopes were sanguine as to its success, he probably anticipated that it would be awarded a principal centre. The sequel had best be told in his own words. He writes: "To my mortification a friend heard that the great picture was rejected. I sent to the R.A., and it was found among the rejected works standing in the hall. On my going to Mr. West to complain, and stating 'I must now give it all up, I find it is of no use.' He said, 'Mr. Ward, I fear your powers are not understood by the Royal Academy. The wisest man

I know is Mr. Romney (who always declined to exhibit there). Make your own connection and live quietly.' Feeling the force of this I withdrew my large landscape, and was thrown out of becoming a member for some years."

James was not the man to sit idly under the rebuff. He gathered his works together, and started an exhibition of them in his painting gallery in Newman Street. The affair had roused much comment, and the Hanging Committee were severely criticised even by many of their brother members. This all tended to advertise the show, which was then far more in the nature of a novelty than it would be nowadays. It was thronged with art patrons, connoisseurs, and artists. Among the latter came poor George Morland, now in "an emaciated and feeble state of body and mind." He tottered round the room, leaning on the arm of some disreputable hanger-on, "squalid, bloated, cadaverous, and trembling under the weight of his own frame." This was the last meeting between James and his whilom companion, and it is pleasant to record that it was of a thoroughly friendly character; Ward indeed being moved to tears at the sorry plight of his brother-in-law. A short time later he and his brother William were among the small party who followed Morland to the grave. Sweet Anne Ward did not long survive her husband. She had been used to say to James, "I know my friends wish George dead, and think that I shall be happy, but they don't know what they wish for; whenever that happens I shall not live three days after." Her prophecy was almost literally fulfilled. She died on the fourth day.

James appears to have been sensibly affected by his favourite sister's death, and it was some time before he could get into the full swing of work again. By now commissions were pouring in upon him. Only the great work for the Boydells languished, and this through no fault of the painter. The giant firm was tottering, Josiah Boydell had no longer sufficient spare capital for the enterprise. It was initiated in 1800, and now five years later, not a single plate had been published, though several were in the course of being engraved. Boydell on various pretexts had repeatedly delayed the progress of the work, and perhaps would have been glad to have given it up, but James was not one to set his hand to the plough without completing the furrow. He had made sketches for the bulk of the two hundred subjects, and had actually delivered or got ready for delivery about twenty-five completed panels. These were all charmingly painted. No other than James could have made pictures from such subjects, but he is indefatigable in seizing every opportunity to introduce some element of beauty into these exact records of the size, weight, and form of the beefy ungainly oxen and cows, whose picturesque outlines and hollows have been squared and filled in by the scientific methods of the breeder; and so there are beautiful little vistas of country life in the backgrounds, strongly reminiscent of Bewick. In one a group of oxen ploughing, in another, a heavily laden barge being towed along a canal, yet every incident is subservient to and helps to illustrate the leading theme of the subject.

Matters came to a crisis in August, 1805, by which time James had been paid in dribblets £438 14s. on account. Mrs. Ward then, apparently, was drawing money from the Boydells for housekeeping expenses while her husband was away. On the 7th of the month there unexpectedly arrived a curt note from the firm, to say that they declined to make any

further advances. James was summoned home and a heated correspondence ensued. He demanded that they should either pay him for the time occupied, and the expenses incurred while making the sketches, or take from him the full total of pictures as originally arranged. Josiah Boydell made out the best case he could in reply, but it is obvious that the rights of the matter are on the side of the artist. The publisher, however, could do nothing, he was no longer his own master, his business was in the hands of his creditors, and all he could suggest was that Ward should finish sufficient panels to work off the balance of forty or fifty pounds, for which he had not yet delivered pictures. To this arrangement James apparently agreed.

The commission for the work had greatly aided his professional advancement, by introducing him to a number of rich and influential patrons, yet its abrupt termination must have been a severe blow to him financially. His expenses in collecting material alone amounted to over £750, and instead of receiving 3,000 guineas, he was left over £300 out of pocket. Neither of his large pictures had sold. Still affairs were flourishing. His prices for the small cattle panels had gone up from fifteen to twenty-five guineas, and as a result of the success of *St. Donats Castle* he had painted the *Twelve Signs of the Zodiac* for Mr. Beckford, and four important pictures for Lord Somerville. The latter nobleman, who was always Ward's good friend, introduced him and his works to George III. The artist may have hoped to receive a royal commission, but if so he was disappointed. It was the third time that James had been brought to His Majesty's notice, the first as an engraver, next as a portraiturist, and now as a landscape painter. The triplication of roles puzzled the monarch.

"How! How! How! Mr. Ward," he exclaimed, "How is this. That you, so fine an engraver, should turn painter, and landscape painter too. Why, I am sure that it cannot pay you as well as engraving?"

"An please Your Majesty," retorted James, "I engrave to live and I paint for the pleasure of the art."

"Well! Well! Well! That puts me in mind of Gainsborough. He told me that when he painted only landscape no one would buy his pictures, and he turned portrait painter, and then people bought his landscapes," answered the King, then pointing to Lord Somerville, he added, "You have got hold of the right man here. I hope he gives you a good price for your landscapes. He ought to have done so, for I have just paid him two hundred and fifty guineas for a ram."

Later on Lord Somerville whirled James off in a post chaise and four to his Scottish seat at Melrose. On their way they stopped a day and a night at Abbotsford, to reach which they were obliged to cross the river Tweed with the water flowing over the floor of their carriage. Ward gives a short but vivid description of Scott. He writes, "I was struck with his appearance and simplicity as very unfavourable to the impression his works had made upon my mind, but during the evening he repeated a poem in manuscript, he had lately received from Mr. Campbell; and as he proceeded, his countenance lighted, his eyes sparkled, and his nostrils opened like those of a blood horse at a race course. This was the real Walter Scott."

Though James had gained entrance to the most exalted circles, without the aid of the Academy, he still hankered after an official recognition from

that body, as a tangible hall mark to his merit. His friends there were urgent that he should exhibit again. He suffered himself to be persuaded and in 1805 contributed four pictures the fruits of a recent Welsh tour. Whether they were accepted or rejected mattered little to him, for three were commissions from Sir Watkin Williams Wynne, and the fourth, *Sheepwashing*, had been bought by a "gentleman of Lincoln's Inn." They were hung, but Ward was not among the candidates elected to an associateship, and this seems to have determined him to force matters to a head. On the following year he sent in a number of works carefully painted to show the wide range of his talents and asked that they all might be grouped together. The hanging committee declined to make the innovation, so James withdrew the pictures to form an exhibition at Newman Street, which, like the earlier one, crowded his gallery with visitors. His canvasses had now become the fashion, his commission book was like a miniature "Debrett," so filled was it with the names of the nobility and country gentry; and though his great picture of the *Boa Serpent* still remained unsold, it attracted a vast amount of attention, apparently impressing the visitors with a sense of wonder that so huge a canvas could have been painted by so short an artist. Among its admirers was Lord Ribblesdale's son and heir, who invited the artist to the family seat in Yorkshire. To this visit we owe the fine *Gorsdale Scar*, now occupying a place of honour in the Tate Gallery. Sir George Beaumont had declared that the subject was quite unpaintable; but James, with a confidence in his own powers, which in this instance was fully justified, accepted a commission for a picture of it from Lord Ribblesdale. The theme was one which attuned with his talents. Vast, gloomy, and rugged, the scene has been invested by him with a sombre majesty, which impresses the spectator with a sense of awe, and marks the picture as a work of original genius.

The subsequent history of the painting is not without interest to the public. Lord Ribblesdale intended it for the decoration of a dining room in a large mansion which he proposed erecting. This house, however, was never built. The huge canvas, for want of a more suitable place, had to be hung in an ill-lighted corridor; and Lord Ribblesdale, thinking it a pity that such a fine work could not be seen to better advantage, some years later, presented it to the British Museum. This proved to be a move from the frying pan to the fire, for it was promptly rolled up, and for many years stowed away in a cellar. Some of the artist's friends commenced to agitate for its proper exhibition, whereupon the authorities indignant at being thus called to account, had the picture exhumed and returned to the heir-at-law of the late owner, the latter having died in the interval. The new owner had no reason to be dissatisfied with his acquisition, as some years after the artist's death he sold it back to the Government for £1,200. There is small need for wonder that Ward in one of his last letters wrote very bitterly about the treatment which the "jacks in office" had meted out to his picture.

IN 1807 Ward was again persuaded to send to the Royal Academy, and he exhibited nine pictures, the subjects of which ranged from a study of *Pigs* to a picture of *The Infant Christ embracing the Cross*. This last may have been painted as a gage of defiance to certain members who had told him "We will receive you, for we cannot keep you out any longer, but you must suffer us to clip your wings; you must not fly amongst us, that has not been customary." The warning was futile. If James's aspirations soared heavenwards, not the whole Academy could bring them down. Perhaps they recognized this, for he was now elected an Associate, and three years later advanced to the standing of an Academician. The honours came too late to help him, and, in truth, were given because he had conclusively proved that he could do as well without them. Yet the long delay was in the end to indirectly mar Ward's future career. If he had been elected in 1799 it is probable that he would never have turned his attention to the religious and allegorical subjects, on which, in the future, he was to squander so much of his time and strength. It was his eagerness, to prove that he was no mere engraver, that led him into paths so uncongenial to the true bent of his talents, and his distrust, of those artists who had attempted to force him to remain a black and white craftsman, which kept him there despite their advice and criticisms.

About this time he added the painting of blood horses to his already extended repertoire of subjects. This was a profitable branch of art in the hands of comparatively few exponents, of whom his brother-in-law, H. B. Chalon, was one of the most able and popular. The latter told a friend, who passed it on to James: "Ward can paint rustic horses, but can no more paint blood horses than my boot," a criticism which James never forgot nor wholly forgave. Presently an opportunity came to him to disprove it. He was down in Wiltshire engaged in some cattle portraits for a noted breeder, who possessed a racing stud, when a friend called his attention to a beautiful brood mare and colt, saying "Here is a subject you could not paint." The remark instantly put James on his mettle. He painted a fine portrait of the pair and exhibited it in the Academy of the following year, when it brought him in a shoal of commissions. By reference to the Academy catalogue one is able to identify this work as being the picture of *Grandillo and her colt Skyscraper*, shown in 1809.

This successful venture was the means of sending up Ward's prices by leaps and bounds. In 1807 he sold for thirty guineas his picture of the *Fighting Horses*. This was probably the work exhibited in the Academy of the following season. Four years later we find him pricing his huge canvas of the *Boa Serpent* at £300 to a Philadelphian dealer, who took it to the United States on sale. It was lost at sea, so that Ward probably never received payment for it. By 1814 he was at the height of his reputation, and had drawn out the following elaborate scale of charges, to which he appears to have strictly adhered, whether the subject was a portrait, animal, or landscape. For a canvas 10 by 12 inches, 50 guineas; 14 by 17, 60 guineas; 20 by 26, 70 guineas; 24 by 30, 80 guineas; 28 by 36, 90 guineas; 32 by 44, 100 guineas; whole length portrait under life-size, 120 guineas; whole length portrait, life-size, 250 guineas, or when one or more extra

figures were introduced, 125 guineas for each additional figure. Unlike the other portrait painters he rated the animals in his pictures just as highly as the figures, so that when he painted the portrait of the two daughters of the Earl of Chesterfield fondling a pet fawn, the Earl had to pay 125 guineas for the addition of the latter, making the total cost of the picture 500 guineas.

His prices appear to have advanced so quickly as to have outrun the knowledge of some of his noble clients, for we find both Lords Chesterfield and Darnley demurring to the amounts he demanded for commissions executed at their request. The former merely stated that had he realised Ward's prices he would have contented himself with a smaller number of pictures, and settled his account for over a thousand guineas; but with Lord Darnley there ensued a long and acrimonious correspondence. Ward asked him 100 guineas for a portrait of a small dog, which he had painted on a canvas 36 by 35. His lordship replied in a letter, which even a less touchy man than James would have resented, suggesting that most artists would have done the work for five pounds, and that in offering Ward fifty in full settlement he was acting with great liberality. The matter was eventually referred to arbitration when James was awarded the full amount. In this as in other matters he acted with consistent integrity, for when Lord Darnley suggested West as one of the arbitrators, he at once wrote back saying that as he had already spoken to West on the subject it would be fairer to appoint some other artist who was not biased in his favour.

As a proof, that Ward was not unduly estimating the market value of his work, it should be mentioned that only a little before this time he engaged to paint for Mr. John Barnes, a London stockbroker, a picture 25 inches by 19, of a white horse in a sandpit. The price arranged was 100 guineas. Sir Thomas Lawrence saw the completed work and at once offered James 150 guineas for it. The latter declined, as he considered he was bound by his original arrangement. Mr. Barnes was so pleased with the picture that he spontaneously sent a cheque for 25 guineas in addition to the sum originally specified.

It might be thought that James would now be in a fair way to amass a fortune. Without being miserly he was jealously careful of his personal expenditure, setting forth his own disbursements to the last halfpenny. But he had no aptitude for money grabbing, and would as lief paint a picture that brought him in no return, save the satisfaction of accomplishing a difficult piece of work, as one that had a good fat honorarium attached to it. He took many expeditions into the country, not only for the purpose of levying toll on his wealthy patrons, but also for the purpose of studying nature, and recording anything curious or extraordinary that he came across, which latter mission he considered as one of the chief duties of an artist.

The record of one of these expeditions—a walking tour through the South of Scotland in the late summer of 1811—is not uninteresting, both as illustrating the primitive state of the country at the time and the tenacity of the artist. It reads more like the record of an intrepid adventurer exploring an uncivilized land, than of a middle aged gentleman by now inured to good living, to the luxurious hospitality of the great country seats, and to the easy travelling by stage coach or post, taking a pleasure excursion.

The fare provided at most of the inns appears to have been barbarous. Here are some of the menus. Black cabbage soup eaten out of a wooden bowl common to the assembled company—this was at Carnworth; at the larger town of Lanark, a two course dinner was provided of “dirty dry salt fish, and soup made of rice and cabbage and a stinking knuckle bone of ham.” James lived mostly on bread and butter and eggs, yet even this simple food, was often scarcely eatable. The eggs were not unseldom bad, and generally boiled to powder, while the butter was so full of cow hairs as to taste like mortar. If a joint was cooked, the gravy was inevitably solidified with coal dust. Sometimes he got delectable morsels, such as freshly caught trout, at others even the bread failed, and he was compelled to make his meals on underbaked oat cake.

Bad as was the living, the accommodation was worse. The bedrooms were as often as not open to one another. Occasionally the kitchens were turned into dormitories for the poorer male guests, who undressed without shame or diffidence before the assembled company. The bed linen was dirty, swarmed with insects of a most objectionable character, and was generally reeking with damp. Where James could manage it, he had a fire in his room and dried the clothes before retiring, at other places he went to bed with all his garments on, even to his overcoat. These discomforts would have been sufficient to turn back most men from such a trivial enterprise, and James in addition was in a poor state of health. He was afflicted with gravel, one of his feet became lame, and he caught a bad cold on his chest. That he continued his tour as originally conceived, without abating its length or laying by for a day to nurse his ailments, despite continued bodily pain and weakness, shows the man was of a heroic fibre. The following is an abbreviated record of a few days out of his six weeks' journey, the whole of which is worth recounting but would need a volume to do it justice. On the second day out one of his feet blistered. He put tobacco leaves in his boot and did his allotted number of miles. The next day he writes, “My foot very painful and swelled got a needleful of worsted and let out the water, leave the worsted in the blisters, and sow some rag round it, and set out for Lanark with my boot down at heel.” He walked eighteen miles in this plight, in the teeth of a heavy storm of wind and rain. After such heroic treatment, the foot became worse, James applied poultices and plasters but never rested it. He could not sleep for the pain, yet even on a Sunday he crawled seven miles, going to a neighbouring church in the morning, and not liking the preacher, migrating to a more distant one in the afternoon, where he had the mortification to encounter the same minister, who repeated his morning's sermon word for word. The next day he got gravel into his wound through wearing his boot down at heel. Still he had no thought of laying up, and of the succeeding day gives us the following record. “Got up tolerably well but for my foot, see through Hamilton Palace . . . go down the glen and sketch Cadgow Castle, then my foot so painful I can scarce draw a line. I hobble round to the other side of the river, about three miles away, and make studies. My leg worse and worse, get very feverish with the pain, manage to go round with great difficulty back again to the Palace to draw Hamilton, but find it lost in the fog, return with much pain to the inn.” The leg swelled and blotched, but eventually got tolerably well, to be succeeded by a bad feverish cold, yet with this on him James

regularly did his thirty miles or more a day in the pouring rain, subsisting for the most part on milk and whiskey, and occasionally lightening the weight of his sodden garments by taking them off and wringing the water out of them.

In other expeditions James fared sumptuously, touring about from one lordly seat to another, and being welcomed as an honoured guest at each. With the country gentlemen, he was popular for more reasons than his painting, for he shot straight, and was a consummate horseman, winning more than one brush by his prowess in the hunting field. His stirling independence of character must also have obtained for him the regard of many of the noblemen whom he encountered, for while he paid them the deference, and perhaps more than the deference due to their rank, he was punctilious in exacting from them the respect he considered due to himself. Thus when the Marquess of Londonderry directed a letter to him as Mr. James Ward, portrait painter, he wrote back, pointing out that as a Royal Academician, and thus a holder of the King's sign manual, he was entitled to be addressed as "Esquire." He was equally punctilious in other respects, even when it was against his own interests. When on a visit to the Earl of Chesterfield at Bradby, his daughter Matilda came to join him. She was a bright, vivacious girl, inheriting her mother's good looks, and possessing considerable personal charm. The nephew of the Earl, Lieutenant Stanhope, who formed one of the house party, fell a victim to her attractions, and a flirtation sprang up between the young people, which might easily have developed into a serious love affair. Nothing would have pleased James better than that his daughter should have married into such a distinguished family. Probably if he had allowed matters to take their course, the match might have come off, but he would countenance nothing that was not perfectly above board. He put the matter to the Earl, and finding that the latter would disapprove of such an alliance, carried his daughter back to town again.

This was in 1814, Ward's family was then five in number. They had proved a not inconsiderable drain on his fortune, for having had next to no education himself, he was anxious that his children should be better equipped for the battle of life, and sent them to boarding schools at the earliest possible moment. He states in his memoirs that this was when each attained the age of two and a half. It seems incredibly young, yet the statement may be correct, for Mrs. Ward was no lover of children, and was probably glad to have her off-spring out of the way. Henry, the eldest, was weak minded. Matilda, the second, who has already been mentioned, was much given to nervous attacks of a hysterical nature, and showed to greater advantage in society than in the home life. The two boys who came next, were of very different dispositions. George Raphael, the elder, was of a retiring nature, diffident of his own powers, but possessing his father's conscientiousness and unremitting industry. His brother, James Claude, was good natured, fascinating in his manners, and extremely popular, but an unreformable spendthrift. He wrecked his own career by his extravagance, and in the end did much to beggar his father. Emma, the next in order, was of such a singularly sweet and religious disposition, that she might have stepped out of the pages of an old time moral story book. Of the youngest child, Somerville, we hear little, he died when he was eleven, and appears



IDLE BOYS

By James Ward. From an Engraving by John Morphy, in the Collection of the Honble. John Ward M.P.O.

to have fitted from the family circle without leaving tangible mark of his presence.

In 1815 however, the family circle was still unbroken. Mrs. Ward's mother lived with them at Newman Street, while James's mother had apartments of her own, not far distant, in which she was supported in comfort by her son's bounty. Mrs. James had grown much stouter, but her matronly presence became her. She entertained more than ever, and still did her shopping in the early mornings at Covent Garden, her son George now assisting her, by carrying the heavy marketing basket. Matilda was little domesticated, but made an attractive figure at her mother's numerous dinner parties, to which James's brother artists were always welcome. Calcott, Owen, Hills, and John Jackson were among his intimates. After the repast was concluded, James would "talk shop," or more frequently sit down and sketch, while his wife had her rubber at whist, and the younger members of the company, which not unfrequently exceeded a score, amused themselves with conversation.

James had now reached the zenith of his reputation, and in this year an event occurred which placed him for the time being at the head of his profession. The British Institution offered a thousand pound prize, for the best allegorical picture commemorating Wellington's triumph at Waterloo. The leading artists in England competed, among them being Ward, whose design was probably the most ambitious and elaborate of those sent in. It easily gained the prize, and he was entrusted with the commission for the picture.

The story of the work is comedy, but comedy in which the elements of tragedy are so interwoven, that it excites tears rather than laughter. This, the crowning triumph of Ward's career, was in the end to prove his undoing. Misfortune dogged him while carrying out the great work. The shadow of death darkened his household, his family dispersed, his friends were alienated, and he himself, weary with disappointment, and afflicted with grief, lost much of his faith in human nature, and perhaps a little of his trust in God.

It is difficult at the present time to put ourselves in Ward's position. Our taste has been educated by the contemplation of great masterpieces which were then not accessible. We know now that neither Ward nor any other native painter of his time was competent to paint an allegory of the lofty conception, and heroic size such as he attempted. Such a work cannot result from one man's isolated effort. It must be built up on accumulated experience, gathered from the experiments and failures of the men, who, have gone before, feeling their way step by step, and passing from one achievement to another; until in the fullness of time some great genius, like Michael Angelo or Tintoretto, the heir and master of the treasure of the ages, shall embody the knowledge, the unrealized ideals, and the beatific visions of those who have gone before, in some stupendous creation that shall be the wonder and admiration of all time.

Ward's immediate predecessors in heroic art, were Barry, West, and Haydon, painters whose works only survive in popular memory by the descriptions of them given in text books. He might be forgiven for thinking that he could more than rival their efforts; but he was probably less able to cope with his task than many of the modern art students, who have the contents of the National Gallery to guide their taste and train their judgment.

His own previous experience with work of the same elevated type was next to nothing. He had painted a few religious subjects and designed a stained glass window for a church. Perhaps if he had contented himself with an allegory dealing only with Wellington's success as a general, and filled his canvas with armed warriors and prancing steeds, backed by the smoke and flame of battle, he might have achieved a success, but it was the moral, and not the martial aspect of Wellington's triumph which appealed to him. He regarded Napoleon as an Anti-Christ, and endeavoured to symbolize the Emperor's overthrow, as it might have been recorded by the inspired writer of the Apocalypse. In his picture there is an areole typifying the presence of the Deity. There are angels and fiends, dragons and serpents, the Vices and the cardinal Virtues, and in the midst of all Wellington attired in full field marshal's uniform.

The British Association by accepting Ward's design, shared with him the responsibility for its incongruities; and to their secretary's suggestions may be ascribed the inordinate size of the work. Originally it was planned to be 14 feet by 12 feet, Ward, to avoid crowding his composition, increased the dimensions to 20 feet by 14 feet, and actually partly completed it on this scale. The secretary, learning, that even then, the figures would not be life size, urged the artist to make them so, and said, that Ward might recoup himself for the increased labour by exhibiting the picture; West's, *Christ Healing the Sick* having brought in upwards of £6000 by this method. James adopted the suggestion, and decided to execute the work on a canvas 35 feet by 21 feet.

One would wish to leave the history of this gigantic failure in oblivion, but it is impossible to do so, for the painting of the work was Ward's principal occupation during the six years ending 1821 and proved the turning point of his career.

James equipped himself for his task both mentally and spiritually. He spent days in the British Museum studying and modelling from the Elgin marbles, and hours on his knees in the studio engaged in fervent prayer. Nor did he forget more material considerations. His time was so largely occupied with his great work, which was to be paid for on completion, that his opportunities of earning money were largely curtailed. Mrs. Ward does not seem to have lessened the number of her dinner parties to accord with his narrowed income, but he himself dispensed with his horse, and kept himself in form by digging in his back garden. The expenses in connection with the big picture were considerable—the huge canvas which had to be specially woven, the large rollers on which it was hung, and the tremendous amount of paint he used, which all had to be paid for, demanded ready money. He got into debt, but by taking all commissions he could execute in town he managed to keep his head above water. On July the 3rd, 1817 he writes in his diary "Thank God for ease and health this day. I won't forget my feelings on paying the last £5 due on Mr. Knight's draft. Bless God." A further source of gratitude to the Almighty was that his wife was becoming more devout, for a few days later he writes "Hear Dr. Busfield (the Rector of Marylebone) with great pleasure, Mrs. Ward much effected to excess of weeping, God grant that the impression may last."

This diary throws an interesting light on the amount of care and time he devoted to his animal portraits. For a picture of a horse, belonging to

Mr. Harrison, 30 inches by 24 inches, he had seven sittings from life, some of which were over six hours each, and he occupied three more days with the finishing touches. It was his habit to adapt his pictures as far as possible to the surroundings in which they were to be placed, he studied the lighting of the rooms, and brought away with him samples of the wall papers.

For a time all things went auspiciously. George, the second son, a youth of eighteen, who after a brief experience in a wine merchant's office, had adopted miniature painting as a profession was showing great promise. He is described by his father as being "free from every inclination of evil of every kind, with a good capacity and great steadiness." James Claude, his younger brother, was doing well at school; whilst Ward himself had received a number of profitable commissions from Lord Powis which occupied most of the time he could spare away from his allegory.

Yet even then the muttering of the approaching tempest could be heard. Ward's success had been bitterly resented by many of the recognised historical painters. They regarded him as a charlatan, and were indignant that the prize awarded by the British Institution should have been won from them by a mere cattle painter. Their views too found active expression in the Press, and the members of the Institution became dubious as to the wisdom of their choice. They could not withdraw their commission, but they could and did withhold any active support to ensure its execution. Ward had been led to believe, that a painting room would be found for him sufficiently large to receive his gigantic canvas when strained. There were suitable places belonging to the Government and other public bodies, and Ward pleaded desperately for one of these, but the British Institution instead of exerting their powerful influence in his favour remained quiescent and his applications were rejected. It seemed that the picture must remain unpainted, but Ward, with characteristic resource, had the canvas hung on rollers, and as the height of his gallery did not permit the whole of it to be unrolled at once, he rolled and unrolled it so as to expose the particular portion on which he wanted to work. Sometimes, where the paint had not thoroughly set, a week's work would be destroyed in rolling it up, and the artist would set to work grimly to repair the damage. He could never see his whole conception at once, but toiled on like a man feeling his way in the dark. Doubts began to assail him, as to whether the work was receiving Divine approval. On September 19th, 1817, he writes in his diary "The Tempter at work to make me think my great picture an offence to God, and a great curse with everything connected with it."

He had however no thoughts of relinquishing the task. There arose domestic troubles. Mrs. Ward like Martha was careful and troubled about many things. She saw that much money was going out, and little coming in, and she worried both herself and her husband. Then came a keen blow; about the beginning of November Ward's favourite daughter, Emma, was taken ill but the illness appears to have caused little alarm until the 23rd, when there is the note in Ward's diary "Emma much weaker." This is followed by the entry "The dear daughter worse and worse," and then there is a long gap. It was not until the 16th of December, that Ward found the strength to write "It is all over now and nearly a month passed." There follow many closely lined pages, where indifferent penmanship and faulty spelling show that the writer's emotion is still fresh; he records how he

spent hour after hour at the bedside of his beloved daughter comforting her dying moments with the thoughts of Jesus, and fervently praying that if it was God's will, she might be spared. Though she longed for life, she was fully prepared for death. In the pæan to God for his mercies with which his entry concludes one can read the unexpressed wish, that he too might have gone with her and been at rest.

Ward does not say what was the cause of his daughter's death, but he mentions that during her illness, from first to last, seven doctors were called in, which appears in itself sufficient reason. Indeed it seems wonderful that any of the family survived their attentions. Mrs. Ward's grief was assuaged by blood letting; George had twelve leeches applied to his stomach; and James himself was anointed with an ointment to produce an eruption which he naïvely hopes "did him good." Matilda is said to have been on the point of death for four days, but recovered; and in six months' time was led to the altar by her father's old friend and neighbour John Jackson, R.A., a widower with a grown up daughter older than the bride. He nevertheless, was cordially welcomed by Ward as a son-in-law, as being a man of strong and sincere religious convictions. The married couple were away on the Continent, when Mrs. Ward, whose health had been undermined by her increasing stoutness and many worries, was taken ill. Her doctor's remedy, the extraction of twenty-six ounces of blood, can scarcely have strengthened her. She ultimately took to her bed, and on September 26th, 1819, made an edifying end. A little later there is still another death to record—that of Somerville the youngest boy, a child of eleven. He had been away at boarding school; there is mention of him once or twice in the diaries and letters, but he appears in them as a name only, giving no vital evidence of his presence. James was left in the great empty house, with only his son George and the unfinished allegory to bear him company.

The latter had been in progress four or five years when it came to a standstill. Even Ward did not dare to put the finishing touches to a work of which he could not see the whole effect. Besides which, the picture was much in the condition of the play of "Hamlet" with the title role omitted. The central figure on his canvas had still to be inserted, for the artist had not yet obtained sittings from the Duke of Wellington.

It would have been far better for Ward had these obstacles proved insurmountable, but his energy carried everything before it. He imagined that the Duke of Wellington would not sit to him because he was not a recognized portrait painter; so in 1818 to prove that he was capable, he got the Rev. Dr. Busfield to sit to him. To recoup himself for the picture, which he presented to the sitter, he engraved a plate from it, hoping to realise £200 from the sale of the impressions. The portrait was wasted so far as the Duke was concerned, for he was called out of the country. In the meantime, James was searching for a suitable place in which to finish his picture. Haydon had such a studio which he wanted to let, but was one of Ward's bitterest decryers and opponents, and though James made application for the place, his offer was declined. He was consequently compelled to turn to other work. In 1819 he went to Northumberland and commenced a picture of a "Persian Horse" for the Duke of that county, and the fine "Lambton Hunt," so well known by the engraving from it, by

Charles Turner, for Mr. Ralph John Lambton. In 1820 he paid a visit to his old friend, and faith patron, Mr. Levett and painted the "Deer Stealer," one of his largest works.

Towards the close of 1821, his hopes at last seemed on the point of consummation. Haydon relinquished his studio, and though he tried to force another tenant upon his landlord, the latter gave James the first option. A thousand pounds was necessary to secure the lease, and Ward scarcely possessed so many shillings. He borrowed the money in equal moieties from Sir John Soane and his tried friends the Levetts of Wicknor. The Iron Duke sat for his portrait in the early part of 1822, and the gigantic work was at last completed. Ward hired the Egyptian Hall for its exhibition. He now looked to secure the reward for the courage and tenacity which had enabled him to surmount so many rebuffs and disappointments. But the picture was doomed to failure. Had it been a masterpiece by Raphael, it would have fallen equally short of success, for the public taste for allegory had vanished, and the Duke of Wellington was in the nadir of his popularity.

There is little need to expatiate on the details of the grim fiasco. The work was not destitute of merit. Though the composition as a whole was ill conceived, many of the individual figures were well drawn, as may be seen from the illustration from the "Study for Hope" at the end of the book. The members of the British Institution who attended the private view, were loud in their praises; but when it presently appeared that both press and public were unanimous in condemning the work, their voices quavered. Despite all arrangements to the contrary, they suffered the canvas to be mutilated by the authorities of the Chelsea Hospital, who fitted it over a balcony which partially concealed it from public view. Here it hung for some years until removed to make room for a collection of Chinese trophies. Later it was unearthed from the cellars of the Hospital and contemptuously given back to the artist's family, who cut it up into several fragments which appear to have vanished completely.

CHAPTER VIII.

JAMES' plight would have driven a weaker man to despair. He had hazarded fortune and reputation on the cast, and lost. The six best years of his life had been wasted. His out-of-pocket expenses in connection with the production and exhibition of the work amounted to over seventeen hundred pounds; the thousand pounds that was to be paid for it had already been so largely drawn upon that the balance remaining was but as a drop in the ocean of his liabilities. Again he proved himself unconquered by fortune and faced the chorus of execration levelled at his picture with undaunted mien, considering the public unable to appreciate the work because it transcended their intelligence. To re-establish himself he descended to their level by painting the picture originally called *Protection*, but now hanging in the Tate Gallery under the more prosaic title of *Landscape with Cattle*. The size of the canvas is 10ft. 8in. by 15ft. 10in. Large as it is, Ward relates that the work seemed as child's play to him after the allegory. The picture was exhibited in the British Institution in 1823, it did some-

hing to restore his bankrupt reputation, but henceforth the struggle was a losing one for him, though waged with desperate resolution, and lit up by some transient gleams of success. James felt this and his letters betray his despondency. He writes in 1822, "I may find some little corner (in the country) in which to bury my aching head and repose my aching heart," and again in the same year apropos of a squabble between some artists, "a little while, a very little while, and those in and out of the Academy will sleep together in peace."

He was now over fifty, a widower, hampered with debt, and thoroughly weary of the world, yet he pursued his work with the same dogged determination, if not with the same high hopes as before. Fame had eluded him, but he was eager to free himself from his liabilities, to keep his old mother in comfort during her declining years, and provide a competence for his children before he died. He stooped to beg favours for his boys which he would have scorned to ask for himself. We find him soliciting commissions for George with the assiduity of a professional bagman. James invented work for him, and paid for it out of his own lean pockets, rather than the young man should lack employment; and to do George justice, he more than deserved the assistance, for he repaid it in a thousand ways, taking charge of the Newman Street establishment during his father's long absences, and acting as his housekeeper, agent, and business manager. Nor was his pencil unworthy of recommendation. Lawrence, for whom he made miniature copies of his pictures, was so pleased with them, that at least once he paid a higher price than the amount demanded, and gave him all the work of this character that he could.

James, in his endeavours to further his son's interests, was thrust into the practice of lithography. He made drawings of some prize cattle for Mr. Arbuthnot, which it was arranged should be reproduced on stone. Ward had earmarked the work for George, but the latter was away engaged on more profitable commissions, so James performed the task himself, with the success which always attended his efforts at realistic art. This opened to him a new, and for the time being, a profitable field of employment. In the course of two years, he drew a set of fourteen lithographs from his own pictures of celebrated horses, and over half-a-dozen other works as well, which appear to have commanded a readier sale than ever did his fine mezzotints. At this time his waning career appears to have entered upon a little St. Martin's summer of success. In 1823, whilst on a visit to Newmarket, he was honoured by the Duke of York with a commission to paint his well-known thoroughbred *Moses*. On the following year he made a long visit to Tabley, painting pictures for Sir John Leicester. Then followed one of the crowning events of his life, a visit to Windsor and two long interviews with George IV. The king fascinated Ward, his personal charm was irresistible, with winning suavity he declared that the three pictures which Ward was painting of the royal horses must be considered as commissioned from himself, and led the delighted artist to infer that he was at least as much pleased to secure his work, as the latter was to receive the royal patronage. Ward asked that he might be allowed to send home for further pictures to show His Majesty, who was charmed by the suggestion. James was brimming over with joy, he hastily wrote home to George to despatch the canvasses, and with them "the large magnifying

glass" so that the king might see the minute finish of the work, he concludes with the instructions, "Call upon my dear old mother to make her happy with the news, and remember that those who live upon Providence will never be in want of Providence if they will wait upon His time." The second interview was granted. The king was even more gracious than before, he talked to the artist as an equal, and placed his hand familiarly on his shoulder, a gracious action that lingered long in Ward's memory and is often referred to in his letters and reminiscences. His Majesty ventured to criticise the action of one of the horses in Ward's pictures which had all its four feet off the ground, but in this he presumed too far. James, like the "Yerl o' Waterydeck," was absolute in his own domain, and overwhelmed his sovereign with arguments and illustrations, making sketches of the action of the horse, and imitating the gait of a high-paced racer in front of the king until the latter expressed his entire agreement with the artist. Perhaps Ward was hardly deferential enough in his behaviour, perhaps the death of the French king, which occurred about that time, blotted the recollection of the artist from the king's memory, for when the three works were finished, and James begged leave to submit them, he was told that His Majesty was too busy to attend to the matter, and so ended his last intercourse with royalty.

Perhaps it was well that James did not come into more frequent contact with such exalted circles, for two anecdotes which he relates, show that the artists attached to the Court in those days must have kept their tempers well under control, an attainment beyond Ward's powers. The following is the first of the tales "There was a certain bishop who had been a great friend of Beechey's with King George III. He came to the artist to paint his portrait, but explained that he could not afford to go to his high prices. Beechey, in gratitude, charged him less than usual, which the prelate imprudently made known to His Majesty. The next time Sir William went to the King, the latter, who was then verging on one of his attacks of madness, foamed with rage, and burst upon him in the most abusive language as charging him more for his pictures than he did other people. Beechey fainted under the shock, and the princesses who were present kindly took him into another room, where they brought him to with smelling salts." "Such is the post of honour!" interjects Ward, who then proceeds to give an anecdote of George IV., and Sir Thomas Lawrence. "He (Lawrence) when painting the portraits of the distinguished characters in the late war (with France) made a very beautiful portrait of Napoleon's son, which was engraved. As he had been in the habit of presenting all the engravings from his works to the King, he brought an impression to His Majesty. The latter took it out of the artist's hand, and instantly tearing it to atoms, threw it in his face. The gentleman, then superintendent at Carlton House, told me, that when Sir Thomas came out of the King's room, his state of mind was such, that he thought he had become deranged." Ward adds the reflection "It was a lesson to me—Fear to be too near Kings."

The King's patronage, however, short-lived as it had proved, enabled Ward to maintain his position for a few years longer. Though he was earning more than he spent, his debts hung about him like mill-stones, and it was only by strenuous efforts he could keep himself from being submerged.

Such was his lack of ready money that now he rarely started on a journey with sufficient cash to carry him through with it. This resulted in situations which were almost painfully ludicrous. At Paris, which he visited in the winter of 1825, he was to outward appearance, floating on a flood-tide of prosperity. The French authorities received him with distinguished courtesy, the large copy which he made from a Giorgione in the Louvre had been commissioned in advance, and, around his easel there daily gathered the elite of the English visitors to the French capital; among the most faithful attendants being the Duke of Bedford, who was so impressed with the work that he arranged that the artist should paint an important picture for his collection at Woburn. Doubtless many an artist was envying Ward his distinguished cortège, and rich clientèle, while poor James in the solitude of his inn chamber, was counting over his fast vanishing francs, conscious, that unless George could raise enough money to send him a remittance he must remain in pawn to his landlord for his unpaid hotel bill. The money, however came, and Ward was set free to resume his never ending labours. I suppose that no man in his declining years was ever more heavily weighted by the faults, the weaknesses, and the misfortunes of others. For over a decade he had kept his wife's mother and sister. His own mother was still his cherished pensioner. There was no money he grudged less than that he sent to the old lady. She was constantly in his thoughts, and he never mentioned her but in the terms of the warmest affection. He instructed George, however hard pressed they were, to pay her allowance to the day, lest she should be worried by thinking things were not going well with him. Here is a characteristic extract from a letter to George impressing him to look after her: "When did you see my dear, dear mother? Let it be very often. Her spirits at times are subject to depression, do all you can to prevent it. Take tea with her at times, and see that she wants nothing. My kind love to her, and never forget to convey it with every letter I write."

Ward's afflicted son Henry was another constant expense, fifty pounds a year being paid for his board in the country. Finally there was James Claude. The clever boy had developed into a spendthrift, and money passed through his pockets like water through a sieve. Ward, at the cost of many rebuffs, had begged for him a cadetship on board an East Indianman, and spent £250 in fitting him out. Less than a year elapsed before he was back on his father's hands; again the father went the round of his patrons, and eventually secured for him a clerkship at the Tower. Claude (for it is advisable to drop his first name to prevent it being confused with that of the parent), was lax in his morals, he developed habits of staying out late, and mixing with undesirable associates. Nothing could have been more displeasing to James, who was puritanically exact in such matters; he expelled his son from Newman Street and forbade him to the house. Claude, left to his own devices, garnered in a fine crop of debts, and presently, when threatened with arrest by his creditors, came whining to his father for assistance. James did not respond willingly, he stormed and lectured as was his nature to; but ultimately an arrangement was effected by which the young man's salary was set aside for his creditors, while the much burdened father provided him with means of subsistence. Claude's allowance was a pound a week, sixteen shillings of which went to



THE ROCKING HORSE
Painted and Engraved by James Ward. From an Engraving, in the collection of the Hon. John Ward, M.P.O.

his sister Matilda and her husband, with whom he now boarded. The prodigal found this penury irksome, he pestered his father with a constant succession of letters, all savouring of the professional mendicant, filled with contrite sentiment, and ingenious pleas to extract money. Five pounds were wanted for a set of new shirts, two pounds for a pair of boots, six guineas for a series of medicated baths to restore him to health, and other amounts for various items, which it may be suspected were but aliases for some delectable morsels, to garnish the prodigal's fare of husks.

Ward grew tired of the drain. He was on the eve of contracting new responsibilities, for, by now he had become engaged to Charlotte Fritche, a cousin of his first wife, whom he had known for over thirty years, and who was to prove a loving and helpful companion during the remainder of his pilgrimage along the vale of life. George too had become engaged. The two couples were married in 1828 on the same date, and though from this time father and son lived in separate establishments, their intercourse continued with unabated affection.

Claude, in the meanwhile, was finding his position increasingly irksome, and in 1829 cut the Gordian Knot of his difficulties by enlisting in a cavalry regiment outward bound for India; his last act before leaving the country being to buy himself a "handsome chased gold-mounted riding whip," for which his father was presently favoured with a bill of three and a half guineas. Unfortunately, this was not Claude's final appearance on the scene, and even his temporary exit was the occasion of a fresh crop of troubles. He was declared bankrupt under the style of James Ward, late of Newman Street, and the coincidence of his name with that of his father caused the latter's credit to be impaired.

James, a year or two previously, had taken a little country house—Roundcroft Cottage at Cheshunt, Huntingdon—at an annual rental of £40; and now, stung with a sense of disgrace, he determined to retire there. It was a thatched, two-storied building, very picturesque, but woefully dilapidated, and constantly needing repairs, which Ward had to have executed entirely at his own expense, for the owner met all applications for assistance by threatening to have the place pulled down. Ward retained a few rooms in his Newman Street house but let off the greater portion, the proceeds more than covering his entire rent. He was persuaded to put up his collection of unsold pictures at Christie's, a hazardous proceeding for any artist, however eminent. The sale, which took place in 1829, more than realized his worst forebodings. For his large *Cattle-Piece* there does not seem to have been a single bid; of the other lots, a number were bought in, and the remainder brought less than a quarter of their original prices. The net proceeds were under a thousand pounds—a little nest egg to help James over his declining years, and one that was urgently needed, for he was turned sixty, and craved for rest from the stress and strain, the bitter rivalries and never ending turmoil of London life, and sought to find it amidst the country surroundings that he loved so well. Thirteen years later he was to record in his exhibition catalogue: "Complete rest is only to be found in the grave." The interval had proved the truth of the statement. James was given a few years of freedom from worry, and then his son Claude returned to England, invalided out of the army, in which, to do the young man justice, he had borne himself creditably,

attaining the rank of a Corporal. The prodigal was welcomed back with open arms; but after the "veal" had been eaten and the feast brought to a close, it was necessary that he should be put in the way of earning a living. James had invented a kind of waterproof blacking, which met with the approval of the experts to whom it was shown. It was arranged that Claude should exploit the novelty. Another gentleman was found, who put his son and a considerable sum of money into the concern, which was financed by James to at least an equal extent. The rest may be told in a few words. The invention proved a failure. Claude dropped the blacking and turned to gutta-percha, then a little known substance, more used for fancy articles such as rings, watch chains, and ladies' garters, than for ordinary commercial purposes. He seemed to be doing well, and actually paid off a portion of his father's loan. Then returning to his former extravagant habits, he ordered a phaeton and a set of harness from the King's coachbuilders, and was looking out for the best horse procurable, when death put a period to his quest. The reader can probably surmise what followed. The business proved insolvent. James' thousand pounds had vanished, and having committed himself to a guarantee he found himself heavily involved. The old man, now turned seventy-two, went back to town to gather up the threads of his connection and retrieve the position. Fortunately, he had not occasion to remain there long; some of his former patrons, among whom was the Duke of Northumberland, came forward and purchased several of his more important works; and by realising all his tangible assets he was able to pay every creditor in full.

Ward's retirement to Roundcroft synchronised with the period of his most pronounced literary activities. The writing mania came to him late in life, and as youthful maladies are said to assail the aged with peculiar virulence, so he was strongly affected, and never outgrew the habit. His description of his allegory, issued some years previously, contained about half the matter of a three-volume novel, and had created some sensation in the artistic world, though not of a nature to gratify the author, for the pamphlet did more towards damning the picture than the combined efforts of the hostile critics. Now he brought out a treatise, entitled: "New Trials of the Spirits, in reply to two sermons preached in the Parish Church of Upper Chelsea, and published by the Rev. Henry Blunt, M.A., written in a letter to a friend by James Ward, R.A." This was presently to be followed by "A Defence of the Beard," and a brochure on "The folly of docking horse's tails"; while the catalogue of his exhibition in Newman Street was enlivened by some hundreds of lines of original descriptive verse. The prose compositions are distinguished by much admirable if verbose moral sentiment, some sound common sense, and an extravagant use of italics and leaded capitals. The poetry is distinctly inferior, Ward having no ear for either rhythm or rhyme, and, in happy unconsciousness that he is offending against the laws of verse, matches "moan" with "thorn," "knows" with "lose," "moon" with "tomb" and gives us stanzas such as

"I am modest and bashful at bazaar or class,
In public or private hating vanity's fuss,
And I'm pained to the heart when they're over and gone,
But the thistle has down, as the rose has a thorn."

After reading this, one sympathises with the frank brutality of the criticism contained in a letter from his brother-in-law, G. Fritchey, apropos of a catalogue of the Newman Street Exhibition. He writes: "I went to see the pictures, and when Mr. Swan read your descriptions, became disgusted with them. Your poetry lowers them 100 per cent. For God's sake don't let the public read such d—d doggerel stuff!" It is refreshing to think that though this criticism failed to cure James of his weakness for poetastry, it did not interrupt the friendship of the two men.

Ward succeeded in re-letting his premises in Newman Street, and after Claude's affairs had been wound up there was nothing to prevent him from returning to his beloved country cottage. Here in peace and contentment he spent the remainder of his days, secluded from the world, yet neither forgotten nor unheeded, and taking a lively interest in public affairs, and in the concerns of his children, grandchildren and great-grandchildren. Though his latter end was not blessed with great material prosperity, his trust in God sweetened his dinner of herbs, and secured him in the belief that he should not be utterly cast down nor forsaken in his old age.

Here is an extract from a letter to his son George, written in 1849, showing with touching simplicity his belief in the efficacy of prayer, even in small matters. He writes: "You have heard that one of our torments here has been bad servants, and my prayer has been for (a good) one. A man is suddenly sent to me all the way from Norfolk, who has also prayed for a quiet situation in life, being advanced in years. If I had painted a man as to what appearance I should like, he is the man. Who, but Providence, could induce him to seek a place so far from home, or direct him to Roundcroft."

The man's name was Peg, he was an ex-gamekeeper, partially crippled by some wounds received in his former occupation. He proved a most faithful and exemplary servant, looking up to Ward, on religious matters, as a disciple to a master, and ending his days in the latter's service. At the time of Peg's advent James was enabled to gratify a long cherished desire of buying a little pony and phaeton for his wife to drive about in. He obtained them for a trifle, as both horse and vehicle were the worse for years. The pony was slow and lame, but perfectly suited his master and mistress; and when not in service, grazed on the little paddock in front of the house, with its long tail and main flowing in the wind—for James would never permit a single hair of them to be docked—ready to come instantly to its master's call.

James loved all animals, wild or tame, and neither bird nor beast was allowed to be disturbed in his little domain. On his dogs and cats he lavished nearly as much affection as an ordinary man would on his children. In a letter to George he recounts the history of his pets from the beginning. The first was a little dog named Dandy, so small that James "used to button him up" in his bosom, and take him to Hampstead Heath "and there let him loose to frolic among the furze bushes and heather," to the mutual delight of the two playmates. He ultimately was poisoned by swallowing some paint left about by careless workmen, and James records, "I felt as though I had lost a child!" Dandy was succeeded by a "beautiful thorough-bred little spaniel," who in his turn met with an untimely end. Straying by mistake into a strange house he was there done to death with pitch-forks

under the apprehension that he was mad. James and his servant scoured the country in search of the missing pet. At length Ward met the man "returning with the poor little darling hanging by a string about his neck." James in his grief at first decided never to have another pet, but was persuaded to accept a second spaniel in the person of "little Dash," who won his master's heart completely, and waxed old in his service. At length he "became diseased all over." James doctored him daily with ointment, and "the dog was as sensible of the relief afforded him as a human being." Eventually he grew too ill for the remedy to ease his sufferings, and then he would gaze reproachfully at his master, as though he thought that the latter could assuage his pain but would not. This preyed so much on James's feelings that he had the dog made away with, and buried in an unmarked grave so that he should not learn where his favourite lay. "I do not know to this day," (1853) he writes, "and I am glad of it, for the sight of Dash's picture is still too much for me, if I dwell on it." The last of Ward's pets was a cat which was wont to jump on his lap, "purring and fondling him as a child." Much to James's sorrow and indignation the animal was ultimately shot by a neighbouring land-owner for poaching.

As the years rolled on Ward's income from the sale of his pictures gradually dwindled, and finally ceased altogether. In 1847 he was driven to apply to the Academy for assistance, when he stated that for years he had not sold a single picture. The Council of that institution responded with willing alacrity, for not a man among them but was proud of the grand old veteran who had pursued his professional career so long and honourably, and against such weighty antagonisms. He was granted a pension of £100—not a large amount, but sufficient, eked out with the little salvages that occasionally came to him, to keep him and his wife in comfort. In the following year an unexpected piece of good fortune came to him in the sale of his important picture, the *Council of Horses*, painted in his eightieth year, and bought for £250 by that well known connoisseur, Robert Vernon. The subject is taken from "Gay's Fables," and is finely rendered, the contrasting characters of the individual horses, composing the assembly, as described by the fabulist, being fully expressed, and this not at the expense of the truth by humanizing them, but by the perfect realization of their equine variations. It was a wonderful work for a man of Ward's years, and though age had abated the vigour of his handling, it is questionable whether any artist then living could have shown an equal amount of technical skill and knowledge in painting the same theme. It was Ward's swan song. Though he did not relinquish his brush, no after work by him attained the same high level of excellence.

Though his frame was enfeebled, he still retained his mental and physical activity, got up at six in the morning, and worked unceasingly. When he lay awake, during his meagre hours of rest, he wiled away the dragging night by composing poetry, which he inflicted on his long suffering relatives, and on the compilers of the Academy Catalogues. Many and ingenious were the excuses invented by the latter for not printing in extenso the metrical descriptions of his pictures. He still dabbled in theology, discussing abstruse points of doctrine with his parish clergyman, and pursuing the solution of the "ten horns" of Daniel's vision with unabated ardour.

He in no whit abdicated his position as head of the family. He leant on George, almost wholly transferred to him the management of his business affairs, and made him largely his medium of communication with the outer world, but if he considered that his son had acted wrongly with regard to matters of deportment or morality, he chided him as he would have done a sixteen year old boy. Thus when he learnt that his favourite granddaughter Henrietta, George's only child, had attended a fancy dress ball garbed as Nell Gwyn, his wrath knew no bounds, and in a series of indignant letters, he sternly rebuked her parents for permitting a Christian girl to assume the disguise of a courtesan. This self same Henrietta, now widely known as Mrs. E. M. Ward, and still living among us, exhibiting regularly in the Academy, and producing work which conclusively proves that age has not dimmed her eyes, nor caused her hands to lose their cunning—showed extraordinary talent as an artist, even in her earliest days, and owed much to her grandfather's criticisms, and kindly praise. Later on he was to perform for her a service of a different kind—to act as mediator between the young girl and her parents. The occasion of this intervention was Henrietta's marriage. A precocious, because an only child, she ripened into a beautiful woman at an age when most girls have scarcely doffed their pinafores. Among her father's friends was Edwin Mathew Ward, a namesake but unrelated, already known to fame as an historical painter. The young couple found a mutual attraction in each other's society, and when Henrietta was yet fifteen, they plighted their troth. The consent of her parents to their immediate marriage was demanded, Mr. and Mrs. Ward who had no reason for withholding it, except on account of their daughter's extreme youth, promised that if the affianced pair remained of the same mind for a year, they would grant their sanction; but the period of probation having elapsed, the parents still hesitated, and finally extended it for a second twelve months. This was more than the lovers could endure, they were fearful for the future, and anxious to be united beyond the possibility of separation. One morning Henrietta left her parents' house, nominally to spend the day with a sister of E. M. Ward. She met her lover by pre-arrangement, and they were married by special license, Wilkie Collins the well known author, giving the bride away. The wedding was kept secret from the parents, who in company with the newly made bridegroom and bride dined that night at the house of Charles Ward. The situation was ludicrously embarrassing. Host and hostess, and all the company, with the exception of Mr. and Mrs. George Ward, knew of the event of the morning, but had to act as if nothing had occurred. For some months things continued as though no wedding had taken place, then one fine morning, the young couple eloped to Ivah. Mr. and Mrs. George Ward were naturally angry, and declined to be reconciled with their daughter and son-in-law. James however sided with the latter, and advocated their cause, though at first without avail; for the parents hearing that he had invited the pair to Roundcroft, objected on the ground that he was countenancing filial disobedience. Such was the old man's reverence for parental authority that he deemed it his duty to withdraw the invitation, until by continued pleading, he had obtained for them forgiveness.

James's last years ebbed peacefully away. He and his wife were never lonely. They made their little cottage, a place of entertainment for their

relations where all were welcome, and so the rooms re-echoed with the laughter of little children whose hearts were not more pure, or whose lips more innocent of guile, than those of the white haired old man now verging upon ninety.

1855 was the year of his last exhibit in the Academy. He nevertheless continued to paint for a little longer. A letter, dated 1856, contains the record of what was apparently his final picture. It is scribbled in Ward's characteristic writing, now however, grown feeble and uneven, and runs as follows: "Last picture, J. Ward, R.A., Heading the Fox, March, 1856." In August of the same year he writes to his son George, "I hope to hear of you having new commissions, assured that we are never so happy as when full of work, my pain is increased by having the desire to work but without the power; but how thankful I ought to be that my mind has not left me." The last letter of his that I have discovered, is dated April, 1857, and is also written to George; it contains the following sage maxim which applies to no time more than the present, "Live close, and spend not one unnecessary shilling—for times are coming which I think will be more trying than any we have yet seen."

He barely outlived his ninetieth birthday. The end came on November 16th, 1859. It was such as befitted his life. He passed into the unknown hereafter with the confident assurance of a weary traveller reaching his long sought for goal. He is buried in Kensal Green Cemetery, a beautiful monument by Foley, marking his last resting place. By a curious coincidence, the site of the cottage, in which William Ward and George Morland lived together in the May dawn of their careers, forms part of the cemetery grounds, and it may well chance that the mortal remains of the old veteran, lie on the very scene of some of his youthful labours.

It is still full early to speak of Ward's position in English Art. His career was so extended, and his productions so varied in their character, and so unequal in quality, that posterity has not yet had time to separate his transient work from that which has in it the elements of the eternal. By an irony of fate, he is at present best appreciated for his engraving of which he thought little, for he despised the art as mere craftsmanship, did his best to prevent its exponents from being admitted as full members to the Academy, and was himself in no wise anxious to be distinguished or honoured as one of them. There is no need to enlarge on his achievements in this branch of the profession, for his position as one of England's greatest mezzotinters is firmly established, and the proofs of his finer works are ransomed by collectors at prices which would have astonished their author.

During the first portion of his career, Ward was painting pictures which he himself described as being "pure Morland," this phase of his art lasted from 1790 to 1797; few of the works of this period are known to exist, and probably many of the best of them have been passed off on to collectors as genuine Morlands, a practice which was in vogue even during the lifetimes of the two artists. Some of those surviving are charming, but in them Ward reveals little of his own personality, they are frank imitations—the compositions of a scholar who still saw nature through the eyes of his master. From 1797 until 1803, Ward was gradually evolving a style of his own. His experience, as a painter of prize cattle, taught him to note detail minutely and accurately, while the study of the works of the Dutch and Flemish painters, which came under his notice at this period, encouraged

him to express it with great elaboration, thus his development was wholly in the direction of greater definition. The salient characteristics of Ward's style are brilliancy, clear definition, and miniature like finish. His pictures are concrete statements of fact, that leave no ellipsis to be filled in by the imagination of the spectator, and in this lies both their strength and weakness. All art is in the nature of a compromise, for as no picture can embody the whole truth of nature, some portion of it must be sacrificed, in order that full expression may be given to the remainder; hence the greatest artist is he who expresses most, and does it in the most perfect manner. Ward was unwilling to make any conscious sacrifice, he tried to combine breadth with elaborate detail, and not seldom the attainment lagged behind the intention. In his huge "*Cattle Piece*" at the Tate Gallery, he records the marks on a butterfly's wing, and the minute forms of the weeds and grasses in the foreground, with the same close observation that he devotes to the rendering of the group of cattle, trusting to his skill to subordinate these details to the leading *motif* of his picture. In his smaller works he carries this love of minutiae even further, so that they may be examined under a magnifying glass without losing their effect of perfect finish. In nearly all the pictures of his best period—that is from 1803 until about 1830—his brushwork is free and virile, his execution solid, and his colouration strong and brilliant, so that many of our present day pictures, when put alongside, look thin, flat, and lacking in *chiaroscuro*.

Ward's weaknesses are on the surface, his occasionally faulty drawing, his over accentuation of the rugged and eccentric features he depicted, and, in some of his earlier works, the division of his composition into several minor groups insufficiently correlated to form a homogeneous whole; but in spite of these blemishes he is a great artist, interesting in all his work, and within narrow limits an unsurpassed master. There have been other painters of cattle, who have produced pictures, which, as a whole, may rank higher than any of his, but in the delineation of the animals themselves, their forms, the texture of their coats, and their characteristic traits, no one has equalled him.

In painting Ward has still to come into his own. The present age is hardly likely to do him justice, for the critics are leading us further and further from his ideals, and putting before us fresh conceptions of art of which he knew nothing. To them the suggestion of a transient impression, or the blurred epitome of one of Nature's moods, in which form, detail, and local colour are expressed in vague generalisations, are all sufficing. They regard Ward's pictures as unatmospheric, his outlines as too clear cut and hard, and his work as cumbered with over elaborated masses of detail; yet as I write this, on a furze clad English hill slope, with the span of half a county spread out in front of me, and see the definiteness with which every object, however remote, impresses itself on the eye—the flaming blooms within my hand's reach, hardly more distinct than the red-roofed houses of the village in the valley below, or the trees, that nearly a dozen miles away, sierrate with their jagged outlines the circumfluent sweep of the horizon—I feel that Ward was in the right; and that our teachers are drawing us away from Nature into a maze of bewilderment, where the idiosyncracies, the mannerisms, and sometimes the impertinences of a few artists of great but imperfect talents, are held up to us as our guides.



DISOBEDIENCE IN DANGER
By James Ward. From an Engraving by W. Barnard, in the Collection of the Honble. John Ward, M.P.O.



PORTRAIT OF JAMES WARD

By John Jackson, R.A. From an Engraving by J. Ward, in the collection of Mrs. E. M. Ward



PORTRAIT OF THE ARTIST'S MOTHER
By J. Ward. From a Picture belonging to Miss Jackson



WOOD SAWYERS
From a Drawing by James Ward, in the collection of the Honble. John Ward, M.V.O.



MRS. MICHAEL ANGELO TAYLOR AS "MIRANDA"
Engraved by J. Ward. After the Picture by John Hoppner



STUDY OF A BARN By J. Ward. From the Drawing in the collection of Mrs. E. M. Ward



STUDY OF A WAGGON By J. Ward. From the Water-colour in the collection of the Honble. John Ward, M.P.O



MRS. BILLINGTON AS "ST. CECILIA" Engraved by J. Ward.
From the Picture by Sir Joshua Reynolds. (The Print lent by Messrs. Grundy & Robinson)



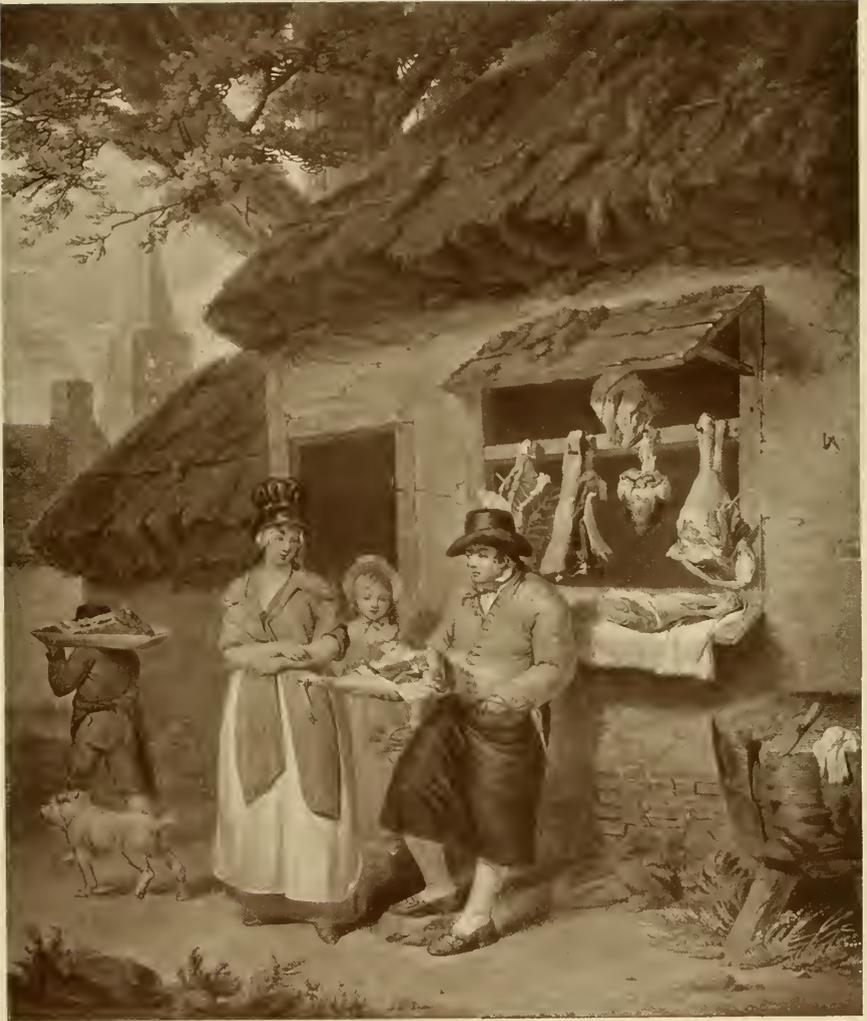
STUDY FOR FIGURE IN THE "HAY-MAKERS"
By James Ward
From collection of Honble. John Ward, M.V.O.



STUDY FOR FIGURE OF "HOPE" IN THE
ALLEGORY OF THE BATTLE OF WATERLOO



STUDY OF HOUNDS From the collection of the Honble. John Ward, M.V.O.



THE COUNTRY BUTCHER'S SHOP

By J. Ward

From an Engraving by S. W. Reynolds, in the collection of the Honble. John Ward, M.V.O.



THE FAMILY COMPACT (PORTRAIT OF THE ARTIST'S MOTHER AND HIS SECOND WIFE)
From the Picture in the possession of Leslie Ward Esq.



THE ESCAPE *From a Lithograph by J. Ward*



THE WOUNDED SOLDIER
By James Ward. From an Engraving by J. R. Smith, Junr., in the Collection of the Honble. John Ward, M.P.O.



GORDALE SCAR By J. Ward. From the Picture in the National Gallery of British Art



STUDY FOR FIGURE IN "THE MOUSE'S PETITION"
By J. Ward, from the collection of the Honble. John Ward, M.P.O.



LIONESS AND HERON *By J. Ward*



THE COW HOUSE. Painted and Engraved by J. Ward. From an engraving in the collection of the Honble. John Ward, M.F.O.



DESCENT OF THE SWAN
By J. Ward. From the collection of Briton Riviere, Esq., R.A.



ROUND CROFT COTTAGE (THE ARTIST'S LAST RESIDENCE)
By James Ward. From the Picture belonging to Miss Jackson



THE GLEANERS RETURNED
By James Ward. From an Engraving by W. Ward in the collection of the Honble. John Ward, M.P.O.



SUMMER

By J. Ward

From an Engraving by W. Ward, in the collection of the Honble. John Ward, M.V.O.



FIRST SKETCH FOR PRIMROSE AND FOAL
By James Ward



WATERCOLOUR STUDY
By J. Ward, in the collection of the Honble. John Ward, M.V.O.



LORD SOMERVILLE'S FISHERMAN

From a water-colour by J. Ward, in the collection of the Hon. John Ward, M.V.O.



PORTRAIT OF JAMES WARD WHEN 16
By W. Ward, in the collection of Mrs. E. M. Ward



MRS. HIBBERT
Engraved by J. Ward, from the picture by Hoffner



SUNSET—A VIEW IN LEICESTERSHIRE *From the Mezzotint by J. Ward, after G. Morland*
ALSO CALLED "A BOY EMPLOYED IN BURNING THE WEEDS"



A WILTSHIRE HIND By J. Ward. From a Water-colour in the collection of the Honble. John Ward, M.V.O.



BULLS FIGHTING: ST. DONAT'S CASTLE (TATE GALLERY)



RUSTIC FELICITY By and after J. Ward. From an Engraving in the collection of the Honble. John Ward



STUDY OF A SWAN By J. Ward. From the collection of the Honble. John Ward, M.V.O.



STUDY OF A PIG By J. Ward. From the collection of the Honble. John Ward, M.V.O.



BULL, COW, AND CALF (TATE GALLERY)



STUDY OF A DONKEY. *By J. Ward. From the collection of the Hon. John Ward, M.P.O.*



STUDY OF CALF. *By J. Ward. From the collection of the Honble. John Ward, M.P.O.*



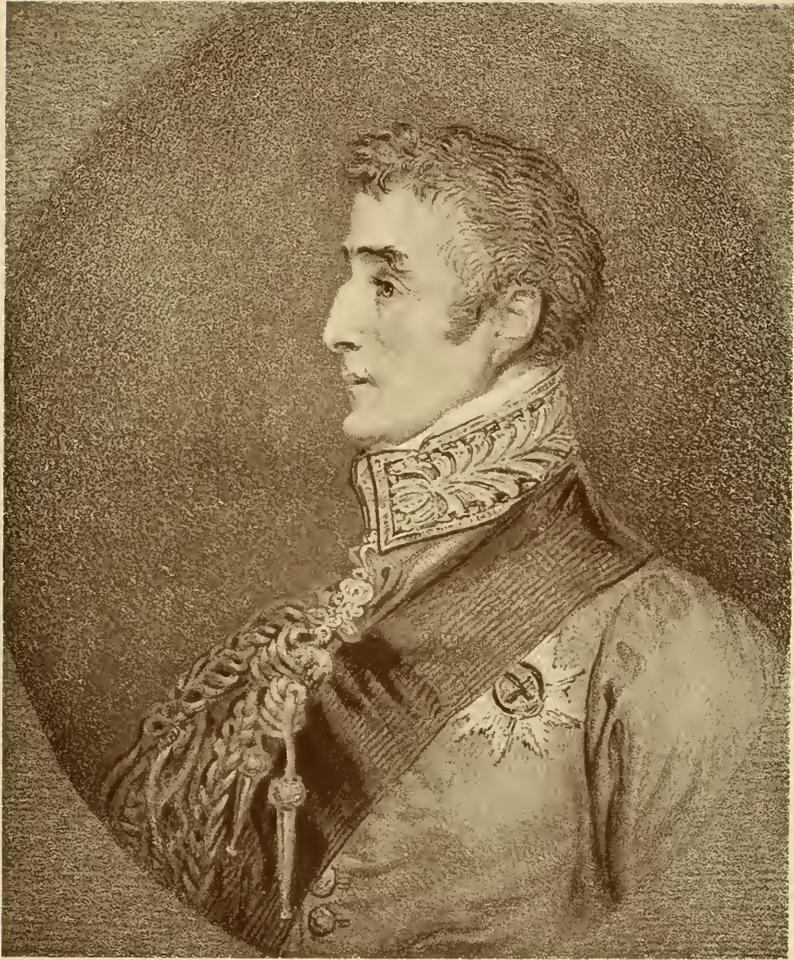
PORTRAIT OF JAMES WARD
From a soft ground Etching



JUVENILE RETIREMENT (THE DOUGLAS CHILDREN)
By J. Ward, after Hopper



THE MOUSE'S PETITION
By James Ward. From an Engraving by W. Ward, in the Collection of the Honble. John Ward, M.P.O.



THE DUKE OF WELLINGTON *From a Lithograph by and after J. Ward*



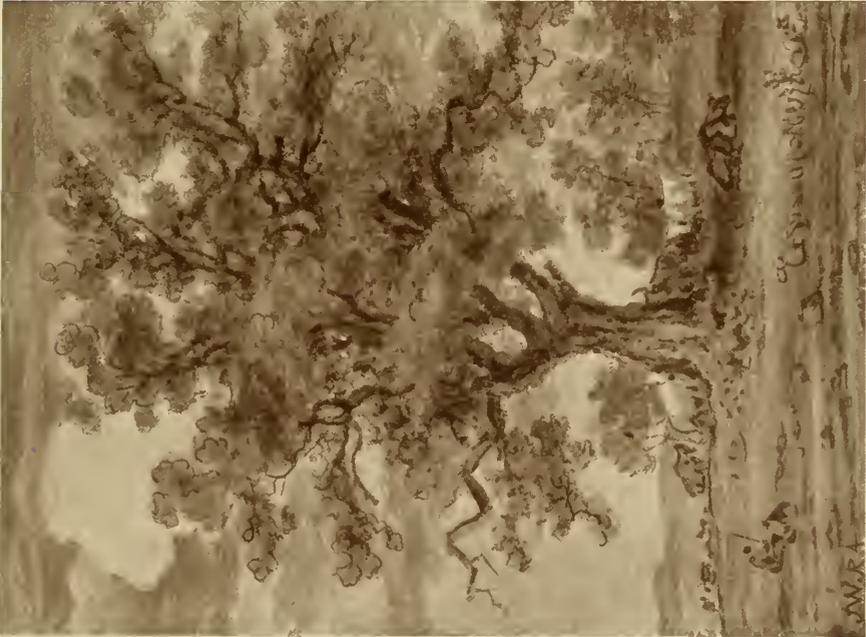
PORTRAIT OF MRS. GEORGE MORLAND *By James Ward.*
STUDY FOR FIGURE IN "THE MOTHER'S BRIBE"
From the collection of Mrs. E. M. Ward



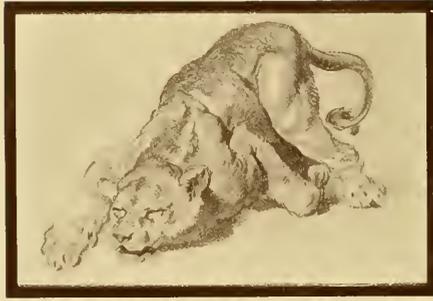
STUDY FOR "THE ESCAPE"
From the collection of the Honble. John Ward, M.P.O.



PORTRAIT OF MRS. GEORGE MORLAND. STUDY FOR FIGURE IN "THE CLEAN
FACE REWARDED"
From the collection of Mrs. E. M. Ward



STUDIES OF TREES By J. Ward From the collection of the Honble. John Ward, M. P. O.



THE WOUNDED LIONESS By J. Ward. From the collection of Judge Evans.



STUDY FOR FIGURE IN "DISOBEDIENCE IN DANGER"
By J. Ward. From the collection of the Honble. John Ward, M.V.O.



RUSTIC WITH BUCKET: From the Water-colour in the collection of the Honble. John Ward, M.A.C.



STUDY FOR FIGURE IN THE PEASANT'S SUNDAY DINNER
From the collection of the Honble. John Ward, M.V.O.



DONKEY'S HEAD *By J. Ward. From the Oil Painting in the collection of the Honble. John Ward, M.V.O.*



FERN BURNERS
By J. Ward. From a Water-colour Drawing, in the collection of the Hon. John Ward, M.V.O.



STUDY FOR FIGURE IN "THE STRAY'D CHILD"
By J. Ward
From the collection of the Honble J. Ward, M. V. O.



THE FATHER OF THE ARTIST By J. Ward
STUDY FOR FIGURE IN "THE CITIZEN'S RETREAT"
From the collection of Mrs. E. M. Ward



LADY HEATHCOTE AS "HEBE"
Engraved by J. Ward, after John Hoppner
From a print in the British Museum



A FLEA-BITTEN ARAB *In the possession of Mrs. E. M. Ward*



YOUTH AND TIME *In the possession of Mrs. E. M. Ward*

My joint features
 are marked J.Ward
 Monday - J.W. R.A.
 and thirdly, I present
 the operation of Picture
 Sealer (which has been
 done) I burn in on
 the back of the panel
 or the stretching frame
 J.W. R.A. - by which
 my works must be
 well distinguished
 I am
 Dear Sir,
 Yours
 James Ward

PORTION OF AN AUTOGRAPH LETTER BY JAMES WARD

	1	2	3	4
	J.W	J.W	J.W. R.A	J.W R.A
	J.W. R.A	J.W	J.Ward	J.Ward
	5	6	7	8

SIGNATURES USED BY JAMES WARD

I.—List of Pictures by James Ward, R.A.

THE following list of pictures by James Ward R.A. is confined to works whose authenticity is guaranteed by (1) being mentioned in his letters or papers, (2) exhibited publicly during his life time, (3) engraved during his life time, (4) included in the artist's sale at Christies, or (5) which have been exhibited in the Old Master's Exhibitions at the Royal Academy and British Institute or in important loan exhibitions. As Ward apparently kept no systematic record of his output, it is probable that he painted a number of works which do not occur under any of the above headings. This would be especially the case with regard to his earlier pictures, the majority of which are probably now masquerading under the guise of Morlands; Ward's style until 1797 being, to use his own words, "pure Morland." He evolved his own characteristic style very early in the 19th Century. It is often difficult to assign a period to Ward's pictures not actually dated, firstly, from his habit of repeating the same theme with only slight variations after very long intervals, and secondly from his fondness for retouching, and often nearly repainting his earlier works, when they came into his possession a second time. His signatures vary greatly. Three characteristic forms are given in the fac simile of his letter reproduced on the opposite page, and I have ventured to add imitations of other characteristic signatures by him, which I have seen on his works. Nos. 1 and 2 are taken from early water-colour drawings. No. 3, in which the letters "A" and "R" are altogether omitted from his monogram, is a form which he used almost as frequently, especially during his middle period, as the more elaborate monogram he gives in his letter. No. 4 is from a picture dated 1806, No. 5 from a sketch of 1821, No. 6 is an interesting example of Ward's monogram occurring before he was made A.R.A., and Nos. 7 and 8 are taken from early oil paintings. There are instances, though not many, of pictures by Ward altogether lacking a signature.

In compiling the list of pictures I have been much assisted by Mr. Algernon Graves, whose kindness in allowing me to make use of his invaluable published Dictionaries as well as his copious manuscript indices, has saved me many weary hours of labour.

The letters after the pictures refer to the exhibitions or sales in which they were shown. R.A. standing for Royal Academy, B.I. for British Institution, and Xies for Christies. The figures immediately following refer to the year of the exhibition and the number of the exhibit in the catalogue. The prices given are either those originally fixed by Ward, or those actually realized.

For pictures of asses see under that sub-heading, in the same way those of serpents are classified under Boas-constrictors; bulls, cows, oxen, etc. under Cattle; bucks, stags, etc. under Deer; dogs, hounds, etc. under Dogs; boars, sows, etc. under Pigs; rams, ewes, etc. under Sheep; and Copies and Portraits under their respective headings.

Actæon see No 221

- 1 Admition (Portrait of the Artist's Mother) B I 1818. 63 Ward worked on the portrait after its return from exhibition. Bought by Earl Fitzwilliam for £84. see also Nos 298, 710, 711 and 712
- Adonis see Nos 353 and 354
- 2 Affection and Gratitude B I 1834. 124. 1'-2' x 1'-2'
- 3 Age and Infancy (Abraham and his son Isaac) RA 1850. 387.
- 4 do Spanish grandfather and English offspring RA 1851. 702 probably a picture of Asses.
- 5 L'Amour de cheval RA 1828. 302. 6". 11" x 4" 8" sold to Mr Darbeney for 300gs. sold in the L Huth collection Xies 1905
- 6 Ashbourne Mill B I 1807. 303. 3' 11" x 4' - 7' painted in imitation of Rembrandt's Mill Newman Street 1822

PICTURES OF ASSES

- 7 Ass and foal stolen from Newman Street about 1819 in company with a number of other pictures
- 8 do do do B I Loan Ex 1860. 154 owner J. Allnutt
- 9 do do do &c B I Loan Ex 1860 163. owner R. Rothwell
- 10 do A grey, side view belonging to Thomas Crooks Esq stolen from Newman St in 1819
- 11 do Study of the foal of an. (highly finished) Xsties 1829. 74 5 gs
- 12 do Maltese, and a mule foal with her former ass foal in background RA 1830. 81
- 13 do The obstinate RA 1811. 208 (probably the same picture shown in the RA Old Masters Ex 1872 no 20)
- The Obstinate Donkey 5 $\frac{1}{2}$ x 4 $\frac{1}{2}$ owner G R Ward
- 14 do do B I. 1818. 182. 1'-0" x 10'
- 15 Mrs E M Ward possesses a third version of this subject somewhat larger than No 14.
- 16 do A Spanish Xies 1829. 94. 5gs
- 17 do of the Spanish breed RA 1828. 139 (probably the picture Ward mentions as having been bought by Mr Ludgate inspector general of the customs at Liverpool)
- 18 do Spanish bred. grey, front view Stolen from Ward's studio in 1819
- 19 do do back view do

LIST OF PICTURES—continued.

- 20 Ass Spanish with her English foal RA 1830. 98.
 21 do " Two different portraits of, in a landscape, treated with bold pencil but highly finished Xies
 1829. 101. £31.10.0
 22 do An old Spanish. Newman Street 1841
 23 do Young Spanish owner Thomas Crooks Esq
 24 do Head of a young Spanish. do do
 see also No 4
 25 Asses Mr Chantreys. Commenced July 4. 1817, a small picture probably a companion to the " Goats " for
 same gentleman
 26 do Saod. RA 1845. 142. £21.
 27 do waiting the return of fishing-boats RA 1809. 165
 28 A picture of " Donkey and Pigs " is in the South Kensington Museum no 216.
 For Asses see also Nos 291. 301. 423A. 555.
- 29 Attention Newman St 1841
 Augusta see Nos 366 and 367
 30 Bacchanalian A. RA Old Master Ex 1896 no 120 52 × 39 owner the Royal Academy. Ward's diploma
 picture.
 31 Bacchus and a young Satyr (painted before 1807)
 32 do teaching use of the grape B I. 1806.95
 33 Bad day The RA. 1853.1807. £25
 Banker See No 368
 34 Baptism, The. of Jesus. RA. 1850. 357 reproduced as a stained glass window in Hoxton Church, Ward
 receiving 30 guineas for permission
 35 Bark weighers. an early picture bought by Dr. Daw
 36 Battle near Boston Lincolnshire RA. 1826. 23 £525 (Cromwell was a principal figure in this)
 37 Sketch for above Xtie 1829. 85 £36.15.0
 38 do of Worcester. The discomfiture of Charles II at RA. 1847. 10
 Bean Master see No 661.
 do Miss see No 662.
 39 Beaumont near Cheshunt, residence of Matbew Hunt Esq RA 1833 108
 Beauty see 370
 40 Bethany next day after raising Lazarus. RA 1850. 343
 41 Bethesda The Pool of B I. 1818. 94 8'0" × 10'11" - 8' commissioned by Mr John Knight of Lee Castle £420
 This picture appears to have been finished before 1817
 42 do (smaller work) Newman Street 1822
 43 Bird Keepers Repast. RA. 1801. 289. bought by Dr. Daw engraved by the artist. see also 798
 44 Bittern, A. RA 1814. 656
 Blackthorne see 369.
 Blucher see No 472.
 Bloomfield The Young see No 882
 45 Boa constrictor, Indian struggling with Xies 1829. 58. 2gs
 46 Boa serpent seizing horse (portrait of Adonis) RA 1822. 529 this was probably the picture Ward
 mentions as being in the possession of Wm Theobald 1840
 47 (Lib)oya do seizing his prey. B I. 1806. 32 £315 for description see page 35.
 48 do do finished study for above painted 1804 (now in collection of Duke of Sutherland)
 49 do destroying a Tiger B I. 1807. 299. 3'11" 6 × 4'11"10" engraved by H. R. Cook.
 50 Boa Constrictor and Tiger RA Old Masters Ex 1893 no 16. 32½" × 46" owner the Earl of Lichfield
 51 Boar-hunting in East Indies Morning RA 1816 168.
 52 do do Noon do 187
 53 do do Evening do 138
 54 do do Night do 128
 A study for one of these was exhibited in Newman Street 1822
- Bob see No 371
 Boston. Battle near. see No 36.
 Boy see No 663.
 Boy scaring birds see No 43.
 55 Braddy Cedar. RA 1816. 24. Half length size ; painted for Earl of Chesterfield 120gs. Commenced 1814.
 Briggs Mr see No 664.
 56 Broken Fence. The. B I. 1847. 417. 1'11"4' × 1'11"9"
 Bryan Michael see No 665
 57 Buchan, picture commissioned by Mr. 1809 50gs
 Buck in Landscape see 208
 58 Bull bait The. RA. 1797. 308. (Wards first important picture See page XXVI)
 59 Bulls fighting B I. 1817. 12 5.6 × 8.9
 59A The Butcher's Shop, engraved by S. W. Reynolds. See No. 718.
 Busfield Dr see No 666.
 60 Cabinet Picture International Ex London 1862 no 261 owner R Rothwell this may be the picture of
 " Ass, foal, &c " exhibited by same owner B I Loan ex 1860. 171.
 61 Can, Study of a. RA Old Master Ex no 28 6 × 8 M. P. Jackson.
 62 Carting Seaweed. RA. 1853. 317. £25.
 63 Castle and 64 Cottage a pair of early pictures bought by Dr Daw

PICTURES OF CATTLE

- 65 Alderney Bull. RA 1828. 33. $17\frac{1}{2} \times 14$. probably the work described as Highly finished picture of bull of the Alderney breed in a landscape. Xies 1829. 84. Sold for £27. 6
- 66 do Cow RA 1798. 172. Probably the one painted for the Boydell Work, stolen 1819
- 67 do do RA 1828. 223. $17\frac{1}{2} \times 14$. probably the work described as Highly finished portrait of Alderney cow, the property of J Ailnutt Esq and interior of barn, Xies 1829. 90. Sold £43-1-0
- 68 do fat cow painted for Boydell Work
- 69 do heifer do
- 70 do Two fine Alderney cows, in fat and lean state, owner J Ailnutt Esq BI 1827 2''-6' x 3''-4'
see also No. 75
- Anglesey battle
- 71 Bull painted for Boydell work
- 72 Cow do
- 73 Ox do
- 74 Yerling Heifer do
- 75 Ayrshire and Alderney breed. Cows of BI. 1828. 147 3''-1' x 3''-9'
- 76 Buffalo, Cow Newman Street 1841
- 77 Buffalo, An Italian stolen.
see Zebu
- 78 Bull and Cow RA Old Master Ex 1871 no 18. 25×52 owner R.A.R. Jones
- 79 Calf in two positions. Study from nature Xies 1829. 21. Sold £6-10-0
- 80 Calves The Two. RA Winter Ex. 1872 no 28 10×17 owner G. R. Ward; sold Xies 1905 owner L. Huth
- 81 Calves heads. Study of four. Xies 1829. 70 Sold £7-0-0
Calf see No 167.
- 82 Cardigan Wild Stock. Ox of Boydell Work.
- 83 Cattle. RA. 1798. 117
- 84 do RA 1803. 698.
- 85 do BI 1807. 260. 2''-1' x 2''-6'
- 86 do RA 1808. 221
- 87 do RA 1810. 178
- 88 do painted 1827 Manchester Art Treasures Ex 1857 no 493 owner W^m Wells
- 89 do going to fair important work bought by Mr. Swan about 1847-8. this is probably the one painted 1840 $27\frac{1}{2} \times 35$ which was in Sir Cuthbert Quilters collection
- 90 do in a Storm RA 1798. 55 bought by Dr Daw
- 91 do do RA. 1810. 11
- 92 do Group of BI. 1823. 12^{th} -8ⁱⁿ x 18^{th} -0' originally called "Protection Ex as "Bull, Cow, and Calf" no 196 Art Treasures Ex Manchester 1857, and as "An Alderney Bull, Cow, and Calf no 287 at the International Ex 1862, G R Ward owner. The picture is now in the National Gallery of British Art. It was considered by Ward his masterpiece. It was sold by him to his son George Raphael Ward. and after being exhibited in America purchased from the latter by the British Government for £1200.
- 93 Cow Lady Hertford's commenced for Lord Clive Nov 23. 1817. This was probably a picture of A Cow and Calf as Ward records in his diary for 1817 that he was painting one for Lord Clive, the works however may be distinct.
- 94 Cow painted 1837
- 95 do do
- 96 do owner R Dyott Esq RA 1800. 42
- 97 Cow and Calf early picture bought by Dr Daw. a small picture with similar title is in the South Kensington Museum no 684.
- 98 do do painted 1818
- 99 Cows. RA Old Master Ex 1890 no 29 $18 \times 28\frac{1}{2}$ owner Lord Brassey
- 100 Cows. Two, on river 18×14 .
- 101 Devonshire Bull Boydell work. Engraved by T Tagg 1807
- 102 Devonshire Cow do do 1807
- 103 Lean Devonshire Bull do do 1807
- 104 Devonshire Ox. RA. 1801. 200
- 105 Durham Ox. Boydell Work. Stolen from Newman Street 1819
- 106 Dutch Breed Cow of BI 1834. 34. $1''-5' \times 1''-8'$ this is probably the one mentioned by Ward as being in W^m Theobald's possession 1840
- 107 Dutch Cow Boydell Work.
- 108 do yerling bull do.
- 109 do Cow. The Old. RA 1853.93. £70.
- 110 French Bull Boydell Work. engraved
- 111 do Cow do do
- 112 Galloway heifer Boydell Work.
- 113 Glamorgan Bull. Boydell Work.
- 114 do Cow do
- 115 do Ox do
- 116 do Working ox do

LIST OF PICTURES—*continued.*

- 117 Hereford bull. Boydell Work.
 118 do cow do
 119 do ox do
 120 do fat cow do
 121 do fat prize ox BI 1808. 411. 1⁷/₈. 10' × 2'. 5" probably the work at Xies 1829. 88. bt in for £9. 19. 6
 Ward valued it at £25.
 120 Long-horned cow. RA. 1801. 201 probably the one painted for Boydell Work and engraved.
 121 do bull. Boydell Work.
 122 do ox do
 123 do cows. Study of four heads Xies 1829. 71. Sold at 4 gs
 124 Merionethshire cow. Boydell work.
 125 Montgomery bull do
 126 do cow do
 127 do ox do
 128 Norman bull. RA 1803. 281.
 129 North Highland Ox Boydell Work.
 130 Old Glos'ter Red cow. Boydell Work.
 131 Oxen, Two extraordinary owner Earl of Powis RA. 1815. 300.
 132 Pembroke Bull Boydell work
 133 do Cow do
 134 do ox do
 135 Staffordshire bull RA. 1797. 183. Probably "Bright," a long horned Staffordshire bull belonging to Thomas
 Princep and engraved.
 136 do cow RA. 1797. 172. Probably "Bright" a cow belonging to same owner
 137 do fat ox owner R. Dyott RA 1811. 76.
 138 Shropshire bull. Boydell work.
 139 do cow do
 140 do ox do
 141 Sussex yerling bull do
 142 Virgils Bulls. RA 1843. 9. Bull and Cow of Chillingham breed, and Alderney bull
 143 White bull of Lord Ribblesdale of the original wild English breed (now known as Chillingham cattle) Xties
 1829. 11 bought in £12-1-6 Ward valued this at £60. (study for the bull in the picture of Gorsdale Scar)
 143A ditto. Xies 1829 52 sold. 7-17-6.
 144 Yorks heifer Boydell Work.
 145 Zebu, or Indian buffalo red bull do. Stolen from Newman Street 1819
 146 ,, white cow 1 yard in height do
 147 ,, bull in interior of cowhouse. Xies 1829. 98. Sold 13 gs
 148 ,, in interior of hovel painted for Lord Clive 1818
 149 ,, a small grey. Stolen from Newman Street 1819
 For other pictures relating to Cattle see Nos. 58, 59, 150, 193, 193A, 193B, 199, 530, 531, 589.
- 150 Change of Pasture RA 1837. 202. (Savage looking bull being driven through gate) bought by the Duke of
 Northumberland. The Hon John Ward has a water colour drawing of the same subject.
 151 Chaplin F. picture commissioned for 1803.
 Charcoal Burners see No 678
 Charles see 359
 Charles II see No 38.
 Chesterfield Earl of see Nos 668 and 669
 152 Children with an ass, at a farm house door Xies 1829. 75 Sold 7½ gs
 153 Childs rout BI. 1808. 9 2.1×2.6.
 154 Chir (a dog) at Ellens Tomb 1813. given to Peter Cox and engraved. see No 263.
 155 Christ. The Infant, embracing the cross. RA. 1807. 463 Xies 1829 28. 12gs valued by Ward at 50 gs.
 156 do. Intercession (Head of Christ) RA. 1837. 446.
 The following Criticism of the above appeared in the New Sporting Magazine for 1837 "Mr Ward can
 paint a bull's head admirably; but for the sake of other's feelings, if not from a regard to his
 own reputation, he ought not to have exhibited so horrible thing as No. 446, which he intends for the
 head of Christ; and we are surprised that the council should have admitted it. If Mr Ward be not a
 Unitarian in principle he is so in this painting, for he has deprived Christ of his divinity." Ward
 retaliated the next year by painting "Tickling the Ear" in which he represented the Critic as a monkey
 perched on the head of a huge bull, tickling its ear with a peacock's feather, and guiding it against trees
 and other obstacles by means of a cord through the animal's nose. Ward was requested to withdraw
 the latter picture from exhibition, but declined.
 Christ. see also No 34
 157 Christmas Carrol. RA. 1792. 123
 158 Chudleigh View of RA 1800. 11
 159 Citizens Retreat engraved by William Ward.
 160 Clean face rewarded. engraved by James Ward.
 161 Clearing off of Storm BI Old Master Ex 1860 no 120 J Allnutt owner this is possibly the same picture as
 "Landscape with Fish" No 555 was sold in Mr Allnutt's collection at Xies 1863 entitled "A Coast
 Scene with Man on Horseback" from the de Tabley collection and fetched £35/14.
 162 Clergyman fishing early picture bought by Dr. Daw
 Clyde Falls of see No 290.

LIST OF PICTURES—*continued.*

- 163 Coal works, owner Ralph Lambton Esq RA 1845. 218.
 164 Coast Scene Suffolk Street Winter Ex 1845. 357
 165 Cock. A. with trees and cliffs in background. engraved.
 Combermere Lord. see No 667
 166 Compassionate Children. engraved by William Ward. also called The Pound
 167 Condemned Calf The. RA 1796. 40.
 168 Contention. RA. 1833. 86.
 169 Contrast The. RA. 1843. 448
 170 Conversation RA. 1801. 29.
 171 Conway Castle and Town, before bridge was built RA 1847. 158.
 Copenhagen see Nos 380 and 381

COPIES.

- 173 Cromwell, Oliver, Head of (probably after Cooper) stolen, a second copy of same was in Newman Street 1841
 174 Diana, Bath of. from Titian picture in the gallery of the Marquess of Stafford. Xies 1829. 108. Bt in
 for £220. 10. 0
 175 Diana returning with nymphs from the Chase. after Rubens Xies 1829. 55 bought in for £19. 8. 6 Ward
 engraved the original for Mr Bryan, he valued the copy at £60.
 176 Giorgione picture by in Louvre made in 1825
 177 Guido Virgin after. in pastel 52 x 38 and two smaller copies. some of these were drawn in 1818 from
 picture exhibited in B 1.
 178 Stubbs picture by. 1819 said to have surpassed original
 179 Travellers The after George Morland (stolen in 1819) see page XXII
 180 Venus after Titian, made for Mr Bryan about 1798 the same size as original. The copy was thought to
 be destroyed but this is apparently doubtful as at the time of Ward's death it was suggested in the
 newspapers that it was still in existence and being passed off as an original work.
 180A Scene from King Lear reproduced in Boydells Shakespeare after West. Xies 1829. 61. sold 4gs
 It was Wards practice to copy any picture which specially struck his fancy and keep the copy to refer to.
- 181 Corn Stack. The. R. A. 1849. 170. £35
 Cottage see Nos 63 and 64.
 182 Cottage in Wales. A. R A 1817. 257.
 183 Cottager B 1 1807. 33. 2. 2. x 1. 7.
 184 Cottager going to market (engraved James Ward) bought by Dr Dav
 185 Cottager returning from market (engraved James Ward) do do
 186 Cottagers favourite. The. (engraved S W Reynolds)
 187 Council of horses. The. R A 1848. 352. 5 feet 6¼ x 3 feet 11¼ 300gs bought by Mr Robert Vernon for
 £250 and bequeathed by him to the National Gallery see page 54. A small version of this 7¼—9 on
 panel was sold in the Huth collection at Xies 1905
 188 Country butchers shop. (engraved by S W Reynolds) see illustration page 7.
 189 Coursing. R. A. 1796. 193.
 190 do B 1. 1808. 64. 1.0 x 1.3
 Coursing in Sussex see No 674
 Coursing see No 288.
 191 Cow-herd B 1. 1807. 30. 2.2 x 1.7
 192 Cow-house. Inside of a. R A 1793. 218. (engraved by James Ward).
 193 Cow layer. A. Evening after rain. R A. 1808. 354.
 193A Cowshed. Interior of. bought in at Xies 1894 for £120-15 owner Hamilton This might be the same
 picture as No 811.
 193B Cowshed. A B 1 Loan ex 1860. 148 owner J Allnutt.
 Cribb see No 472
 Cromwell see Nos 96, 37, 173.
 Crook George see No 671.
 194 Crossing Sweeper The. engraved by James Ward.
 195 Cruelty painted 1834
 196 Cunning Gipsy. engraved by William Annis.
 197 Curiosity R A 1840. 88.
 198 Cuttlefish Newman Street 1822
 199 Dairy farm. The. engraved by James Ward.
 200 Dairy-maid The R A 1808. 29.
 201 do B 1. 1809. 75. 1.6 x 1.8.
 202 do milking cow painted for Mr Morrison 1834. R A Old Masters Ex 1882 No 11 A Woman
 Milking 18¾ x 26 owner Mrs Morrison
 203 Daniel in the den of lions Newman Street 1841.
 204 do R A. 1852. 303.
 205 Day A. R A Old Master Ex. 1879 No 249 57-84 owner Uvedale Corbet
 206 Days Sport. The. R. A. 1827. 204.
 Dead Hare see No 339.
 207 Death of the Wolf. engraved. W Annis.
 do of Goldfinch see No 329

LIST OF PICTURES—continued.

PICTURES OF DEER.

- 208 Buck in a landscape, A dying. painted 1826 Xies 1829. 23 sold 7 7 0
 209 Menil deer in a landscape. Xies 1829. 54 bought in 5 gs Ward valued it at 20 gs exhibited Newman Street 1841
 210 Stag browsing. Head of a. Newman Street 1841
 211 do The hunted RA 1852 364
 212 do The Listening Newman Street 1841. Suffolk Street Winter Exhibition 1845 623. Sold for 35 gs Birmingham Exhibition
 213 Whappite Deer Suffolk Street Ex 1830. 152.
 214 Wapeti or North American Deer B. I. 1817. 187. 5.0 x 6.0 possibly the same picture Xies 1829. 89 Sold 25. 4. 0 original price 150 gs another picture of the same subject was painted 1820. See also No. 220
- 215 Deer Stealer The RA 1823. 293 12.6 x 7.6 commissioned by Mr T Levett for 500 gs. he was so pleased with it that he increased the price to 600 gs and subsequently refused an offer of 1000 gs from a nobleman The figure of the deer stealer was painted from a noted poacher.
 216 Deer Stealer The finished sketch for large picture B I 1827. 215. 1.1 x 1.6 Xies 1829. 10 Sold for 10 gs.
 217 Derbyshire Miner at Castleton Xies 1829. 12 Sold. 4.12.0 See No 584
 218 Destroying the hornets nest. RA 1851. 22
 Descent of the Swan see No 821
 219 Devils Bridge RA. 1846. 190.
 220 Dewy Morning A. The duel of the Stags. RA. 1849. 503. £250; painted as a companion to the Council of horses
 221 Diana at her bath, disturbed by Actæon RA 1830. 326 put up at Xies 1867 owners the Munro Executors
 222 " Head of. In imitation of Titian 1814.
 Diana see also Nos 174, 175.
 223 Disagreeable company. (mare broken out of paddock) Newman Street 1841 Suffolk Street Winter Exhibition 1845. no 427
 224 Disobedience in danger engraved by W Barnard.
 224A. do detected do do
 225 Disobedient Prophet The. RA 1833. 463 Newman Street 1841 see No 286 the design for this was made 1817
 226 Disputing the Prize (Dogs fighting over sheeps head) in the possession of Wm Theobald before 1840 engraved J Scott Jun.
 Dr Syntax see Nos 353, 384, and 385

PICTURES OF DOGS.

- 227 Baffins Bay. Dog from. painted 1819 Five studies of the same animal with female Newman Street 1822 Xies 1829. 83. Sold 25 gs. and p. 100 gs.
 228 Bloodhound. RA 1817. 174 probably the one bought by Lord Ducie for 30 gs. May 17. 1818
 229 do female Xies 1829. No. 7. bought in 4 gs original price 60 gs
 230 do upon the Scent B I. 1818. 141
 231 Dalmatian dogs. B I 1806. This was probably the picture bought by Sir John Leicester afterwards Lord de Tabley. It is No. 60 in the de Tabley catalogue, in which it is illustrated by an outline engraving; the size is there given as 40 x 50. Lord de Tabley exhibited a work under this title and probably the same at the R.A. Old Masters Ex 1884 No 3 the size was then given as 35 x 47 Lithographed by Ward in 1824
 232 do do design for large picture B I 1808. 62. 6 x 8 inches.
 233 Dog owner Mr Ludgate finished July 19 1817
 234 Dog belonging to Lord Darnley 1816 100gs see page 40
 235 Dog owner Mr Lyon painted July 1818
 236 do do do March 1819
 Ward appears to have been occupied about 6 full days with each picture.
 237 do (Vic) taken when a puppy from French baggage at Vittoria RA 1820. 594
 238 do stealing at a butchers shop RA 1793. 272
 239 do Donald. owner Philip Gell Esq RA 1825. 195. 2.8 x 3.8 100gs.
 240 Dog. Jerry engraved by W. Raddon.
 241 do Taft owner Arthur Stanhope Esq RA 1820. 255.
 242 Dogs owner T. L. Parker Esq RA 1813. 192.
 243 Dogs fighting RA Old Masters Ex 1885. no 13 9 x 11½ owner M P Jackson
 244 Dogs fighting for a Sheeps head see no 226. There were apparently one or two versions of the subject
 245 Greyhound owner. T. F. Heathcote Esq RA. 1814. 117
 246 Greyhounds owner Lord Grenville 1818 see also Nos 189, 190, 288.
 247 Italian greyhound owner Lady Agnes Buller RA 1827. 195 painted for Duke of Northumberland
 248 Mastiff owner Mr Tunnelly Newman Street 1822
 249 Mastiff much resembling a lioness Xies 1829. 66 9gs original price 25gs
 250 Newfoundland dog RA. 1817. 251
 251 do do highly finished portrait Xies 1829. 9 sold 20gs original price 30gs
 252 do do dogs B I. 1816. 203. 2.7 x 2.9.

LIST OF PICTURES—*continued.*

- 253 Newfoundland crossed with setter Newman Street 1822
 254 Persian greyhound. engraved by H R. Cook
 255 Persian greyhounds. B I. 1807. 300 4.3 × 5.0
 256 Pointer engraved by John Scott
 257 do bitch and puppies engraved, by S W. Reynolds
 258 do do owner Captain J Daintree 1819
 259 Retriever R A 1828. 179
 260 do Setting dog with pheasant in landscape painted 1826 Xies 1829. 49 sold 16gs. original price 30gs. lithographed by Ward.
 261 Shepherds dog in a landscape Xies 1829. 67. sold £4. 8. 0 original price 20gs probably the one lithographed a study for the dog in the picture of the Shepherds boy.
 262 Spaniel begging. engraved by J. E Coombes
 263 Spaniel watching tomb of diseased mistress R A. 1817. 138; a second version of "Chir" see No 154
 264 do Dash owner the artist R A 1837. 319 17½ × 20½ see page 54
 265 do Rover owner the Earl of Powis R A 1821. 330
 266 do do do do do 443.
 268 do belonging to Lord Stewart. afterwards Marquis of Londondery 1819.
 269 Spanish dog 1826.
 270 Terrier Vixen owner James St Aubyn Esq RA 1807. 607 engraved by J Scott. Ward cleaned the picture 1819
 271 do do Sir A Hume R A 1811. 40.
 272 do do Charles Sturt Esq Newman Street 1822. This may be the same as No. 275.
 273 do at rabbit hole in a wood scene Xies 1829 63 sold 7gs
 274 do disturbing a stoat which is devouring a rabbit. Another version of No 272
 275 do the property of C Sturt. standing over dead rabbit while stoat is escaping over some rocks, engraved Augst 31. 1822 Xies 1829. 59 bought in 27½gs original price 100gs Newman Street 1841 see No 550.
 276 Wolf dog Newman Street 1841
 277 Woodman's dog in landscape Xies 1829. 104 sold 15gs original price 40gs
 See also Nos 226, 333.
 Donald see No 239.
 Donkeys. See Nos 4, 7 to 28, 291, 301, 423a, 555.
 Double Triumph over Sin Death and Hell.
 278 Drake. Study from Nature R A 1793. 41
 279 Drunkard A. B I. 1808. 58. 9 × 8 inches
 280 Drying the legs. R A 1840. 240 60gs.
 281 Duck weeds R A. 1845. 153.
 282 Dulverton early picture bought by Dr Daw.
 283 Duncans Horses R A 1834. 34. Newman St. 1841
 284 Dunster Castle Newman Street 1841
 Eagle see No 386.
 285 Eagle The Struck. R A 1836. 370, 30gs. Newman Street 1841
 A picture of an Eagle on the Wing was sold at Xies 1905 owner L. Huth.
 286 Effect of disobedience (the disobedient prophet) B I 1834. 167 3.0 × 4.1 See No 225.
 287 Enjoying the breeze R A 1843. 236
 288 Escape of hare into a park from two greyhounds (companion to Retriever, Setting dog &c) Xies 1829. 50. sold 27gs original price 30gs lithographed by Ward See illustration. An oil sketch of this 9½ × 12 is in the possession of M^{rs} E M Ward
 289 Evening lithographed by Harraden.
 290 Evening blush. The R A 1843. 482.
 291 Evening of Life 11½in × 14½in In South Kensington Museum No 683 under title of "Horse and Donkey" engraved by J. W. Cook 1838 for New Sporting Magazine in which it was described as one of Ward's earlier works
 292 Expectation B I 1846 199 11in × 1.1
 294 do B I do 350 9in × 11
 295 Fair Crop The R A 1838. 241.
 296 Fair Show The R A 1838. 263. Newman Street 1841
 Fall of Phaeton See Nos 612 to 616
 297 Falls of the Clyde R A 1852 1125.
 298 Family Compact. B I. 1834 155. 3. 3 × 3. 8. portraits of the artist's mother and his second wife see illustration page 8.
 299 Faith painted 1817
 300 Farm Yard. (A scene near Wicknor) B I 1821. 47. 2. 2 × 2. 9. Newman Street 1822
 301 do and donkeys early picture bought by Dr Daw
 302 Farm Yard, Grey Horse, Donkeys and Pigs sold at Xies 1853 for £78. 15 owner Hoarc purchaser Agnew.
 303 do with various animals, beautifully composed, and very highly finished &c. Xies 1829. 93 50gs original price 100gs. See also "The Young Bloomfield."
 304 Farriers Shop R A. 1796. 477 probably the picture engraved by W. Say.
 305 Fern burners; a scene in Wales. bought by Dr Daw engraved by J Ward, see illustration of the sketch for it belonging to the Hon John Ward. This picture is often attributed to Morland but this is obviously incorrect.
 306 Ferrets in a rabbit warren sold to Sir John Leicester afterwards Lord de Tabley. 1824.

LIST OF PICTURES—*continued.*

- 307 Fish. A. 1824 R A Old Master Exhibition No 387 owner A Smith Barry.
 308 Fitzhead in Somerset. seat of Lord Somerville, View from B 1 1806. 31.
 309 do do do do 40
 (two of the four large landscapes commissioned by Lord Somerville)
 310 Flocks coming from mountains to a sheep fair at Luss. Loch Lomond B 1 1846. 414 11 × 1. 4.
 311 Foddering Mares Newman Street 1841
 312 Food for the fair do
 313 Friend in need R A 1846 233 bought by Art Union for £25.
 Fritche George See No 672
 314 Gathering Cowslips R A 1792. 141.
 315 A Gentleman R A Old Master Ex 1885 No 8. 8×7 Owner D. C. Bell. See also Nos 673. 674 and 675
 George 111 See No 676.
 316 Gethsemane R A 1850 260
 Giorgione copy of See No. 176.
 317 Gipsies 35-27 sold at Xies 1885 for £84. See No 877.
 318 Gleam. The Newman Street 1841.
 319 do in the Storm R A. 1843. 503.
 320 Gleaner A. B1. 1808. 59 10"×9"
 321 Gleaners The. RA 1801. 9. probably the same as The Gleaners Return. bought by D^r Daw.
 engraved by William Ward see illustration.

PICTURES OF GOATS.

- 322 Goat. A B1 loan ex 1867 no 137
 323 Goat. Black and white stolen
 324 Goat. foreshortened Xies 1829. 48 £3-5-0
 325 Goats early picture painted for D^r Daw.
 326 do small picture painted for Mr Chantrey, commenced April 27 1818. See No 25
 327 do in a rock landscape. Xies 1829. 86 bought in for 20gs subsequently sold to Mr Wigram for 50gs
 original price 60gs
- 328 Going out RA. 1847. 469.
 329 Goldfinch. Death of the. B1 1814 51. 1-8×2-1
 330 Gordale. in the Manor of East Malham in Craven Yorks RA. 1815 225 10ft 11 × 13ft 10 "Gordale Scar
 was painted in 1812. for the father (Lord Ribblesdale) who took me to see the place, telling me that Sir
 George Beaumont had seen it, and pronounced it an impossibility to paint it, and which lead to his
 giving me the commission " extract from letter of James Ward Jan 25. 1837 Lord Ribblesdale gave
 £800 for the work. On his death it was presented by his son to the British Museum to be banded over
 to the National Gallery when the latter was built, it was returned in 1847 to his successor on the plea
 that there was no room for it, and ultimately purchased in 1878 by the National Gallery authorities for
 £1200. see page XXXVIII
 331 finished sketch for above. B1 1814 207. 3-6 × 4-3.
 This was probably the one shown in the B1 Old Masters 1865 no 117 owner Louis Huth. though the latter
 may be a third version.
 Grandillo see No 390.
 332 Grandmother The RA 1847. 443.
 333 Grouching on Ruabon Hills with portraits of dogs. owner Sir W W Wynne Bart. RA. 1805.8
 Guido Copy of see No 177
 334 Guinea Pig RA. 1793. 42
 335 Guinea Pigs engraved by James Ward RA
 336 do belonging to his grand daughter M^{rs} E M Ward, 11 × 15.
 Guy Mannering see No 391
 337 Haphazard see Nos 395, 396 and 397
 338 Happy Cottagers The engraved by William Ward.
 do Father The do do
 339 Hare A Dead RA Old Master Ex 1881 no 3. 9×11 owner M^{rs} E. M. Ward
 340 Harlech Castle RA. 1808. 210. probably the picture 4th-3rd×7th now in the National Gallery
 341 do B1 1809. 245 5-9 × 8-6
 A picture with above title owner Major Corbett was put up at Christies in 1872 and bought in for £294
 another or the same picture was sold 1881 for £115-10 owner Ward, purchaser Waters.
 342 Harrowing RA 1795. 267
 343 Harvest field early picture bought by Dr Daw probably the one engraved under the title of the Reapers
 by William Ward.
 344 Hawks (water-colour) no 355 RA Old Masters Ex 1879 no 355 owner G R Ward
 345 Haymakers painted 1834
 346 Haymakers with sleeping child early picture bought by D^r Daw
 347 do at rest RA 1792. 354 engraved by William Ward
 348 Heading the Fox hunting scene 1856 described by Ward as his last picture
 349 Hearts-case RA 1853. 484 £35
 350 Heron RA 1813. 663
 351 High Wind Newman Street 1841
 352 Hope in the troubled ocean of life RA 1851. 536.

HORSES.

- 353 Adonis favourite charger of George III B1. 1826 178 3·2 × 3·5 lithographed by Ward bought by the Duke of Northumberland and subsequently changed for No 354
- 354 do RA 1842. 440.
- Adonis was also painted by Ward in the picture of George III reviewing the 3rd and 10th light dragoons by Sir William Beechey RA, in the copy of the portrait of George III made from this by Ward, also in the pictures Boa serpent seizing a horse and "Boa serpent seizing his prey"
- 355 Anglesey stallion for Boydell Work.
Arabians
- 356 Arabian RA 1834. 34
- 357 do bay with two left fetlocks white property of Sir Chas Forbes Xies 1829. 60 sold 5½gs.
- 358 do Lord Londonderry's. sketch stolen from Newman St 1819
- 359 do called Charles, before 1827. 4·3 × 5·6
- 360 do owner Earl of Powis when Viscount Clive RA 1811. 21
- 361 do do Earl of Powis RA 1818.292. Ward made studies of a grey horse and a bay charger belonging to Lord Powis in 1817 and was working on the backgrounds of the two pictures in Feb. 1818. In August 1819 he was still working on the grey horse.
- 362 do owner Sir W W Wynne Bt Xies 1829. 68 sold 9 gs
- 363 do bay, in a landscape do 36 bought in £3-18 original price 10gs.
- 364 Arabian Horse (water-colour) RA Old Master Ex 1879. 384 owner G. R Ward
- 365 do mare and foal. B1 1831. 320 3·3 × 3·9
- 366 Augusta a race horse 1823.
- 367 do do owner Marquis of Exeter RA 1829. 21
- 368 Banker favourite hunter 25 years old, and Victory a foxhound of Lord Vernons pack owner T. Levett Esq RA 1812. 100
- 369 Blackthorne a brood mare, with old Jack a pony, owner E Mundy Esq. RA 1812. 117. B1 Loan Ex 1825 no 16, owner L. M. Mundy
- 370 Beauty and Sprite owner Miss Latham RA 1843. 154.
- 371 Bob. owner J P Baxter Esq RA 1823. 456.
- 372 Cart horse sorrel colour, foreshortened front view stolen about 1820
- 373 Charger owner General Stewart afterwards Lord Londonderry RA 1813. 165. ordered home July 1817
- 374 do do do copy made 1831
- 375 do do Sir W W Wynne Bt RA 1805 12.
- 376 do do do do do 40
- 377 do and 4 Cossacks owner Prince Platoff RA 1815. 148. painted for Duke of Northumberland Ward also painted this charger in the equestrian portrait of Prince Platoff by T. Phillips.
- 378 Charger and favourite pony owner Lord Stewart afterwards Marquess of Londonderry RA 1815. 168
- 379 Colt. B I. 1822. 177. 1·3 × 1·4.
- 380 Copenhagen. Duke of Wellington's charger RA. 1824 357 bought by Duke of Northumberland for £105 lithographed by Ward
- 381 do do Xies 1829 79 34gs Mrs E M Ward also possesses a small oil painting of the head of this horse
- 382 Cossack horse owner Duke of Northumberland RA 1820. 197 3·8 × 3·0. lithographed by James Ward
- 383 Dr Syntax celebrated race horse owner R. Riddell Esq RA 1820. 30
- 384 do do do
- 385 do do do Xies 1829. 105. sold 30gs original price 100gs
- Of the above 3 pictures no 1 was bought by Mr Witham for 90gs no 2 by Mr Riddell for 100gs, no 3 was a copy of the horse in no 1 and of the background of no 2, Ward probably made his lithograph from this.
- 386 Eagle celebrated stallion RA 1810. 211.
- 387 English stallion for Boydell Work
- 388 Exmoor pony do.
- 389 Foal in landscape with dam seen behind it Xies 1829. 43 sold 10gs original price 30gs
- 390 Grandillo, brood mare, and Skyscraper colt owner T. Crooks Esq RA 1809 10. The first picture of blood horses that Ward painted
- 391 Guy Mannering, racehorse painted 1822 Xies 1829. 44. 5gs original price 30gs
- 392 Hackney owner Lord Brooke RA 1812. 87.
- 393 Hackney. Blood. owner Earl of Powis Xies 1829. 76 sold 18 gs
- 394 do owner John Wells Esq RA 1828. 133.
- 395 Haphazard celebrated race horse RA. 1822. 280 probably the picture painted 1819 and sold to Mr Garle
- 396 do do exterior of stable with landscape background Xies 1829. 91 Bought in 27 gs original price 100 gs
- 397 do do in rich landscape river scene Xies 1829. 99. Sold 26 gs original price 80gs
- 398 Horse A Grey painted 1828 RA Old Master Ex 1879. 229. Owner G. R. Ward. This is the fine picture of "A Flea-bitten Arab," 13ft. × 8ft. 8 painted for Sir Hesketh Fleetwood and bought by G. R. Ward from his widow. It is now in the collection of Mrs. E. M. Ward. See illustration page 35.
- 399 Horse. Grey taking shelter in a storm Xies 1829. 62 sold £4.8.0
This was a favourite subject of Wards and there are several cabinet pictures of it with only slight variations, the first of which was painted about 1791.
Horse, Series of 20 cabinet pictures illustrating the actions &c Newman St 1841
- 400 1 Eating, from a race-horse in Wiltshire (probably Hapazard) fed to the full.
- 401 2 Drinking Suffolk Punch cart horse.

LIST OF PICTURES—continued.

- 402 3 Sleeping man and horse asleep amid delapidated surroundings
 403 4 Fasting. Winter scene
 404 5 Action
 405 6 Re-action
 406 7 Energy. General dismounting from spirited charger 21 × 17
 407 8 Fatigue. waggoner's horse in Stable
 408 9 Elevation horse just after clearing a rail.
 409 10 Depression horse and rider thrown horse in background
 410 11 Confidence grey, golden dun, bay and dark horses starting on a race
 411 12 Disappointment same four horses coming in
 412 13 Affection
 413 14 Discord old war horses of Flemish breed in battle
 414 15 Fear horse fore shortened fleeing from lion
 415 16 Self possession
 416 17 Youth Spring-time Scene
 417 18 Age. white cart horse. now in the collection of the Hon John Ward
 418 19 Labour horse in clay mill
 419 20 Rest dead horse.
 420 Horse owner Mr. Harrison 1817. Kitecat commenced July 7. 1817 finished Aug 3.
 421 do owner Marquis of Huntly RA 1812. 141
 422 do owner Robert Ludgate Esq Ward was at work on this July 1817
 423 do and dog owner Rt Hon C Arbutnot MP. RA 1823. 534.
 423A do donkeys and pigs 29-35½ 27in-35½ in date 1809 sold at Xies £283-10 owner L Huth purchaser
 Houghton
 424 do and pony owner Lord Londonderry. The British Institution offered £80 more than the commission
 price for this picture
 425 do and pony owner Duke of Newcastle RA 1826. 134.
 426 do owner Earl of Powis RA 1822 194.
 427 do owner Lord Rolle 1822 40 gs.
 428 do in a mill early picture bought by Dr Daw
 429 do Old 1837
 430 Horses. Bl loan exhibition 1861 no 152 owner J. H Anderson
 431 Horses RA. Old Master Ex 1890 no 31. 17½ × 28 owner Lord Brassey.
 432 Horses in a Landscape owner J Allnutt RA 1823. 164. Bl loan exhibition 1860 no 171 owner J Allnutt.
 Shown by Ward to George IV as one of his best works and much admired by the King
 433 Horses fighting (one of them a white horse) RA 1808. 236. 30 gs.
 434 Hunter owner Hon J Coventry RA 1813. 152.
 435 do do Peter Hesketh Esq RA 1828. 298.
 436 do do Lord Maynard RA 1813. 60.
 437 do do Edm Yates Esq RA 1821. 173
 438 do RA. 1826. 276.
 439 do Bl. 1826 16. 1.8 × 2.0
 440 do aged Xies 1829. 73 Sold 16½ gs
 441 do Old. owner Unwin Heathcote Esq RA 1824. 4.
 442 Judgement late owner Viscount Deerhurst RA 1813. 93.
 443 Leicester stallion Boydell Work.
 444 Leopold celebrated race horse, owner John George Lambton Esq MP. RA 1820 100gs lithographed by
 James Ward.
 445 Lichfield owner Lord Lowther RA 1811. 148.
 446 Little Peggy only 33 inches high from mountains of Thibet Newman St 1822 Xies 1829. 29 bought by
 George Raphael Ward. 25gs lithographed by James Ward.
 447 Mameluke owner Jn Theobald Esq RA 1833. 304.
 448 Mare owner J Harrison Esq RA 1822. 11. Kit cat. commenced July 7, 1817
 449 do Brood. owner T. Crooks Esq Newman Street 1822
 450 do Grey brood property of J Allnutt Esq in woody landscape Xies 1829. 22. sold 11 gs
 451 Mare and foal RA Old Master Ex 1871. no 8 27 × 55½ owner George Smith
 for Mares see also Nos. 223, 311, 469, 470, 471
 452 Marengo charger of Napoleon RA 1826. 219. bought by the Duke of Northumberland for £105
 lithographed by Ward.
 453 do Sold Xies 1829. 78. 32 gs.
 454 Merionethshire pony Boydell work.
 455 Monitor owner George IV RA 1825. 22 lithographed by Ward.
 456 Moses racehorse owner Duke of York. RA 1825. 319 lithographed by James Ward.
 457 Nonpareil charger of George IV. RA 1825. 10 bought by the Duke of Northumberland lithographed by
 James Ward.
 458 do do RA 1842. 426.
 459 Norfolk Phenomenon RA 1827. 61
 460 do in trotting action at 20 miles an hour Bl 1828. 259 2.3 × 2.11 Xies 1829. 41 Sold
 25 gs original price 50 gs.
 461 Old Cælebs aged race horse. 18 × 13 Xies 1829. 102 bt in 13½ gs original price 40gs. Newman
 Street 1841
 462 Oswald, owner Lady R Deerhurst RA 1813. 272.
 463 Persian horse. owner Duke of Northumberland RA 1820. 216. 3.8 × 3.0 lithographed by Ward.

LIST OF PICTURES—*continued.*

- 464 Phantom owner Sir J Shelley RA 1813. 305. lithographed by Ward.
 465 Pony owner John Maurice 1826
 466 Pony belonging to Mr Tyson back view head down Stolen from Newman Street, 1819
 467 do 40 years old. small study Xies 1829. 69 10gs. original price 30gs
 468 do R A Winter Ex. 1879. 31 x 43 owner G. R. Ward, this may be Little Peggy see no 446
 for Poneys see also Nos 388, 446, 454, 474 to 478, 506 to 508, 695.
 469 Primrose (a grey mare) and foal in fodder yard owner the Duke of Grafton Newman Street 1822 Xies 1829.
 96 sold 39 gs. original price 70 gs lithographed by Ward.
 470 Princess Royal celebrated racing mare, owner Sir Thos Mostyn Bt RA 1824. 237 100 gs. lithographed
 by James Ward.
 471 Queen of Diamonds and Lupino brood mares owner Sir Thos Mostyn RA 1825 91 6ft x 4ft
 472 Reformer, Blucher, Tory and Crib owner Rowland Alston Esq MP. RA 1836. 37.
 473 Rothomancus, an old Arabian Newman Street 1841
 474 Shetland pony Boydell Work. Newman Street 1841
 475 do RA 1809.142.
 476 do owner Sir J Coventry. RA 1814. 132.
 477 do do Sir W W Wynne Bt Newman Street 1822 Xies 1829. 65 sld 16 gs
 478 Shooting pony, retriever (Sailor) and Spaniel (Rover) owner Lord Southampton RA 1827 305
 479 Smolensko racehorse RA 1827. 318 Xies 1829. 33. 39 gs. original price 60gs.
 480 Soothsayer do owner R Westenra Esq MP. Newman Street 1822. RA 1824. 23 lithographed
 by Ward
 481 Spanish charger and pony B I. 1817. 183. 5.0 x 6.0
 Stallion loose. B I. 1818 see No 502
 483 Suffolk horse 18 x 13 Newman St. 1841 probably the one painted for Boydell Work
 484 do do of the old breed Newman St 1841
 485 do mare do do
 486 do do RA 1809. 111
 487 do do owner late Duke of Bedford Xies 1829. 64 7.12.0
 488 do cart mare Boydell work.
 489 Sultan race horse 1823.
 500 Walton do owner Sir J Shelley RA 1813. 292 lithographed by Ward.
 501 do do do do RA 1817. 207
 502 do racehorse broken loose and neighing at door of stable B I 1818. 269 4.3 x 5.6 Xies 1829.
 103 Sold 48gs original price 120gs engraved by J. Scott.
 503 Wasp owner Robert Ludgate Esq RA 1817. 167 36 x 28
 504 Welsh bay horse Stolen from Newman Street 1819
 505 do cart horse do
 506 do pony belonging to Sir R Vaughan Boydell work. stolen from Newman Street 1819
 507 do pony, An old. engraved by H. R. Cook in the Sporting Magazine 1807.
 508 White sand pony RA Old Masters Ex 1873 193 x 15 owner W. J. Richards
 For horses see also Nos 5. 187. 223, 280. 283, 291.
 509 House in which Smollet was born. RA 1851. 648
 510 do and Mill early picture bought by Dr Daw
 Hunted Stag see No 211
 511 Hunting B I 1808. 57. 1.2 x 1.3
 512 Huntsman and Hounds. sold at Xies 1883 for £109.4 owner W. Angerstein purchaser Graves.
 513 Idle Boys. RA. 1796. 180 engraved by John Murphy
 514 Ignorance, envy and jealousy RA 1838. 281
 515 Industrious Cottagers engraved by William Ward. A picture with this title was sold at Christs 1807 for
 12-12-0 owner Ward bought by Allnut
 Intercession see No 156
 516 Interior effect Newman Street 1841
 517 Interior of Shed, Cow, Calf, Sheep and Goats sold at Xies 1883 owner Hoare purchaser Agnew
 517A Interior of a Stable 24 x 29 bought in at Xies 1893 for £115-10; owner the Earl of Essex. for interiors of
 Stables see also Nos 810 to 812.
 518 Intruder The (Interior of a barn, with a cow calf, donkey dog and poultry) B I. 1830. 331 45 by 59.
 Sold Xies 1877 for £76-13, re-sold in Huth Sale 1905. A sketch for this is mentioned by Ward
 as being in the possession of Wm Theobald 1840
 519 Intrusion Newman Street 1841
 520 Iron works near Swansea. B I 1846 340 9 x 1.4
 521 The J——'s Nest RA 1840. 277 (little child in basket &c) 15½ x 13½
 Jack see No 369
 Jesus see Nos 34, 155, 156.
 Judgment see No 442.
 522 Justice transparency painted for "The State Chronicle" 1810 30gs.
 523 Kenilworth Castle Newman Street 1841
 Kenny Luke see Nos 677 and 678
 524 Labourer. The tired B I 1808 50. 2.4 x 1.9.
 Lady, A. see Nos 679, 680 and 681.
 Lady and Children see No 682
 525 Lambton Ralph John his horse Undertaker and hounds (calling hounds out of cover) RA 1820. 337.
 7 feet—5 feet. engraved by Charles Turner.

LIST OF PICTURES—*continued.*

- 527 Landscape. RA 1807 512 This was probably the picture of Regents Park 1807 2ft. 5 × 3.10 now in the National Gallery
- 528 Landscape RA Old Master Ex 1890. 32½ × 50 owner Lord Brassey
- 529 do and cattle BI Loan Exhibition 1834 216 owner Oakley Esq
- 530 do with cows. early picture bought by Dr Daw
- 531 do do do
- 532 do and figures RA. 1807 243
- 553 do do do 1810 108
- 554 do do BI 1822. 140 2.3 × 1.11
- 555 do with fish, probably painted 1809 representing a coast scene with asses sheltering under the lee of a little hillock with fish lying to the right in the foreground, and man on horseback some distance away 33 × 51. bought by Sir John Leicester afterwards Lord de Tabley, No 49 in the de Tabley catalogue in which it is illustrated by an outline engraving, Sold in the de Tabley collection at Christies in 1827 for £106.5 and bought by Mr Vernon being then entitled "A View on the Coast" see No 161. Mrs E. M. Ward has a small water colour of same subject.
- 555A Landscape with Mill BI Loan Ex 1864 no 143 Louis Huth. This may be the same as No. 6
- 555B do pool with trees (water colour) RA Old Master Ex. 1879. No 379 owner G R Ward.
- 555c do and Sheep washing Sold at Christies 1811 for £120-15 owner Fitzherbert purchaser Jones.
- 556 Land Storm RA. 1794. 144.
Lazary Charles see No 683.
Lazarus see No 40.
Lear King see No. 180a
- 557 Leicester Sir John. Design of a picture painted for. BI 1810. 294. 1.2 × 1.7
do. see No 684.
Leopold See No 444.
Levett family See Nos 685. 686 & 687
Liboya Serpent See Nos 45. 46. 47. 48. 49.
Lichfield See No 445
- 558 Lion early picture bought by Dr Daw.
- 559 Lion in the Tower. RA 1800 511
- 560 do sharpening his claws against cork tree B I. 1808. 344 3. 10 × 2. 10
- 561 do and Tiger fighting RA 1798. 209 engraved by James Ward.
- 562 Lions head. Stolen from Newman Street about 1819.
- 563 Lioness Newman Street 1822
- 564 Lioness RA Old Master Ex 1885 No 58. 44½-58 owner H R Hughes
- 565 Lioness disturbed B I. 1817. 176. 5. 0 × 6. 0
- 566 do and heron. A picture bought by Mr Earle. "The world knows nothing of what I can do in that way but from Mr Earles picture" from letter from Ward April 11. 1848. This may be the same picture as no 565. See illustration page 10.
- 567 do pierced with hunting spear. Xies 1829. 45 sold £10. 5. 0 original price 25gs
- 568 do reposing. do 47 do 7gs
- 569 do sleeping; very spirited. do 38 do 19gs. original price 30gs
- Listening deer, The See No 212.
- 570 Listening to advice RA 1852. 493.
- 571 Littleton Tower on the Tweed &c. RA 1807. 323 one of the four landscapes commissioned by Lord Somerville
- Little Peggy See No 446
- 572 Livery Stable engraved by James Ward See illustration page XXIV
- 573 Lomond. Foot of Ben. B I 1846. 333 9 × 10 See also No 310.
- Look to Peter, The See No 679.
- 574 Love flying from Sensuality and Dissipation RA 1840. 270
- 575 Ludlow Castle Leeds Loan Ex 1868 owner Thos Fairbairn
- 576 Lumley Castle B I 1846 290. 9ⁱⁿ × 1.8.
- Lupino See No 471
- Lynn Wm See No 688.
- 577 Magdalene The Newman St 1841. This may be a water colour drawing now in the collection of Mrs E M. Ward
Man Mr See No 689
Man Miss See No 690 and 691.
Mameluke See No 447
- 578 Man fishing under a tree bought by Dr Daw.
Marengo See Nos 452 and 453.
- 579 Matchgirl, The Newman Street. 1822
- 580 Measure for Measure (Terrier destroying a Stoat which has killed a hare) RA 1851. 688 See Nos 272 & 274.
- 581 Melrose Abbey on River Tweed &c RA 1807. 266 one of four large landscapes commissioned by Lord Somerville
- 582 Meeting the Sun upon the upland lawn Newman St 1841 RA 1843 110 30gs
- 583 Mill in Wales RA. 1847 283.
Mill See also Nos 6.
- 584 Miner The Suffolk Street Winter Exhibition 1833. probably picture shown in Newman Street 1822
See No 217
- 585 Moment The RA. 1833. 150.
Monitor See No 455

LIST OF PICTURES—*continued.*

- 586 Moonlight B I 1808. 61. 7 × 10
 Morland copy of See No 179.
- 587 Morland Subject painted for Mr Jarvis 1844.
- 588 Morning lithographed by Harraden.
- 589 Morning Grey with cattle of different breeds R A 1855. 238. R A Old Masters Ex 1885 No 46 19½ × 25½
 owner W H Oliver
 Moses See No 456.
- 590 Mother The R A 1802. 131
- Mothers Bribe The See "Temptation to be washed" No. 831.
- 591 Mother and Child early picture painted for Dr Daw retouched 1826
- 592 Mouses Petition R A 1811. 56 bought by Dr Daw, retouched 1826, engraved by William Ward, see illustration page 24
- Musgrave Miss See No 692.
- 593 Myrza. The Vision of R A. 1847. 145
- 594 Natures sweet restorer, balmy sleep. R A 1846. 232
- 595 Negro's head B I 1828 312 2.4 × 3.1
- 596 Night lithographed by Harraden
 Nonpariel See Nos 457 and 458.
- 597 Noon. lithographed by Harraden
- Norfolk Phenomenen. see Nos 459 and 460
- 598 Numps returning to Market (little girl) R A 1836. 231. 25gs
- Obstinate Ass See Nos 13, 14, and 15
- 599 Old Careful. R A 1852. 269.
 Old Cœlebs See No 461
 Old Woman See No 694.
- 600 do man and jug bought by Dr Daw
- 601 do Robin Gray Newman Street 1841
 Oswald See No 462
- 602 Out of hearing (man holding up his hat by side of face to aid his voice) R A 1843. 43. bought by Robert Vernon for 30gs.
- 603 Outside a country ale house, bought by Dr Daw, engraved by Wm Ward See illustration page 20
- 604 Owen Glendower's parliament house R A. 1849 558 £70.
- 605 Oxford from Rose Hill R A. 1837. 192
- 606 Peace 1846. 146.
- 607 Peak Cavern looking out Newman St 1841
- 608 do do in do do
- 609 Peasant's Sunday dinner engraved by S. W Reynolds. See illustration page 32
- 610 Peebles Castle R A 1853. 1092. £50.
 Persian Horse See No 463
- 611 Peter. The look to R A 1850. 679
- 612 Phaeton, The fall of B I. 1807. 3. 4.11 × 3.7
 do R A 1808 161.
 do B I. 1809. 301. 2.8 × 2.5.
 do B I. 1818. 71. 2.8 × 2.3
- 615 do
 616 do finished sketch for larger picture, owner the late Lord de Tabley Xies 1829. 92 sold 20gs original price 40gs R A. 1830. 53.
- Lord de Tabley saw a sketch for this subject with which he was so pleased that he secured it and the artist seems to imply that His Lordship also gave him a commission for a larger picture. In the Tabley Hall catalogue issued 1821 there is the entry No 40 The fall of Phaeton, a finished sketch. This however was of sufficiency importance to be illustrated. A picture of the Fall of Phaeton by Ward was sold with the de Tabley collection at Xies in 1827 for £105. 0 purchaser. Russell. In the R A Old Master Ex 1884 is the entry, No 17 Fall of Phaeton 45 × 29 owner Lord de Tabley. This would probably be the finished sketch. another version is mentioned by Ward in 1852 as being formerly in the possession of Wm Theobald and sold in Mr Allnutts sale, a third version is now in the collection of M^{rs} E. M. Ward.
 Phantom See No 464.
 Phipps Hon C B see No 695.

PICTURES OF PIGS

- 617 Anglesey Sow Boydell Work
- 618 Barrow Pig RA. 1845. 187 £50 revarnished by Ward 1852
- 619 Boar A. International Loan Ex London 1862 no 315 owner T. D. Edwards.
- 620 Berkshire Boar Boydell Work
- 621 do Hog do
- 622 do pig stolen about 1820
- 623 do Sow Boydell Work
- 624 Chinese boar brought from China by Sir A Hume Newman St 1841
- 625 do do Boydell Work
- 626 do sow do do A small picture of the same title is in the South Kensington Museum No 218.
- 627 Devonshire Hog do do
- 628 Essex boar do do
- 629 do sow do do
- 630 Glamorgan boar do do

LIST OF PICTURES—*continued.*

- 631 Glamorgan sow Boydell Work
 632 Glos'ter hog do do
 633 do sow do do
 634 Hereford boar do do
 635 do hog do do
 636 do sow do do
 638 Lop Eared Sow Boydell Work
 639 North Wales do do
 640 Old Wilts Large sow do
 641 Pigs RA 1807 163
 642 do BI 1807 195. 1.3 × 1.5.
 643 do BI 1808. 444 2.1 × 2.6.
 644 do RA 1809 46.
 645 do BI. 1813 171. 1.10 × 2.4. Probably the work of same title and date now in the South Kensington Museum No 217
 646 do Feeding RA 1793. 145
 Ward gave a picture of Pigs to his daughter Matilda (Mrs John Jackson) for a wedding present 1819
 647 Shropshire boar do
 648 do hog do
 649 do sow do
 650 Sow and Young Pigs engraved by Ward about 1794
 651 Wild boar dead. bought by E. H Bailey Esq engraved.
 652 Wild boar stolen about 1819
 653 do sow Boydell Work
 654 Wiltshire Sow and pigs BI 1809 336 2.0 × 2.6
 655 White Sow and litter of sucking pigs with trunk of tree in back ground painted previous to 1809 and mentioned by Ward as being one of his best pictures for pigs see also Nos 423a.
 656 Pig-stye bought by Dr Daw an early work retouched 1826
 657 Pigeon A fancy RA 1795. 44
 658 Playfulness Newman Street 1841.
 659 Plenty study of head in Waterloo Allegory RA 1837. 215
 660 Ploughman and boy at rest with white horse. picture bought by Mr. Musgrave. Ward also mentions a large sketch of this
 Poneys see Nos 338, 446, 465 to 468, 474 to 478, 506 to 508, 695.

PORTRAITS.

- 661 Bean Master RA 1819. 501 commenced 1818.
 662 Bean Miss RA 1816. 421
 663 Boy in crayons Society of Artists 1790. 333. Newman Street 1822
 664 Briggs Mr 1817. 18 Mr Briggs was a pupil of Wards this is probably a portrait of his father
 665 Bryan Michael and family life size painted about 1797
 666 Busfield The Rev. J.A. DD. RA. 1819. 185 engraved.
 667 Combermere Lord on charger with view of Salamanca in the background 22in × 22in commissioned 1814.
 668 Chesterfield Earl of when a eleven years old on favourite Shetland pony RA 1816. 307 whole length 375gs.
 669 do The two daughters of fondling a pet fawn. RA 1816. 195 whole length 500gs. These ladies were sisters of the above
 671 Crook Thomas, Esq. Newman street 1822
 672 Fritche George Jun Esq Wards brother in law Stolen about 1820
 673 Gentleman RA 1817. 475.
 674 do and his Keeper, with his favourite horses and dogs RA 1809. 10. This may be the picture, 41—59, dated 1809, of a gentleman on a white horse with greyhounds &c which was engraved by J. B. Pratt and published by Messrs Agnews in 1907 under the title of "Coursing in Sussex." A picture entitled "Portrait of a Gentleman horse and dog" was sold at Xics 1894 for £315. owner Briggs purchaser Agnew.
 675 do his Keeper, Shooting pony and dogs RA 1812. 160 (probably Mr. Levett)
 676 George III on horseback. painted for Lord Somerville and engraved by James Ward. This figure of the King is described on the engraving as being painted by W Hopkins, but Ward always spoke of it as his own work. He mentions that it was valued by Bryan the picture dealer at £500
 677 Kenny Luke aged 96 and Kate his wife aged 88 charcoal burners RA 1814. 57 (painted for Mr Hurt)
 R A Old Masters Ex 1877. No 264 Charcoal Burners 33 × 43½ Albert Hurt
 678 do study for above R A 1817. 151
 679 Lady (in crayons) Society of Artists 1790. 332.
 680 do R A 1817. 485
 681 do R A 1833 234
 682 do and Children R A 1797. 231
 Lambton Ralph See No. 525
 683 Lawley Charles Esq 1826
 684 Leicester Col Sir John Bt afterwards Lord de Tabley exercising his troop of Yeomandry RA 1824 127. 2.9½ × 3.8.
 Extract of letter from Sir J Leicester to Mr Lister Parker "Ward has painted a portrait of myself on horseback, in which he has united the finish of Wilkie with the spirit of Bassano"

LIST OF PICTURES—*continued.*

- 685 Levett. T. Esq and favourite hunter R A. 1818. 154.
 686 do Rev. T. and favourite dogs, cock shooting R A 1811. 489.
 687 do Ann and John children of T Levett Esq. R A 1812. 118
 688 Lynn W^m Esq R A 1820 249 100gs (A surgeon who attended Mrs Ward) commenced April 22. 1819 Ward
 was still working on it on April 20 of the following year.
 689 Man Mr. Extract from Ward's Diary May 10. 1820 Bcgin Mr Mans portrait finished on May 20
 690 Man Miss R A. 1816. 276
 691 Man Julia painted between March 1 and 8. 1820
 692 Musgrave Miss Georgina when a child. Probably the daughter of Mrs Musgrave (No 702) 34 × 27 sold at
 Xics 1905 for £1680 purchaser Wyldc
 693 Nicholl J Esq R A 1812 396.
 694 Old Woman Servant to Sir W W Wynn half length stolen about 1820
 695 Phipps Hon C B and his favourite pony R A 1810. 84.
 696 Platoff. The Hetman on his Charger. R A Old Master Ex 1906. No 67 55 × 43½ Duke of Northumberland
 owner. Possibly this work may be the same as No 377.
 697 Pratt. S J. Esq R A 1809 132.
 698 Preston Rev M M. Vicar of Cheshunt. Newman St 1841
 699 Rudall Mr R A 1854. 449
 700 Russell. Avaieilla Oliveria Cromwell. last descendant of Oliver Cromwell RA 1833 254.
 701 Walker Miss R A 1798. 104
 702 do afterwards Mrs Musgrave. R A 1799. 594.
 Ward James (the artist)
 703 do when eighteen Newman Street 1841
 704 do do do do do
 705 do when a young man Newman Street 1841
 706 do do do do do
 707 do R A 1831. 292
 708 do R A 1846 511
 709 do R A Old Master Exhibition 1881 No 48 21 × 16½
 See Reflection
 710 Ward Mrs James Senior (the artists mother)
 711 do when 81 years old. R A 1830. 250. Newman Street 1841 R A Old Master Ex 1880 No 3. 29 × 24
 owner Howard W M Jackson see illustration page 2
 712 do when 97 do Newman Street 1841
 See also Nos 1 and 298.
 713 Wellington Duke of, an oval Xics 1829. 80 bought in 7½gs. lithographed see illustration page 25
 714 do do with Hydra Xics 1829 81 sold 26gs original price 200gs. Ward commenced a portrait
 of Wellington July 13 1819 which was probably one of these.
 715 Woodd Basil engraved by James Ward and published 1800

 Pool of Bethesda See Nos 41 and 42.
 716 Poultry Market. A. engraved by James Ward.
 Pound The See No 167.
 Pratt S J See No 697
 717 Preparation B I 1846 334 11 × 12
 Preston Rev M. W. See 698
 Primrose See No 469
 Princess Royal See No 470
 718.9.20.1 Progress of a leg of mutton, series of four pictures painted about 1796, Possibly Nos 59A and 609
 may form part of this series
 722 Pulling off an old coat. Newman Street 1841
 723 Purity cherishing love. R A. 1850. 934
 Queen of Diamonds See No 471.
 724 Quietude disturbed R A. 1846 216 bought by R. E. Payne for £150.
 725 Radstock Lord. picture painted for 1818.
 726 Rabbits, engraved by James Ward 1794.
 727 do R A 1608 558.
 Rabbit Warren See No 306
 Reapers engraved See Harvest field, No. 343
 Reculver Church Kent See No 859
 728 Red Riding Hood in conversation with the wolf B I 1820 296 4.3 × 3.11 Xics 1829. 29 15gs original price
 80gs. The sketch for subject was made 1819
 Reformer See No 472.
 729. 30. 31 Reflection three portraits of the artist with different expressions Newman St 1841
 732 Renton, Scotland RA. 1849 429 £80
 733 Repast The. RA 1837 296. Newman Street 1841
 734 do B1 1843 342 2.10 × 3.6
 735 Repose Newman Street 1841
 736 Rocking-horse. RA 1792 356 engraved by James Ward See illustration page xviii.
 Rothomancus see No 473.
 737 Roundcroft Cottage, the artist's residence RA 1838. 124 16½ × 36 See illustration page 12
 738 Rubbing off unfavourable impressions Newman St 1841
 Rudall Mr see No 699.

LIST OF PICTURES—*continued.*

- 739 Rustic Conversation engraved by S. W. Reynolds
Russell A. O. C see No 700
- 740 Rustic felicity painted 1791-2 engraved
- 741 Sand Pit 1811. 107.
This probably may be identified with the "White horse in a sand-pit" 25 × 19 commissioned by Mr. James Barnes for 100gs he was so pleased with the work that he spontaneously added another £25. Sir Thomas Lawrence offered Ward 150gs for it. see also No 508
- 742 Sandpit A. B1. 1816. 101. 2.0 × 2.6
- 743 ditto B1 1817 100 3.3 × 3.8
- 744 Sandpit The B1 loan ex 1825 No 75, owner Sir Chas Blunt.
- 745 Saint Donat's Castle. Bulls fighting 1803. 51½ × 89½ Art Treasures Ex. Manchester 1857 no 37 owner Mr C T Maud
This picture now in the South Kensington Museum No 220 was considered by Ward as one of his two masterpieces, the other being the large cattle piece now in the Tate Gallery. It was bought by Dr Daw while in Ward's studio for 100gs. A few days later Ward received an offer of 200gs for it, but Daw declined to part with it for less than 500gs, and ultimately had it sent down to his place in Gloucestershire by waggon. It was so roughly handled during the journey that the panel was split, and the Doctor had to spend £10 in getting it repaired. After the latter's death it was sold by auction in Cricklade for 120gs to Mr Maud. It was presented by Mr C. T. Maud to the South Kensington Museum. See illustration page 18.
- 746 Sea View 1844 painted for Mr Elliot
- 747 do companion to above do do do
- 748 Seal A black and white stolen from Newman St about 1819
- 749 Selling Rabbits RA 1795. 122. bought by Dr Daw retouched 1826 engraved by William Ward.
- 750 Separation RA 1851. 153.
Serpent see Nos 45, 46, 47, 48, 49

PICTURES OF SHEEP.

- 751 Cannock Heath. ewe for Boydell Work
- 752 do ram do
- 753 do wether do
- 754 Durham ewe do
- 755 do ram do
- 756 do wether do
- 757 Ewes in high and low condition 1841
- 758 Glamorgan ewe
- 759 do ram
- 760 do wether
- 761 Heath ewe and lambs RA 1810. 75
- 762 High and low conditioned ewes RA 1835. 212
- 763 Isle of Portland Ewe. Boydell work.
- 764 Lambs of the first year RA 1852. 67
- 765 Lamb The Torn RA 1845 247 Small picture sold to Mr. Solomon
- 766 Merino ewe Boydell Work.
- 767 do ram do
- 768 do wether do
- 769 Merionethshire ewe do
- 770 do ram do
- 771 do wether do
- 772 New Leicester ewe do probably the picture engraved by James Ward 1799. and painted for the Duke of Bedford.
- 773 do ram do
- 774 do wether do
- 775 Original South Devon wether do
- 776 Persian Sheep RA 1827. 359
- 777 do B1 1828 362. 3.4 × 4.0
- 778 do Xies 1829. 100 sold 19 gs. original price 60gs
- 779 Romney Marsh wether for Boydell Work
- 780 Sheep early picture bought by Dr Daw retouched 1826
- 781 do small picture mentioned by Ward as being in the possession of Wm Theobald 1840
- 782 Sheep. Head of a (water-colour) RA Old Masters Ex 1879 no 392 owner G R Ward.
- 783 Sheep's Head. (water-colour) RA Old Masters Ex 1879 no 386 ownr G. R Ward.
- 784 Sheep preserving from the fly mentioned by Ward as being in the possession of Wm Theobald 1840
- 785 Sheep shearing RA 1846. 354
- 786 Sheep Studies of (water-colour) RA Old Master Ex no 391 owner G R Ward.
- 787 Sheep washing a scene in Wales RA 1805. 294. large picture bought by a gentleman on the Stock exchange
- 788 Sheep-washing B1 1842. 207. 4.7 × 6.5.
- 789 Shropshire ewe Boydell Work
- 790 do ram do
- 791 do wether do
- 792 Welsh ewe do

LIST OF PICTURES—continued.

- 793 Welsh ram. Boydell Work
 794 do wether do
 795 Wittington Heath ewe do
 796 do ram do
 for Sheep see also 310, 799.
- 797 Shepherd and dog also two rams owner Rowland Alston Esq MP. RA 1837. 100
 798 do and bird Keeper RA. 1853. 1066. £60.
 799 do anointing sheep to preserve them from the fly. Xies 1829. 77 Bt in £35-14-0
 800 do boy and dog 18 x 15 lithographed by Ward.
 801 do do Xies 1829 24 Sold 7 gs probably study for above
 802 do An old RA 1807. 65.
 803 Showery weather near Midsummer RA 1849. 134. £50.
 804 Sin Death and Hell. Last struggle of RA. 1838 96.
 804A do Triumph over RA. 1838. 87
 804B do Double Triumph over RA 1851. 677
 805 Sides all (dray horses drawing a butt of beer from a cellar of a country inn) RA 1827. 64. commissioned
 by the Duke of Bedford. 500gs.
 806 Sleeping Child. Head of a. RA Old Master Ex 1883. 275. 11 x 11 owner M. Phipps-Jackson
 Smolensko see No. 479.
 Smollett, House in which he was born see 509
 807 Snarlers The. RA 1847. 87
 808 Snowdon. Bl. 1846 351. 9 x 9
 Soothsayer see No 480
 809 Sportsman and Game Keepers return from day's sport. evening, frost scene. Xics 1829. 95 48gs
 original price 300gs.
 Sprite see 370
 810 Stable, Donkey, and Goat sold at Xies 1877 for £97-13 owoer G. Fox
 811 Stable interior with cows bought by W^m Wells, of Redleaf, sold at Christies 1860 for £72-9 purchaser
 Agnew
 812 do do study Xies 1829. 37 sold £6-10-0
 Stable interiors see also Nos 517 and 517a
 813 Star of Bethlehem R A 1850 423
 814 Straw-yard R A 1809 173
 815 do (a sketch) R A 1814. 489.
 816 Stray'd Child engraved by B Pym See illustration (frontispiece)
 817 do restored do do
 Stubbs, Copy from See No 178.
 818 Studies from Nature (series of heads and feet of various animals) B I 1808 454 2.8 x 3.2 engraved, probably
 the same was sold in the Huth collection at Xies 1905
 Study of a Can See No 61
 Sultan See No 489
 819 Summer figure of girl with landscape background, engraved by William Ward
 820 Sunset R A 1799. 630 bought by Dr Daw retouched 1826
 821 Swan seeking own element. Descent of. R A 1817 122 same as Ex at R A Old Masters Ex 1885 No 32
 entitled "Swans" 13½ x 12 owner Briton Revire R A painted to illustrate the Social Day by Peter
 Coxo, engraved See illustration. In the collections of the Hon John Ward and Mrs E M Ward are
 several small versions of the same subject in oil and water colour
 822 Swine-herd R A 1810. 306
 823 Sympathy R A 1837. 418. Newman Street 1841
 824 do B 1. 1843 342 2.10 x 3.6
 825 do R A 1849 56.
 826 Tabley Park. 4 feet 4½ x 3 feet 0½ inch painted about 1826 now in the Vernon collection National Gallery
 engraved by T Prior.
 827 Tabley Hall commissioned by Lord de Tabley 1826
 828 do do study for above
 Taff. See No 241
 829 Team frightened. Sold at Xies 1827 for £94. 10 owner J Webb purchaser Prosscr
 830 Teetotal beer and beef. R A 1853. 1019 £100
 831 Temptation to be washed. B 1. 1808. S. 2.0 x 2.6 engraved under the title of The Mothers bribe
 832 Thatching a Mill B I 1807. 179. 1.7 x 2.1
 833 Thunder Storm R A 1796. 151.
 834 Tickling the ear R A 1838. 483. See No 156 for description of this work.
 835 Tiger snarling over his prey R A 1793. 587. probably the same as "Tiger disturbed by a Lion B I loan
 Ex 1865 No 171 owner Alfred Morrison engraved by James Ward
 836 Tigers R A 1808. 523.
 837 do B 1 1809 330 4.2 x 3.11.
 838 do Newman Street 1822
 839 do reposing B I 1815 214 2.3 x 3.4. probably the one sold. Xies 1829. S. £7.10.0 original price 50gs.
 841 do Two, in fine landscape painted before 1807.
 842 Tintern Abbey B 1 1838. 471 3.0 x 4.0 in Newman Street 1841
 843 do Wire Mill at B 1 do 446 2.11 x 3.11 do do
 844 Tired model B 1 1819. 190. 3.9 x 3.1.
 Tory See No 472

LIST OF PICTURES—*continued.*

- 845 Trampers Newman Street 1841
 846 Traveller A. B I 1814 67. 4.10 × 3.4.
 Travellers The See No 179.
 847 Tree Study of an old, stolen about 1819
 848 Tree with cottage and figures, the first picture that Ward painted See page xxii.
 849 Trees R A 1851. 587
 Triumph over Sin Death and Hell See No 804A
 Trudging Home Suffolk Street Winter Ex 1845. 495
 850 Turkey A. Newman Street 1841
 851 Twins The strong and weak B I 1833. 473. 2.3 × 3.9
 852 do do R A 1832. 94
 853 Union R A. 1846. 172.
 854 Uncle Toms Cabin Allegory of
 Undertaker See No 525
 855 Vegetable Market. A. engraved by William Ward.
 856 Venus rising from her couch. R.A. 1830. 135.
 Venus See No 180.
 Vic See No 237
 857 Village Church, Newman Street 1841. B I Winter Exhibition 1845. No 28 sold to Mr Nixon 10gs
 857A Village Green Red Lion Paddington, at the corner of Harrow Road as it was in 1790, said to have been
 painted about 1792 17½ × 23½ Sold at Xies 1905 for £168 owner L. Huth. purchaser Agnew
 858 Village Scene R A Winter Ex 1855 No 33 28½—44½ owner C. W. M. Lewis.
 859 View of the Sisters, old church at Reculver Kent B I 1819 181. 3.0 × 3.9. Newman Street 1822 Xies
 1829 sold 10gs
 Virgin See No 177.
 860 Waggon horses frightened at lightning R A 1807. 7.
 861 Waiting a Supply Newman Street 1841
 862 " the Weather R A 1846 443.
 Walker Miss See Nos 701 and 702
 Walton See Nos 500 to 502.
 Wapeti See Nos 213. 214.
 Ward James See Nos 703 to 709 and 729 to 731.
 Ward Mrs James. Sen See Nos. 1. 298. 710. 711. and 712
 Wasp See No 503.
 863 Waterfall A. stolen from Newman Street about 1819
 864 Watering-place Newman Street 1811
 865 Waterloo Battle of an allegory B I 1816. 161. 4.0 × 5.8 Xies No 82 bought in for 40gs original price
 200gs. the work which gained Ward the 1000gs commission from the British Institution
 866 do design for with additional emblems and groups Newman Street 1841 See also "Plenty"
 867 Waterloo Allegory. The large work 35 feet by 21 feet which Ward painted for the British Institution, see
 pages xliii. to xlviii. Ward partly painted a canvas of the same subject 20 feet by 14 feet which he pro-
 posed to finish after his eightieth year but found it was beyond his strength.
 868 Weird Sisters R A 1838. 86 Probably a picture of the Three Witches in Macbeth now in the collection
 of Miss Edith Jackson
 Wellington Duke of See Nos 713 and 714.
 West copy of See 180A.
 869 What a beauty, background the residence of Charles Westcar Esq (picture of a turkey) R A. 1845. 172
 870 What is it? R A 1845 163
 871 Whisking off the fly Newman Street 1841 Suffolk Street Winter Ex 1845. 474
 872 Wiltshire hind (water colour) Newman Street 1841 See illustration page 17
 873 Wind R A Old Master Ex 1882 No 1. 11½ × 13 M Phipps Jackson
 874 Windmill stolen from Newman St 1819
 875 do in Staffordshire in the manner of Rembrandt. Xies 1829. 56 sold 37-15.6 original price 70 s
 876 Winter figure of a girl engraved by William Ward
 Woodd Basil See No 715
 877 Woodman and gypsies R A 1798. 216
 878 Woodmans Companion R A 1828. 134.
 Worcester Battle of See No 38
 879 Wounded Soldier The. engraved by J R Smith Jun
 880 Yarmouth Cart The Newman St 1841
 881 Yeldham Oak at Great Yeldham R A. 1834 290
 882 Young Bloomfield meditating (farm yard scene) painted 1834 bought by Mr Theobald.
 883 Zodiac. Twelve Signs of. important picture painted for Mr Beckford about 1807

MODELS

- 884 Calumny Study for a head
 885 Christ before Herod
 886 Crucifixion
 887 Group A
 888 Jealousy Head of
 889 Hope clinging to the rock above the waters of the Deluge 1818.
 890 Michael Angelo
 891 Youth and Time modelled 1817-18 See illustration page 35

II.—List of Works Engraved by James Ward, R.A.

In the following list I have departed from the practice of J. Chaloner Smith and other cataloguers who classify finished engraver's proofs, before any inscription, as forming the first state of a plate. Though such nomenclature may be technically correct, it is most misleading to anyone who is not an expert. What ninety-nine people out of a hundred regard as first state proofs are the earliest series of copies issued by the publisher to the general public. These inevitably bear a printed inscription, the writing of which on the plate may be taken as the first tangible evidence that the publisher considered the plate to be complete. I venture to think that the ninety-nine people are in the right; therefore in all cases where plates have been published, I have regarded impressions bearing the earliest printed inscriptions as forming the first state of such plates.

It may perhaps be well to describe the origin of the proofs printed before any writing is engraved on the plate. An engraver, when engaged upon a plate has proofs struck off from time to time to see how the work is progressing, which from that reason are called progressive proofs. As the work nears completion, and the alterations effected become of more material import, such proofs are taken at more frequent intervals, until one is printed which meets with the approval of the artist. The plate is then considered complete and put into the hands of the plate writer, who engraves on it such inscription as he may be instructed. I have been told by Mr. McKaye, than whom there is no greater authority, that these impressions taken from the finished plate before the inscription is added should be styled artist's proofs; but as this term is now in general use for series of impressions in some cases running into hundreds, I am afraid that it may be misunderstood, and I therefore describe these copies as finished engravers proofs, a description I believe which cannot be misinterpreted. While the early progressive proofs are of little intrinsic value the finished impressions before any inscription, taken from the plate before its virgin bloom was in any way worn, are eagerly sought after, and from their extreme rarity command very high prices.

All the plates unless otherwise stated are engraved in mezzotint.

Adonis See under Celebrated Horses No 17

- 1 Alpine Traveller NORTHCOTE
 Sub H 22 W 17½
 Under J. Northcote, RA pinx^t J Ward Sculpt. London Published Aug^t 1, 1804 by John Jeffryes Clapham Road. Imperfect.
 I As described. Also printed in colours.
 The copies I have unfortunately been cut. Enough of the title was left in two cases to show that it was in Script, apparently "Alpine Traveller" in capital letters. The picture was painted in 1801; the lady represented is Miss St Clair.
- 2 The Angry Father OPIE
 H 29 Sub 26½ W 21½ Sub 19½
 Finished Engraver's Proof.
- 3 Mr. Arbuthnot's Emperor (lithograph) J. WARD.
 A prize bull held by a man
 Sub 5½ × 8½
 Under in facsimile writing: Mr Arbuthnot's Emperor J Ward RA 1822
- 4 Mr Arbuthnot's Maria (lithograph) J. WARD.
 A prize cow facing right
 Sub 5¼ × 8¼
 Under in facsimile writing: J Ward RA 1822. Mr Arbuthnot's Maria.
- 5 Mr Arbuthnot's Miranda (lithograph) J. WARD.
 A prize cow facing left.
 Sub 5¼ × 8½
 Under
 I In facsimile writing J. Ward RA 1822. Mr Arbuthnot's Miranda
 II In print Mr Arbuthnot's Miranda T (sic) Ward RA Printed by C. Hullmandel
- 6 Lord Ashburton, Lord Shelburne and Colonel Barré REYNOLDS.
 H 22 Sub 18 W 25½ (companion to no 7)
 Lord Ashburton to left, Colonel Barré in centre and Lord Shelburne to right of work.
 Under
 Painted by T Lawrence Esq RA Principal Painter in Ordinary to His Majesty Engraved by J. Ward A.R.A. Painter Engraver in Mezzotints to HRH the Prince of Wales. From a Picture in the Possession of Sir Francis Baring Bart (With arms in centre with motto "Probitate et Labore")
 Finished Engravers Proof.
 I As above at bottom to right Proof.
 II Proof omitted.
 III Re-published. Instead of T. Lawrence & c read Sir Josh^a Reynolds. Proof re-inserted.
 IV As III Proof omitted, described by J. Chaloner Smith.

LIST OF WORKS ENGRAVED—*continued.*

- 7 Sir Francis and Charles Baring and Charles Wall. LAWRENCE.
 H 20 Sub 18 W 25 $\frac{1}{2}$ (companion to 6)
 The personages represented taken from left to right are in same order as their names
 Under
 Painted by T Lawrence Esq^r RA Principal Painter in Ordinary to His Majesty; Engraved by J Ward ARA
 Painter & Engraver to HRH the Prince of Wales. From a picture in the Possession of Sir Francis
 Baring Bart. To right Proof in centre, coat of arms with motto *Probitate et Labore*
 Finished Engravers Proof
 I As described
 II Proof omitted
 A copy of the 2nd state sold at Sotheby's 17.2.09 had on it in James Ward's hand writing "After 102
 impressions to be cleared up"
 Barre Colonel see no 6.
- 8 Master Betty BURCH
 H 15. Sub 12 $\frac{1}{2}$ in square border. W 11 Inside border H 8 $\frac{1}{2}$ W 6 $\frac{1}{2}$
 Under Painted by H Burch. Engraved by J. Ward. Painter & Engraver to HRH the Prince of Wales
 William Henry West Betty *Ætatis Suae* 13. London Published July 1. 1805, by M^r Betty at Messrs
 Colnaghi & Co Printers Cockscur Street.
 Finished Engravers Proof
 I As described; title in closed letters
 On a copy in British Museum James Ward has written "Done for the Father and I believe never published
 on account of his death"
- 9 Master Betty NORTHCOTE
 H 14 $\frac{1}{2}$ Sub 13 W 10 $\frac{1}{2}$.
 Under, Painted by J Northcote Esq^r R.A. Engraved by J Ward Painter & Engraver to HRH the Prince
 of Wales. W^m Henry West Betty, *Ætatis Suae* 13 From the first and only original Portrait in the
 possession of Thos Lister Parker Esq. Published March 16. 1805, by Mr Betty, at Messrs Colnaghi and
 Co. Printers, Cockscur Street.
 Finished Engraver's Proof
 I As described. Inscription in open letters
 II Letters closed.
- 10 M^{rs} Billington as Saint Cecilia (see illustration page 5) REYNOLDS
 Under
 Painted by Sir Joshua Reynolds. Engraved by Jas Ward Painter & Engraver to H.R.H. the Prince of
 Wales. Mrs Billington, as St Cecilia. From the Original Picture by S^t Joshua Reynolds in the
 Possession of M Bryan Esq^r. London: Pub^d. Jan^y. 10. 1803. by Mess^{rs} Wards & Co No 6. Newman
 Street.
 Hark! the numbers soft and clear
 gently steal upon the ear; —*Pope's Ode on St Cecilia's Day*
 Finished Engraver's Proof.
 I As described title in open letters
 II Letters filled in
 III Modern
 The prints were retailed by James Ward at 1/1/- each. In a letter to his son he complains that the dealers
 never sold a copy of the work.
- 11 Bird Keeper's Repast. J. WARD.
 H 23 $\frac{1}{2}$ Sub 22 $\frac{1}{2}$ W 19.
 Finished Engraver's Proof.
 The plate was probably never published. The original picture was exhibited in the Royal Academy of 1801
- 12 A boy employed in burning the weeds. or Sunset. A View in Leicestershire MORLAND
 (see illustration page 16) H 19 $\frac{1}{2}$ Sub 18 $\frac{1}{2}$ —W 23 $\frac{1}{2}$
 Under
 Sun Set. A View in Leicestershire London Pub^d April 1. 1793 by B Tabart No 13 Great Newport Street.
 G. Morland Pinxt Jas Ward Sculp^t
 I Before title
 II As above
 III inscription altered to
 G Morland Pinxt Jas Ward. Sculp^t A boy employed in burning the weeds—*Gargon mettant le feu aux
 mauvaises herbes.* London Publish'd as the Act Dirrects March 27 1799, by, Colnaghi, Sala & Co Pall
 Mall. Also printed in colour
 In Hassells catalogue the retail price (3rd state) is given at 15/-
 Bright (cattle) see Nos 69. and 70
 Browwer, Adriaen see No 68
13. Edmund Burke. J. HICKEY
 H 19 $\frac{1}{2}$ Sub 17 $\frac{1}{2}$ W 13 $\frac{1}{2}$
 Under
 From a Bust by I. Hickey Sculptor to His Royal Highness the Prince of Wales. Engraved by I. Ward
 Painter & Engraver in Mezzotinto to His Royal Highness the Prince of Wales. The Right Hon^{ble}
 Edmund Burke. From the Bust in the collection at Wentworth Dedicated (with permission) to The
 Right Hon^{ble} Earl Fitzwilliam. *Non sibi sed toto genitum se credere Mundo. Juvenal.* (Publish'd by
 I. Hickey No 128 Oxford Street)

LIST OF WORKS ENGRAVED—*continued.*

- Finished Engravers proof
 I Title in open letters Omit " From the bust & " to publication line
 II As above
 III With publication line altered to London Sold by Josh Read, No 133 Pall Mall.
14. Richard Burke H 15 Sub 13 W 10 $\frac{3}{8}$ REYNOLDS
- Under
 Joshua Reynolds Eq (*sic*) Pinx^t. James Ward Sculpt^r Painter & Engraver in Mezzotinto to his Royal
 Highness the Prince of Wales. Richard Burke Obitt Aug. 2. 1794. At. (*sic*) 36
- As precious Gums are not for common fire,
 They but perfume the Temple and expire;
 So was he soon exhaled and vanish'd hence
 A short sweet Odour at a Vast expence.
- O Doler (*sic*) Atque Decus, London Pub^d March 1. 1795 by J Ward No 15 Southampton Row Paddington
 Finished Engravers Proof.
 I As described title in open letters.
 II Letters closed Doler spelt Dolor.
 III Publication line reads Pub. July 5. 1800, by Messrs Wards & Co No 6 Newman Street, London.
 On a copy in B M is written by James Ward " Engraved for Edmund Burke, as a private plate, who was so
 much pleased with the execution that he gave me the copy right after taking a few impressions."
15. The Rev Johnson Atkinson Busfield D D. J. WARD.
 H 19 $\frac{1}{2}$; Sub 17 $\frac{3}{4}$; W 14.
- Under The Rev^d Johnson Atkinson Busfield D.D. Painted & Engraved by James Ward, R.A. Painter and
 Engraver in Mezzotinto to HRH the Prince Regent. Published Jan 28th 1820 by James Ward No 6
 Newman Street, London.
- Finished Engravers Proof
 I Date & c of Publication line omitted, which reads Published at 6, Newman Street.
 II As described
 III Letters thickened.
- The original picture was commenced Nov 13. 1818 and finished Dec 12 of the same year. The plate was
 started two days later. The first trial proof was taken on July 16, 1819, the second on August 4, and
 the plate finally completed January 6, 1820. The lettering which was executed by Mr Farrington a plate
 writer was not done to Ward's liking and he complains that his name was put in the wrong place.
 Cecilia. Mrs Billington as see No. 10

CELEBRATED HORSES

- A series of 14 Lithographic Drawings Dedicated by permission to His Most Gracious
 Majesty King George IV (lithographs) for states see note to No 29 J. WARD.
- 16 Nonpariel, The Favourite Charger of His Most Gracious Majesty King George the Fourth. Sub H 13—
 W 18
 Pub^d Aug 1st 1824. The original picture ex. RA 1825.
- 17 Adonis, The favourite Charger of his late Most Gracious Majesty King George the Third. His Majesty rode
 this horse upon his Birth Day in the year 1799, when he reviewed the whole of the London Volunteers
 in Hyde Park. Sub H 13 $\frac{1}{2}$ —W 17 $\frac{3}{4}$
 Pub^d May 1st 1824. re-issued 1825. The original picture ex Bl. 1826
- 18 Soothsayer, A celebrated Race-Horse, late in the possession of His Majesty King George the Fourth.
 Sub H 13 $\frac{3}{8}$ —W 18
 Pub^d April 20, 1823. The original picture ex RA 1825
- 19 Monitor, A Blood-Horse of remarkable strength and activity, the Property of His Majesty King George the
 Fourth. Sub H 13 $\frac{1}{4}$ W 18
 Pub^d April 1823. The original picture ex. RA. 1825
- 20 Copenhagen, The Horse rode by the Duke of Wellington at the Battle of Waterloo, was bred by General
 Grosvenor. Copenhagen was by Belipse from a Mare called Lady Catherine, which Mare was the
 Charger of General Grosvenor at the siege of Copenhagen, when in foal of the Colt which afterwards
 became the distinguished War-Horse of the illustrious Wellington at the Battle of Waterloo. Sub-13 $\frac{1}{4}$
 W 18
 Pub^d May 1st 1824. re-issued 1825. The original picture ex RA. 1824
- 21 Marengo Napoleon Buonaparte's Barb Charger at the Battle of Waterloo. The property of Captain
 Howard. Sub H 13 $\frac{1}{4}$ W 17 $\frac{3}{8}$
 Pub^d May 1. 1824. re-issued Aug' 1st 1824 Original picture ex RA 1826
- 22 A Persian Horse. The Property of his Grace the Duke of Northumberland Sub H 13 $\frac{1}{2}$ W 17 $\frac{3}{8}$ Pub^d
 Augst 1823 Original picture ex RA. 1820
- 23 A Cossack Horse. The Property of his Grace the Duke of Northumberland Sub H 13 $\frac{1}{4}$ W 17 $\frac{3}{8}$ Pub^d
 May 1, 1824. Original picture ex RA 1820
- 24 Primrose and foal. A Brood-Mare, late the Property of his Grace the Duke of Grafton. Sub H 13 $\frac{1}{4}$ W 17 $\frac{3}{8}$
 Pub^d April 1823
- 25 Walton A celebrated Race-Horse, the Property of Sir John Shelley, Bart, MP. Sub H 13 $\frac{1}{4}$ W 17 $\frac{3}{8}$
 Pub^d April 1823. Original picture ex Bl. 1818

LIST OF WORKS ENGRAVED—*continued.*

- 26 Phantom, A celebrated Race-Horse, the Property of Sir John Shelley, Bart. M.P. Sub H 13 $\frac{1}{2}$ W. 17 $\frac{3}{8}$ Pub^d April 1823. The original picture ex RA 1813.
- 27 Leopold, A celebrated Race-Horse, the Property of John George Lambton, Esq. M.P. Sub H 13 $\frac{1}{2}$ W 17 $\frac{3}{8}$ Pub^d April 1823. The original picture ex RA 1820
- 28 Dr Syntax, A celebrated Race-Horse, the Property of Ralph Riddle, Esq Sub H 13 $\frac{1}{2}$ W 18 $\frac{1}{2}$ Pub^d April 1823. The original picture ex RA 1820
- 29 Little Peggy. A Horse brought from the Thibet Mountains, East Indies, and shown in London as a curiosity. Height 33 inches. Nine years old. Sub H 13 $\frac{3}{8}$ W 17 $\frac{3}{8}$ Pub^d April 1823
 There are so many small variations in the States of the above that it would require too much space to describe them in seriatim. The proofs are on India paper with titles &c in facsimile and the descriptions omitted. the prints are on plain paper with titles and descriptions printed. the following will serve as an example
 Proof. Under in facsimile
 James Ward RA Pinx^t et Del^t Select Proof touched by J W Adonis London Pub^d May 1. 1824. No 6 Newman Street and R Ackerman Strand.
 Print. Under in type
 James Ward RA Pinx^t et Del^t Adonis Printed by C Hullmandel. Then follows description for which see no 17, followed by London Pub^d by R Ackerman Strand. T Clay Ludgate Hill and J Dickenson New Bond St! 1825
 There are artist's proofs of several of the subjects before any inscription, and the publishers names vary considerably Ackermans appear on all, but the others are frequently omitted and occasionally are added in pencil, Other publishers names which appear on some are "Rodwell," and "Martin Colnaghi and Co."
 The lithographs are given in the same order as in the list issued by Ward with the plates; this arrangement however appears to have been purely arbitrary and does not correspond with the order of publication.
 Ward himself published the lithographs at Newman Street, and sold the bulk of the impressions to his own private clients, the print sellers whose names appear as co-publishers acting merely as agents.
 The following were the terms of issue.
 Sets of proofs on India Paper selected and retouched by Mr Ward £10-10-0. (This was advanced first to £12-12-0 and afterwards to £14-14-0)
 Sets of Prints £5/5/-
 Single Prints 8/- each, or handcoloured 15/-.
- 30 Madame Chevalier H 20 ... Sub 17 $\frac{3}{8}$ W 16 ... Sub 14 $\frac{1}{2}$ HENARD.
 Under. Charles Henard delineavit. James Ward sculpsit. M^{de} Chevalier in the Character of Virginia giving water to the Negro. Opera of Paul and Virginia. M^{de} Chevalier donnant à boire au Negre dans le Role de Virginie. Dans l'Opera de Paul and Virginie. London. Published Augt, 1799 and Sold by the Author No 14 Hanover Street. Hanover Square.
 Finished Engraver's Proof.
 I As described
- 31 Children bathing (The Hoppner Children) HOPNER
 H 21 $\frac{1}{2}$ Sub 21 $\frac{3}{8}$ W 18.
 Under, Painted by I Hoppner. RA Portrait Painter to His RH. the Prince of Wales. Engraved by James Ward, Painter and Engraver to His RH the Prince of Wales. Children Bathing. Publif'h'd April 1st 1799 by Ward & Co at Mr Say's No 78. Charlotte Street. Portland Chapel.
 Finished Engraver's Proof
 I As described inscription in open letters
 II Letters filled. Publication altered to, Pub July 11, 1800 by Messrs Wards & Co No 6 Newman Street London. Also printed in colour
- 32 Christ taken down from the Cross. DIETRICH
 H 28 $\frac{3}{8}$ Sub 23 $\frac{3}{8}$ W 21 $\frac{1}{2}$
 Finished Engraver's Proof.
 The original picture belonged to Mr M Bryan. The plate was probably not published.
- 33 Duke of Clarence (afterwards William IV) SHEE
 H 25 $\frac{3}{8}$ Sub 24 $\frac{3}{8}$ W 17 $\frac{3}{8}$
 Under
 His Royal Highness the Duke of Clarence. Engraved from the Original Picture Painted for the town of Liverpool by M., A., Shee, Esq. RA. & Dedicated to the Mayor Corporation & Merchants of the said Town By their most Obed^t Servant Ja^s Ward. Engraved by Ja^s Ward Painter & Engraver to His RH the Prince of Wales and Published April 2 1801 by Messrs Wards & Co No 6 Newman Street London.
 Finished Engraver's Proof.
 I As above title in open letters
 II do letters closed.

LIST OF WORKS ENGRAVED—*continued.*

- 34 The Clean Face Rewarded. (Companion to The Mothers Bribe) see illustration page 28 ... JAMES WARD.
H 18 $\frac{3}{4}$ S 17 $\frac{3}{4}$ W 23 $\frac{3}{4}$
Under
Painted & Engraved by Jas^s Ward Painter & Engraver to HRH the Prince of Wales. The Clean Face
Rewarded. L'enfant recompensé London Published Oct^r 10. 1818 by T. Griffiths Printseller 230
Oxford Street.
Finished Engraver's Proof.
I As above
The plate was engraved much earlier than the date given, and probably there may be an earlier state.
The lady seated in a chair is a portrait of Mrs George Morland.
Children with a Donkey by and after James Ward. An engraving in colours under the above title was sold
at Christies Jan 15. 1902. It was probably an impression of Rustic Felicity.
- 35 William Cleaver (Bishop of Bangor) HOPFNER
... ..
H 19 $\frac{1}{4}$ Sub 18 $\frac{3}{4}$. W 13 $\frac{3}{4}$
Under
Del J. Hoppner, RA. Sculpsit J. Ward Viro admodum Reverendo. Gulielmo Cleaver, S. T. P. Episcopo
Bangoriensi, nec non Collegii Onci Nasi apud Oxonienses Principali. Ejusdem Collegii Pietas.
Finished Engravers proof
I As above letters filled in
II Onci altered to Ænei, and, Published as the Act directs, added
On a copy in South Kensington Museum are the words "Private Plate" in pencil
- 36 George Frederick Cooke (in the character of Iago) GREEN.
... ..
H 20 Sub 18 $\frac{3}{4}$ W. 13 $\frac{3}{4}$
Under, G. F. Cooke, Esq^r in the character of Iago. Oh, beware, my Lord of jealousy. Painted by
James Green. Engraved by Jas Ward Painter & Engraver to H.R.H. the Prince of Wales. Published
April 21, 1801, by Messrs Wards & Co. No 6 Newman Street London.
Finished Engraver's Proof
I Inscription in open letters
II Letters closed.
Copenhagen See under Celebrated Horses No 20
- 37 The Centurion Cornelius (same subject as in Wallis Collection under the title of The
Unmerciful Servant) REMBRANDT.
... ..
H 23 Sub 20 $\frac{3}{4}$ W 26 Sub 23 $\frac{3}{4}$
Under. Painted by Rembrant (sic) Engraved by Jas^s Ward Painter and Engraver to his RH Prince of
Wales. The Centurion Cornelius From an Original Picture brought to the Country by M Bryan Esq
London; Pub^d April 10 1800 by Messrs Wards & Co. No 6 Newman Street. (followed by quotation
from Acts, Chap^r 10 Verses 7. 8 printed to left and right of title with the word "household"
spelt "houshold.")
Finished Engravers Proof
I As described title in open letters
II Letters filled in. Also printed in colours
III Modern As II but printed on modern paper
IV Top arched, inscription removed printed on modern paper.
The Proofs were sold retail at 2/2/- Prints at 10/-
Mrs E M. Ward tells me that James Ward always regarded this as his finest plate. The following extract
occurs in a letter to his son George Raphaël Ward "Of all my prints my best works never sold! of
the Rembrandt, I believe I never sold half a dozen"
- 38 Charles Marquis Cornwallis BEECHEY.
... ..
H 25 $\frac{7}{8}$ Sub 24 $\frac{1}{2}$ W 18 $\frac{1}{4}$
Under.
Painted by Sir William Beechey RA Engraved by J. Ward Painter & Engraver to HRH the Prince of
Wales. Marquis Cornwallis, Lord Lieutenant and Commander in Chief of His Majesty's Forces in the
Kingdom of Ireland; Knight of the Most Noble Order of the Garter, Master General of the Ordnance,
&c &c &c. London Published March 10. 1799. by A C. de Poggi, No 91, New Bond Street.
Finished Engraver's Proof.
I Inscription in open letters, omitting description after Engravers name and with date Jan 1. 1799.
II As described.
Cossack Horse see under Celebrated Horses No 23
- 39 A Cottager Going to Market J. WARD.
... ..
H 18. Sub 17 W 21 $\frac{3}{4}$
Under.
Painted & Engraved by Jas^s Ward Painter and Engraver to HRH the Prince of Wales. A Cottager going
to market. Published April 1. 1800 by James Ward & Co No 6 Newman Street London.
As described, title in thick script. Also printed in colours
- 40 A Cottager Return'd from Market J. Ward.
... ..
H 18. Sub 17. W. 21 $\frac{3}{4}$
Under.
Painted and Engraved by James Ward Painter & Engraver to HRH the Prince of Wales. A Cottager
return'd from Market. Published April 1; 1800 by James Ward & Co No 6 Newman Street, London.
As described, title in thick script. Also printed in colours.

LIST OF WORKS ENGRAVED—continued.

- 41 The Cottagers H 17 $\frac{1}{2}$ Sub 17 $\frac{3}{8}$ W 21 $\frac{3}{8}$ MORLAND
 Under.
 Painted by G Morland Engrav'd by W. Ward. Cottagers. London Publish'd Feby 1791 by T. Simpson
 St Pauls Church Yard
 I As described, title in open letters
 II Letters filled in. Also printed in colours.
 My reason for giving the "Cottagers" and "Travellers" to James instead of William Ward are contained
 in page xxi of this work, and also in an article printed in "The Connoisseur" for December 1909,
 Other plates after Morland, probably almost wholly the work of James Ward though inscribed with
 the name of his brother, are "The Kite Entangled" published 1790 and "Children Bird-nesting" and
 "Juvenile Navigators" both published 1789.
 The Country Butcher's Shop after J Ward is included by Mrs Frankau (No 27 in her list) but was the
 work of S. W Reynolds.
42. The Cowhouse (see illustration page 11) J. WARD.
 Under. Jas^s Ward del't. Jas Ward Sculpt^r. The Cow-House. London Pub^d June 3. 1793 by T Simpson
 St Paul's Church Yard
 I Jas^s Ward del't et sculpt. Publication line as above. No title.
 2 As described. Also printed in colours.
 The original picture was ex RA. 1793.
- 43 The Crossing Sweeper J. WARD
 Sub H 21 $\frac{1}{2}$ W 14 $\frac{1}{2}$
 Only four impressions known all of which are cut close to work. Three belonging respectively to Lord
 Cheylesmere, the Hon John Ward and Mr Ernest Leggatt are printed in black and white, and I have
 been told of a fourth impression which is printed in colour.
 Modern. Under The London Sweeper. London Published 1810. Also printed in colours.
- 44 The Dairy Farm J. WARD.
 Under.
 Painted & Engraved by J. Ward. Pub Jan^y I, 1801 by R Ackermann, at his Repository of the Arts,
 101 Strand. The Dairy-Farm
 Finished Engraver's Proof
 As above. Letters of title filled in. Also printed in colour
 Descent from the Cross See No 32
- 45 Diana and her Nymphs... .. RUBENS
 H 26 $\frac{3}{8}$ Sub 25 $\frac{3}{8}$ W 21 $\frac{1}{4}$
 Under.
 Painted by Sir P. P. Rubens. Engraved by Jas^s Ward Painter & Engraver to his RH the Prince of Wales.
 Diana and her Nymphs From an Original Picture brought to this Country by M Bryan Esq and now
 in his Possession. London Pub April 10. 1800 by James Ward & Co No 6 Newman Street.
 Finished Engraver's Proof.
 I As described
 In Ward's Catalogue of his works exhibited in Newman Street 1822 there is the following note "The first
 proof impression of the plate hangs in the passage; it is very rare the plate having been injured by the
 printer" In a letter to his son George, Ward states "My large Rubens also never sold one." The
 engraver considered the plate as one of his best works.
 Dr Syntax See under "Celebrated Horses" No 28,
- 46 Dogs of the Dalmatian Breed (lithograph) J. WARD
 H. 15 $\frac{1}{2}$ Sub 14 $\frac{1}{2}$ W 20 $\frac{3}{8}$ Sub 20 $\frac{1}{4}$
 Under in facsimile James Ward RA Pinxt et Del. London Pub^d May 1st 1824 (added in pencil) by "P Clay
 Ludgate Hill and Dickinson Bond Street." Dogs of the Dalmatian breed—from an original picture in
 the possession of Sir John Fleming Leicester Baronet & c. In ink Proof J W.
 There is also a second state which I have been unable to verify
 Proofs 10/6 Prints 8/-
 The stone was lithographed by Ward at de Tabley Park for Sir John Leicester, afterwards Lord de
 Tabley, from a picture by Ward which was in his collection. Ward was anxious to get home at the
 time and records that he worked at the stone "like a tiger" making such rapid progress with it that
 he astonished his host.
 Dogs fighting See No 55
 Douglas Children See No 84
- 47 Adam Lord Duncan HOPPNER
 H 25 $\frac{3}{8}$ Sub 24 $\frac{3}{8}$ W 17 $\frac{3}{8}$
 Under
 Painted by I Hoppner RA. Engraved by Jas Ward, Painter & Engraver in Mezzotinto to HRH the P of
 Wales. The Right Hon^{ble} Adam Duncan Viscount Duncan of Camperdown, and Baron Duncan of
 Lundie, in the Shire of Forfar; Admiral of the Blue Squadron and Knight of the Russian Imperial
 Order of St Alexander Newsky. Pub^d April 16. 1798 by J. & J Boydell at the Shakespeare Gallery,
 Pall Mall; & No 90 Cheapside.
 Finished Engraver's Proof
 I As described, inscription in open letters
 II Letters filled in. Also printed in colour.
 A copy in the British Museum, 2nd state, has on it, in Ward's hand writing "retouched after
 200 impressions
 The prints are priced in Boydell's Catalogue at £1-1-0 each

- 48 The Victory of Lord Duncan ... H 25 $\frac{1}{2}$ Sub 22 $\frac{3}{8}$ W 31 $\frac{1}{8}$ Sub 30 $\frac{1}{2}$... Copley
 Under
 Painted by J. S. Copley Esq RA. F.A.S Engraved by James Ward Painter & Engraver in Mezzotinto to HRH the P of Wales. The Victory of Lord Duncan. To the Right Honourable John Spencer, Earl Spencer, Viscount Althorp, First Commissioner of the Admiralty, Knight of the Most Noble Order of the Garter LLD &c &c. This Work is by his Lordship's permission respectfully Dedicated by his Lordship's most obliged and most humble Serv^t J. S. Copley. London Published Aug. 1. 1800 by J S Copley, George Street Hanover Square
 Finished Engravers Proof
 I As described, inscription in open letters
 II Letters closed
 Extract from Agreement for engraving the plate made Sep. 30. 1799 between Copley and Ward. "Mr Ward is to execute in his best and most finished manner a mezzotinto engraving 30 $\frac{1}{2}$ inches long and 22 $\frac{3}{8}$ inches high exclusive of margin and writing from Mr Copley's picture of the surrender of De Winter to Lord Duncan on board the Venerable. He is to complete the above engraving in the course of next April, to finish the copper and ground, and keep the plate in repair free of expense to Mr Copley, tile (*sic*) it has produced 400 good impressions. Mr Copley to pay 125 guineas when the first proof has been taken and a second 125 guineas when the plate is delivered to Mr C completely finished"
 Ward received the first payment Jan 29, 1800. The plate was retouched at least once.
 Edward Robert Sec No 62
 Emperor Sec No 3
- 49 The Hon^{ble} Henry Erskine ... H 19 $\frac{1}{2}$ Sub 17 $\frac{1}{4}$ W 13 $\frac{3}{4}$... Raeburn.
 Under
 Painted by H Raeburn Engraved by James Ward Painter and Mezzotinto Engraver to His Royal Highness the Prince of Wales The Honourable Henry Erskine (open letter) Published as the Act directs . . . Laurie Black (Imperfect)
 Finished Engravers Proof
 I As described.
- 50 The Escape (lithograph) see illustration page 8 ... Sub H 3 $\frac{1}{2}$ W 5 $\frac{3}{8}$ On India paper H8 $\frac{1}{4}$ W10 $\frac{1}{4}$... J. Ward.
 The subject enclosed in a border of two lines
 Under
 The Escape. Painted and Drawn on Stone by James Ward. RA. Published by R Ackerman 101, Strand & J Dickinson 14 New Bond Street. Printed by C Hillmandel (*sic*)
 Finished Engravers Proof
 I As described, with addition in pencil "Proof. J.W. RA"
 II do without addition.
 Prints sold by Ward at 5/- each.

Etchings.

As the bulk of these were issued in serial form, with the individual plates un-named, and many of them are of little importance, I have judged it best to catalogue them together, giving cross references under their descriptive titles in the places where the latter would otherwise have appeared.

SERIES I.

Seven soft ground etchings as below.

- 51 Title page with vignette of A peasant driving a pig. Wind swept landscape in background ... J. Ward
 H 11 $\frac{1}{2}$ —W 14 $\frac{1}{2}$ Work H 4 $\frac{1}{2}$ —W 6 $\frac{1}{2}$
 Under. Original Sketches from Nature. Drawn and Engraved by James Ward Painter & Engraver in Mezzotinto to His Royal Highness the Prince of Wales. London Published Jan^y 1. 1794 by James Ward, No 10 Bow Street Covent Garden, and sold by Hookham & Carpenter corner Bruton Street Bond Street.
 I As foregoing
 II Publication line altered to Pub. June 17. 1800. by Messrs Wards & Co No 6 Newman Street. London.
- 52 Heads of two horses, facing right. ... H 11 $\frac{1}{2}$ W 14 $\frac{1}{8}$... J. Ward
 I Same as no 51 for Bruton Street Bond Street read Bruton Str^t Bond Str^t
 II Same as No 51 state II.
- 53 Dead hare and two dead birds with gun ... H 11 $\frac{1}{2}$ W 14 $\frac{1}{8}$ Sub H 9 $\frac{1}{2}$ —12 $\frac{1}{2}$... J. Ward.
 I Same as in no 51 for Bond Street read Bond Str^t
- 54 Rabbits H 12 W 14 $\frac{1}{8}$ Sub H 9 $\frac{1}{2}$ —W 12 $\frac{1}{2}$
 I Same as in no 51
 II The plate grounded over and finished in mezzotint. publication line same as in No 51 state II. The publication line was apparently altered in the etching state of the plate as all the progressive proofs in mezzotint in the British Museum are dated June 17. 1800

- 55 Dogs Fighting
H 12 W 14 $\frac{1}{2}$ Sub H 10 W 12 $\frac{1}{2}$
I Same as in no 51
II Same as in no 51 state II.
- 56 Guinea Pigs
H 11 $\frac{3}{4}$ W 14 $\frac{3}{4}$ Sub H 10 W 12 $\frac{3}{4}$
I Same as in no 51
II The plate grounded over and finished in mezzotint publication line same as in no 51 state II. see note to no 54
- 57 Terrier under a tree.
H 11 $\frac{1}{2}$ W 14 $\frac{1}{2}$ Sub H 10 $\frac{1}{2}$ W 13 $\frac{1}{2}$
I Same as No 51
The following two plates were probably intended to form part of the above work but not issued with it
- 58 Young man with dead hare on table. Signed T Ward. J. WARD.
Sub H 9 $\frac{1}{2}$ W 12 $\frac{1}{2}$
Under in Wards handwriting. "Drawn and Etched in soft ground by James Ward never published"
- 59 Sow and young pigs J. WARD.
Sub H 9 $\frac{3}{4}$ W 12 $\frac{3}{4}$
Under in Ward's handwriting "Drawn and Etched in Soft ground by James Ward. The only one preserved. the plate being grounded over and finished on Mezzotint.

SERIES II.

- Mary Thomas the Welsh fasting woman and Ann Moore the fasting woman of Tutbury a series of 7 etchings bound with letter press and dedicated to Sir Joseph Banks. As below.
- 60 Mary Thomas (upright)... .. J. WARD.
Sub H 7. W 5.
Under on work J. Ward ARA 1810 Mary Thomas
- 61 Mary Thomas (oblong)
H 13 W 15
Under on work J Ward ARA 1810. No 2 Mary Thomas
- 62 Robert Edward J. WARD
H 14. W 14.
Under. J. Ward RA 1811 Robert Edward
- 63 Mary Thomas's Dwelling place J. WARD
H 11 W 15 Sub H 7 $\frac{1}{2}$ W 10 $\frac{1}{2}$
Under. Mary Thomas's Dwelling place J Ward ARA 1810
- 64 Ellis Thomas J. WARD
H 15 W 11
Under. J Ward A.R.A. 1810 No 5 Ellis Thomas.
- 65 Ann Moor J. WARD
H 12 W. 15
Under J. Ward RA. 1812. Ann Moor
- 66 Ann Moor (No 2) J. WARD
H 12. W 15
Under Ann Moor J. Ward RA 1812. No 7
The publication line under the above 7 plates numbers 60—66 is identical viz London Pub June 1. 1813 by J Ward 6 Newman Street.
- 67 Kingsgate (outline etching) J. WARD.
H 11 Sub 10 $\frac{1}{4}$ W 22 $\frac{3}{4}$
Over the Work. View of Kingsgate in the Isle of Thanet.
Under. Painted by George Walker Esq^r Etch'd by Jas^s Ward. Painter & Engraver in Mezzotinto to His Royal Highness the Prince of Wales. Publish'd May 1st 1799 by Jas^s Ward. Southampton Row, Lisson Green.
- 68 Adriaen Browwer Vanduyck.
Oval, head and shoulders.
H 10 W 8 $\frac{3}{8}$ Sub (Oval) H 7 $\frac{1}{4}$ W 6
A private plate etched for Michael Bryan
- 69 "Bright" Longhorned Staffordshire Bull the property of Thomas Princep Esq. (facing left) J. WARD
H 8 W 10 $\frac{1}{2}$ Sub H 7 $\frac{3}{8}$ W 10.
Under in Ward's hand writing "For the Board of Agriculture Painted & Etched by James Ward"
Ward also etched two outlines of the same animals on plates divided into squares drawn to scale.
- 70 Mr Princep's Cow, Bright. Staffordshire Breed (facing right) J. WARD
H 8. W 10 $\frac{3}{8}$ Sub H 7 $\frac{3}{8}$ W 10
Ward also etched three outlines of the same animal on plates divided into squares according to scale.
There are also several etchings by Ward of hardly sufficient importance to catalogue viz A Castle entrance H 2 $\frac{3}{4}$ —W 5 etched for the Earl of Carlisle. An Almond Tumbler (pigeon) H 4 $\frac{1}{2}$ —8 $\frac{3}{4}$ a smaller version of a bird of the same breed H 3 $\frac{3}{4}$ —W 5 both etched for the Columbarian Society. and a Portrait of "Rees Daniel of Glastonberry" sic H 8 W 6 with an illustration of some ingenious toys he had made H 8. W 6

LIST OF WORKS ENGRAVED—continued.

- 71 Ewe of the New Leicestershire Stock J. WARD
 H 11 $\frac{1}{2}$ Sub 10 $\frac{1}{2}$ W 13 $\frac{1}{2}$
 Under Painted & Engraved by James Ward on a Scale of 2 inches & $\frac{1}{2}$ to the Foot.
 Portrait of a Shorn Ewe of the New Leicestershire Stock. Fed by His Grace the Duke of Bedford & produced at the Grand Show of Cattle in Smithfield on Saturday 14 Decr 1799. Published Feb. 8th 1800.
 by J. Coles No 87 West Smithfield
 Finished Engraver's Proof.
 I As described, title in open letters
 II Letters filled in
 This together with nos 69 and 70 may be looked upon in the light of experimental plates for the series of engravings, from pictures of live stock by James Ward which Messrs Boydell arranged to publish. Eventually only a few of the plates were issued most of which were engraved in line by Thomas Tagg.
- 72 Sir William Fawcett REYNOLDS.
 H 19 $\frac{1}{2}$ Sub 17 $\frac{1}{2}$ W 14.
 Under
 Painted by Sir Joshua Reynolds Engraved by (sic) James Ward Painter & Engraver to HRH. the Prince of Wales. The Right Hon^{ble} General Sir Will^m. Fawcett, K.B. One of His Majesty's Most Hon^{ble} Privy Council; Colonel of the Third, or Prince of Wales's Regt of Dragon Guards; And Governor of Chelsea Hospital London: Pub. Sep. 3. 1801 by Ja^s Ward. No. 6. Newman Street.
 Finished Engraver's Proof
 I As above, open letters
 II Letters closed.
 Prints sold by Ward at 10/- each.
- 73 Fern Burners J WARD.
 H 19. Sub 18 W 23 $\frac{1}{2}$
 Finished Engraver's Proof with inscription in Ward's handwriting stating that it was painted and engraved by him and that the scene of the subject is in Wales.
 The plate was probably never published, and sold with other of James Ward's plates on the death of his son George Raphael Ward
 Modern reprint
 Under. Painted by G. Morland. Engraved by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales, London Published May 1 1799 by I. R Smith. King Street. Covent Garden The Fern Gatherers.
 I As above. Also printed in colours.
 This inscription is an obvious forgery, Morland had nothing to do with the picture, a sketch for which, by James Ward, is in the collection of the Hon^{ble} John Ward. The original picture was bought by Dr Daw. The officials of the British Museum tell me that on an average, they have two of these spurious reprints brought to them every week. I trust that this somewhat lengthy explanation will, in future, serve to spare them some part of the infliction.
- 74 Fishermen MORLAND.
 H 17 $\frac{1}{2}$ Sub 17 $\frac{1}{2}$ W 21 $\frac{1}{2}$
 Under Painted by G. Morland. Engrav'd by J Ward Painter & Engraver in Mezzotinto (sic) to the Prince of Wales No 2 Fishermen London Published Nov^r 1 1793 by I. R Smith King Street, Covent Garden.
 Finished Engraver's Proof
 I As described; title in open letters; three birds over the rock projecting above the cliff near the centre of the picture
 II As I "Mezzotinto" spelt correctly. Also printed in colour.
 III Title thickened, "Mezzotinto" spelt correctly, left hand upper bird taken out. Also printed in colour.
 Plain impressions are priced in Hassell's catalogue at 15/- each
75. Sir William Forbes REYNOLDS
 in square border H 20 Sub 16 $\frac{1}{2}$ W 14. Within border H 13 $\frac{1}{2}$ W 11 $\frac{1}{2}$
 Under, in centre arms with motto *Nec Timide Nec Temere* Painted by Sir Joshua Reynolds. Engraved by James Ward Painter & Engraver to HRH the Prince of Wales. Sir William Forbes Bart of Pitsligo, Edinburgh. Published as the Act directs, 1800
 Finished Engraver's Proof
 I As described Inscription in open letters
 II Letters closed
- 76 George III BEECHEY HOPKINS AND WARD
 H 25 $\frac{1}{2}$ W 22
 Under
 The King Painted by W Hopkins from the original Picture of the Review by Sir W Beechey and the Horse Painted from the life by J Ward Painter & c to His Royal Highness the Prince of Wales. Engraved by J Ward. His Majesty George the Third King of the United Kingdom of Great Britain and Ireland & c & c on his favourite charger Adonis. From a Picture in the Possession of the Right Hon^{ble} Lord Somerville, To the Queens Most Excellent Majesty. This Print is by her most gracious permission dedicated by her grateful and devoted Servant William Hopkins. London Published Feb 1st 1804 by J Ward and Co No 6 Newman Street
 Finished Engravers Proof
 I As described

- II A re-issue. Under.
Painted by Sir William Beechey RA. Engraved by Jas Ward Painter and Engraver to HRH the Prince of Wales. His Most Gracious Majesty George the Third on his favourite Charger Adonis Dedicated to the Queens most excellent Majesty By Her faithful and devoted Servant, John P Thompson London & Published Febr 6th 1811 by J. P. Thompson G^o Newport Street Printseller to His Majesty and the Duke & Duchess of York.
(The "Re" of the word "Re Published" is printed in very minute letters inside the loop of the capital P)
The inscription is engraved on a separate plate and I have seen copies, presumably late impressions, printed without this
- A copy in the British Museum has on it in Wards handwriting "His Majesty The Horse painted from Adonis the Kings Charger by James Ward. The figure copied out of the Review picture by Hopkins—The whole painted over and finished by M^r Ward & now in the Possession of Lord Somerville The Plate worn out"
- Though the picture from which the plate was taken is described as being the work of Hopkins, it is elsewhere stated to be painted almost wholly by Ward, and the evidence appears to support the latter contention. Ward often speaks about it as being his own work, it was submitted by him to King George III, and the letter instructing him to make arrangements for its return is couched in terms as though he was the artist. Northcote and S W Reynolds issued a very colourable imitation of it to which Ward alludes in the following terms "Sam Reynolds employed Northcote to pirate it by taking the portrait out of mine and made a composition so like mine, and the same size, that I heard that people had bought his print, and thought that they had bought mine."
- 77 George III reviewing the Third Regiment of Dragoon Guards and the Tenth Regiment of Light Dragoons H 22 $\frac{3}{4}$ Sub 21 $\frac{3}{4}$ W 26 BEECHEY AND WARD
- Finished Engraver's Proof
I Under Painted by Sir William Beechey RA Portrait Painter to Her Majesty Engraved by James Ward Painter and Engraver in Mezzotinto to His Royal Highness the Prince of Wales. Published June 1, 1799 by J Ward & Co No 6 Newman Street, London. On the British Museum copy there is written in pencil by Ward "No such proof now to be got. This plate retouched by a very bad engraver for the present possessor"
- II Under. Painted by Sir Wm Beechey (*sic*) RA. Portrait Painter to Her Majesty. Engraved by James Ward Painter & Engraver in Mezzotinto to His Royal Highness the Prince of Wales. His Majesty Reviewing The Third or Prince of Wales's Regiment of Dragoon Guards & the Tenth or Prince of Wales (*sic*) Regiment of Light Dragoons attended by His Royal Highness the Prince of Wales, His Royal Highness the Duke of York, Sir W^m Fawcitt General and Adjutant General & Knight of the Bath, Lieut Gen^l Dundas Quar^r Master General & Maj^r Gen^l Goldsworthy His Majestys (*sic*) First Equerry To the Queens (*sic*) Most Excellent Majesty This Print is (by her most gracious permission) dedicated by her most grateful & devoted Servant J Ward Published June 1 1799 by J Ward & Co No 6. Newman Street, London. Also printed in colours.
- III Same as above. reading Beechey for Beechey. HRH for the first "His Royal Highness" apostrophes inserted in Wales Majestys and Queens, and publication altered to Pub April 10. 1800 by Messrs Wards & Co 6 Newman Street London.
- 78 George III &c (2nd plate) H 22 $\frac{3}{4}$ Sub 21 $\frac{3}{4}$ —W 25 $\frac{3}{4}$ BEECHEY AND WARD
- Under
Painted by Sir William Beechey R.A. Portrait Painter to Her Majesty. Engraved by Jas Ward Painter & Engraver in Mezzotinto to His RH the Prince of Wales. His Majesty Reviewing the Third or Prince of Wales's Regiment of Dragoon Guards & the Tenth or Prince of Wales Regiment of Light Dragoons attended by His Royal Highness the Prince of Wales, His Royal Highness the Duke of York, Sir W^m Fawcitt General & Adjutant General Knight of the Bath, Lieut Gen^l Dundas, Quarter Master Gen^l & Major Gen^l Goldsworthy, His Majesty's First Equerry. To the Queen's most Excellent Majesty this Print is by her most gracious permission dedicated by her most gracious and devoted servant J. Ward. Pub April 10. 1800 by Messrs Wards & Co 6 Newman Street, London. Also printed in colours
The subject commanded a very large sale, which is probably the reason why a second plate was needed
Guinea Pigs See No 56.
Hare. Dead See No 53
- 79 Lady Heathcote as Hebe. (See illustration page 34) HOPFNER.
H 25 $\frac{3}{4}$ Sub 25—W 16 $\frac{3}{4}$
- Under Painted by J Hoppner Esq^r RA. Engraved by J Ward Painter & Engraver to HRH the Prince of Wales. Lady Heathcote Pub^d Jan^y 2nd 1804 by J Ward No 6 Newman Street.
Finished Engraver's Proof
I As described title in open letters
II do letters filled in. Also printed in colour.
After this engraving was finished Hoppner considerably strengthened the picture to make it correspond with the plate.
Hebe see No 79.
- 80 William Heberdeen BEECHEY
H 14 $\frac{1}{2}$ Sub 13—W 10 $\frac{3}{4}$ Sub 10 $\frac{3}{4}$
- Finished Engraver's Proof
Under. William Heberdeen, MD. age 86. Painted by Sir W^m Beechey RA.—and Engraved by Jas Ward Painter & Engraver to H.R.H. the Prince of Wales.
A copy in the British Museum has on it in Ward's handwriting "Private Plate, engraved for the son"

LIST OF WORKS ENGRAVED—*continued.*

- 81 George Hibbert H 15½ Sub 13½ W 10½ HOPPNER
 Under
 Finished Engraver's Proof
 Painted by Jn^o Hoppner Esq^r RA. Engraved by Ja^s Ward Painter & Engraver to HRH the Prince of Wales.
 Finished Engraver's Proof.
 I As above
 On proof in B M in Wards handwriting Private Plate
- 82 Mrs Hibbert (see illustration page 16) H 15½ Sub 14¼—W 11 HOPPNER
 Under.
 Painted by J Hoppner Esq^r RA. Engraved by J Ward Painter & Engraver to HRH the Prince of Wales
 Finished Engraver's Proof
 I As above
 On a copy in British Museum there is the note in Wards handwriting "bad ground, soft copper." Private
 Plate
 Hoppner Children see No 31
 Horses Celebrated see Nos 16 to 29
 Horses Heads see No 52
- 83 George Isaac Huntingford. (Bishop of Gloucester) LAWRENCE
 H 20 Sub 18½ W 13½
 Under. Painted by T. Lawrence Esq^r RA Principal Painter in Ordinary to His Majesty. Engraved by
 James Ward Painter and Engraver to His Royal Highness the Prince of Wales. The Right Rev^d
 George Isaac Huntingford D.D. Lord Bishop of Gloucester and Warden of Winchester College. To the
 gentlemen of Winchester College; This Print is by permission dedicated by their respectful & obed^t
 Serv^t Rob^t Cribb, London Published 1st Augst 1807 by R Cribb 288 Holborn.
 Finished Engraver's Proof
 I As described,
 Iago see No 36
- 84 Juvenile Retirement (Douglas Children or Repose) see illustration page 24 HOPPNER
 H 21¾ Sub 21 W 17¾
 Under Painted by I. Hoppner. RA. Painter to His Royal Highness the Prince of Wales. Engrav'd by
 Ja^s Ward. Painter & Engraver in Mezzotinto to His Royal Highness the Prince of Wales. Juvenile
 Retirement. Pub^d March. 1 1799 by. I. Ward near the Turnpike Paddington.
 Finished Engraver's Proof before any inscription
 I In scratch letters Painted by I Hoppner Portrait Painter to the Prince of Wales Engraved by Jas Ward
 Painter & Engraver in Mezzotinto to His Royal Highness the Prince of Wales Repose Pub^d March 1,
 1796. by J. Ward near the Turnpike Paddington. This state is extremely rare
 II As described
 III Publication line altered to Pub July 11, 1800 by Messrs Wards and Co No 6 Newman Street London.
 Also printed in colour.
 Kingsgate see No 67
- 85 Sir Robert Laurie H 14¾ Sub 13¾ W 10¾ OWEN
 Under
 Painted by W^m Owen Engraved by Ja^s Ward Painter & Engraver to HRH to (sic) Prince of Wales.
 Lieu^t. Gen^l Sir Robert Laurie, Bar^t Member of Parliament for Dumfrieshire, Knight Marshal of
 Scotland, And Col^l of the 8th or Kings Royal Irish Regiment of Light Dragoons,
 Finished Engraver's Proof.
 I As above letters filled in.
 Leicestershire. Sun Set a View in see No 12.
 Leopold see under "Celebrated Horses" No 27.
- 86 Lion and Tiger Fighting J WARD.
 H 19 Sub 18 W 23¾ (companion to No 108)
 Under
 A Lion and Tiger Fighting Painted & Engraved by James Ward Painter and Engraver in Mezzotinto to His
 Royal Highness the Prince of Wales. London Published June 1st 1799 by James Ward & Co No 6
 Newman Street.
 Finished Engraver's Proof.
 I As above title in open letters
 The original picture exhibited RA 1798
 Little Peggy see under "Celebrated Horses" No. 29
 London Sweeper see No 43.
- 87 Livery Stable (see illustration page xxiv.) J WARD.
 Under Ja^s Ward del et sculp London, Pub. Jan^y I. 1796. by T Simpson, St. Paul's Churchyard, and
 Darling & Thompson, St Newport Street. The Livery Stable
 Finished Engraver's Proof
 As above. Also printed in colour.

LIST OF WORKS ENGRAVED—*continued.*

- 87 Louis XVIII
 Under Engraved by James Ward Painter and Engraver in Mezzotinto to His Royal Highness the Prince of Wales Louis XVIII Roi de France. London Pub^d Sept. 20. 1795 by James Ward No 13 Southampton Row Paddington
 Finished Engraver's Proof
 I As above title in open letters
 II Letters filled in
 Chaloner Smith and M^{rs} Frankau both give the date of publication as being 1796. the rest of the inscription being identical
 Marengo, see under Celebrated Horses No 21
 Milking Cows see No 44
 Maria see No 4.
- 88 William Markbam (Archbishop of York) ROMNEY
 H 19 $\frac{3}{4}$ Sub 16 $\frac{3}{4}$ —W 15 Sub 13
 Under Painted by George Romney Engraved by James Ward. William Markham Archbishop of York Pub^d May 1. 1800 by J & J Boydell, No 90 Cheapside; & at the Shakspeare Gallery, Pall Mall, London.
 Finished Engraver's Proof
 I As above
 The Price of impressions is given in Boydell's catalogue as 10/6 each.
 Miranda see No 5.
 Miranda Mrs Taylor as see No 106
- 89 The Misers MATSYS
 H 17 Sub 16 W 13 $\frac{1}{2}$
 Finished Engraver's Proof.
 In the British Museum there is an impression on which Ward has written "The Misers. 5 finished. Engraved from a Copy by Hopkins after the original picture by Quintin Matsys—by James Ward"
 Monitor see under Celebrated Horses No 19.
 Moore Ann see Nos 65 and 66.
 Morland Mrs George see Nos 34. and 91.
- 90 Moses (a race horse) lithograph J. WARD.
 Sub H 13 W 18
 Published October 1825 proofs 12/- prints 8/-
 The original picture was painted for the Duke of York, the owner of the horse, and ex RA 1825 Nonpariel See under Celebrated Horses No 16
 Peasant driving a pig see No 51
 Persian Horse See under Celebrated Horses No 22.
 Phantom do No 26
- 91 The Mothers Bribe (See illustration page 26) J WARD
 H 16 $\frac{3}{4}$ Sub 17 $\frac{3}{4}$ —23 $\frac{3}{4}$
 Under
 Painted & Engraved by Jas^s Ward Painter and Engraver to HRH the Prince of Wales. The Mother's Bribe. L'enfant Témpté London Published Oct^r 10. 1818 by T. Griffiths Printseller 230 Oxford Street.
 Finished Engravers Proof
 As above title filled in.
 In the British Museum there is a copy on which Ward has written the title in pencil as "The Temptation to be washed." The plate was commenced by William Say the pupil of James Ward and carried by him to a fairly advanced state. The lady represented is Mrs George Morland.
 The original picture was exhibited B I 1808.
- 92 A Poultry Market J WARD.
 H 19 $\frac{1}{2}$ Sub 18 $\frac{1}{2}$ W 24
 Under. Painted and Engraved by Jas^s Ward Painter & Engraver to HRH the Prince of Wales A Poultry Market. London Pub. May 1. 1803. by Messrs Ward & Co No 6 Newman Street.
 Finished Engraver's Proof.
 I As described in open letters
 II Title filled in. Also in colour.
 In the British Museum are several progressive proofs, from the two earliest of which the two ducks hanging up in the booth in the booth on the extreme right are omitted. These however appear in the more advanced copies, and in all the impressions from the completed plate.
 Primrose and foal See under Celebrated Horses No 24
- 93 Princess Royal (A racing mare) lithograph J WARD
 Published on or before 1824 proofs 12/- prints 8/- first entry in Ward's day book Nov 8. 1824
 The original picture was ex R A. 1824
 Prize Ewe see No 71
- 94 The Red breast (companion to The Mouses' Petition by W Ward) THOMSON
 H 19 Sub 18 W 23 $\frac{3}{4}$
 Under. Painted by H Thomson. Engraved by J Ward Painter & Engraver to H R H the Prince of Wales.
 The Red Breast.

Le Rouge Gorge

Eyes all the smiling Family askance
 And pecks, and starts, and wonders where he is.—*Thompson's Seasons*

Il regarde de travers toute la famille enchantée
 Ramasse des miettes, sautille et s'étonne de se trouver où il est.

LIST OF WORKS ENGRAVED—*continued.*

- London Published May 12. 1805 by Messrs Wards & Co No. 6 Newman Street.
 Finished Engravers Proof
 I As above. Also printed in colour
 Repose see No 84
- 95 The Retriever (lithograph) ... H 8½ Sub 3½ W 10 Sub 5½ ... J. WARD
 Under
 The Retriever, Painted and Drawn on Stone by James Ward RA. Published by R Ackerman 101 Strand & J. Dickinson 114 New Bond Street. Printed by C Hullmandel
 As above with border of two lines, printed on India paper
 Proofs published at 5/-
 The original picture was painted in 1826.
- 96 John Revoult ... H 15. Sub 13½ W 10½ BEECHEY.
 Artist's Proof.
 Under Engraved by James Ward. John Revoult. A.M. Master of the Walworth Academy. From an Original Painting by Sir Will^m Beechey R.A. presented to Mr Revoult by the Gentlemen who had been educated under him as a token of their high respect and affectionate regard towards him.
 Finished Engraver's Proof
 I As above Title in filled letters.
 On Lord Chylesmore's copy in the British Museum the date 1798 has been written in immediately following the inscription.
 The Robin see No 94
- 97 The Rocking Horse (see illustration page xlviiii) ... H 18 Sub 17½ W 21½ J. WARD.
 Under
 J. Ward pinxt. London Pub^d Feb 8. 1793 by T Simpson St Pauls Church Yard. J. Ward Sculpt. The Rocking Horse.
 Finished Engravers Proof
 I Title in open letters
 II Letters filled in. Also printed in colours
 The original picture ex RA 1792
 Included with the British Museum collection is a slip of paper with the following in James Ward's hand writing
 "Rustic Felicity and the Rocking Horse. The first pair of plates I engraved after leaving my apprenticeship with my brother. The first pair of subjects I painted for the purpose of engraving, and as nearly as I can recollect the sixth attempt at painting in which I made my first effort about six months before I left him."
- 98 Rustic Felicity (see illustration page 19) ... H 18—Sub 17½ W 21½ J. WARD.
 Under
 J Ward pixed et Sculpt London Pub^d April 25. 1792 by T Simpson St Paul's Church Yard. Rustic Felicity
 I As above in open letters
 II do letters filled in.
 St Clair Miss see The Alpine Traveller.
- 99 The Schoolmistress ... H 23¾—Sub 22¼ W 19 WM OWEN.
 Under
 Painted by W Owen Engraved by J Ward, Painter & Engraver to HRH the Prince of Wales.
- | | |
|---|--|
| <p>THE SCHOOLMISTRESS</p> <p>In every village mark'd with little spire
 Embow'd in trees, and hardly known to fame,
 There dwells, in lowly shades and mean attire
 A matron old, whom we schoolmistress name,
 Who boasts unruly brats with birch to tame
 <i>Vide Shenstone</i></p> | <p>LA MAITRESSE D'ECOLE</p> <p>Pres d l'humble clocher de maint obscur village
 Que les arrires voisins cachent sous leur ombrage
 Vit dans un réduit sombre, en modestes atours
 La Dame qui regit l'école en ses vieux jours
 Et, du bouleau funeste armant son bias déchire
 Gourmande gravement le marnot indocile</p> |
|---|--|
- London Pub^d April 2nd 1804 by Mess^{rs} Wards and Co No 6 Newman Street.
 Finished Engraver's Proof
 I As above
 Shelburne Lord see No 6.
- 100 A Shepherd Boy (lithograph) ... Sub H 9¼—W 11¾ J. WARD.
 Under
 James Ward RA Pinxt et Del^{ta} A Shepherd Boy. Printed by P Simonau London Published May 1st 1824
 No 6 Newman St & R Ackerman Strand.
 The published price of the prints was 4/- each.

LIST OF WORKS ENGRAVED—*continued.*

- 101 A Shepherd's Dog (lithograph) J WARD.
 Under in Pencil James Ward RA Pinx^t et Del^t London Pub^d May 1st 1824 N (*sic*) 6 Newman Street and
 R Ackerman Strand A Shepherd's Dog.
 Published at 3/- plain. Some of the impressions were hand coloured.
 The original water-colour drawing from which the lithograph was taken is in the collection of the Hon^{ble}
 John Ward.
- 102 Smugglers, MORLAND.
 Under.
 Painted by G Morland Engraved (*sic*) by J Ward London Published Nov^r 1. 1793 by 1 R Smith King Street,
 Covent Garden No 2 Smugglers
 1 As above title in open letters
 11 Letters filled in. Also printed in colours
 In Hassell's catalogue Impressions were priced at 15/- each.
- 103 John Lord Somerville WOODFORDE
 H 25 $\frac{3}{4}$ Sub 24 $\frac{3}{4}$ W 17 $\frac{7}{8}$
 Under Painted by S Woodforde London Pub March 15, 1800, by A C Poggi, 91 New Bond Street.
 Engraved by James Ward Painter & Engraver to HRH the Prince of Wales The Rt Hon^{ble} John
 Lord Somerville One of the Sixteen Peers for Scotland, President of the Board of Agriculture and
 Colonel of the West Somerset Yeomanry
 Finished Engravers Proof
 1 As above letters of the title filled in
 A copy in this state at the British Museum bears on it in Wards writing "retouched after 200 Impressions"
 Soothsayer see under "Celebrated Horses" No 18
 Sow with Young pigs see No 59.
- 104 The Spottiswoode Ox A NASMITH
 H 19 Sub 17 $\frac{7}{8}$ W 23 $\frac{5}{8}$
 Finished Engravers Proof.
 On a copy in the British Museum. Ward has written "Private Plate"
- 105 Studies from Nature J. WARD.
 H 14 $\frac{3}{4}$ Sub 13 $\frac{5}{8}$ W 19 $\frac{3}{4}$
 Under
 Studies from Nature. Painted, Engraved, and Published, Jan 1st 1807, by James Ward, Painter & Engraver
 to HRH the Prince of Wales, No 6 Newman Street London.
 Finished Engraver's Proof
 1 As above title in open letters
 11 do letters filled in
 The original ex B 1. 1808
 Sunset, a view in Leicestershire see No 12
- 106 Mrs Michael Angelo Taylor (Miss Frances Vane) as Miranda (see illustration page 3) ... HOPPNER
 Work H 25 $\frac{1}{4}$ W 17 $\frac{3}{4}$
 The account of this plate will be found on page XXVI. It is one of the scarcest of all Ward's engravings,
 there being probably less than a score of copies in existence. Of these, one belonging to Mr Fritz
 Reiss is a finished engraver's proof before any inscription and I have been told of another in a slightly
 earlier state, enriched with a few touchings by Ward. All the other copies I have seen are cut
 close to the margin, the one in the British Museum showing remnants of an inscription, in very rough
 scratch lettering, part of which has been deciphered by Mr Alfred Whitman as reading "Engraved
 by James Ward".
 Finished Engravers Proof
 As described I have heard of one copy, printed in colours
 Temptation to be washed. See No 91
 Thomas. Ellis see No 64
 Thomas. Mary see No 60. 61 and 63
- 107 Henry Thornton HOPPNER.
 H 19 $\frac{7}{8}$ Sub 17 $\frac{7}{8}$ —W 14
 Under, Painted by J Hoppner R.A. Engraved by J Ward Painter & Engraver to HRH the Prince of Wales.
 Henry Thornton Esq^r Elected the 7th July 1802 a fifth time Representative in Parliament for the
 Borough of Southwark. Engraved at the request of the Electors
 Finished Engraver's Proof
 As described
- 108 A Tiger disturbed while devouring his Prey J WARD.
 H 18 Sub 19 W 23 $\frac{7}{8}$ (companion to No 86)
 Under.
 Painted & Engraved by James Ward. Painter & Engraver in Mezzotinto to His Royal Highness the
 Prince of Wales. A Tiger disturbed while devouring his Prey. London Publish'd June 1st 1799 by
 James Ward & Co. No 6 Newman Street.
 Finished Engraver's Proof
 1 As described title in open letters.
 Probably engraved from the picture "Tiger snarling over his prey" ex RA 1793. The plate was com-
 menced that year, but does not appear to have been completed until 1799 when it was brought out as
 a companion to the Lion and Tiger fighting No 86.

LIST OF WORKS ENGRAVED—*continued.*

- 109 The Travellers... .. MORLAND
 H 17 $\frac{3}{8}$ Sub 17 $\frac{3}{8}$. W 21 $\frac{1}{2}$
 Under
 Painted by G. Morland. Engrav'd by W. Ward. Travellers. London Publish'd Feb^r 1791 by T. Simpson
 St Pauls Church Yard.
 I As above title in open letters
 II Letters filled in. Also printed in colour.
 For reasons for attributing this plate to James Ward see No 41
 Unmerciful Servant See No 37.
 Vane Miss Frances See No 106
 Victory of Lord Duncan See No 48
 Wall, Charles See No 7
 Walton See under Celebrated Horses No 25
- 110 James Ward RA. (see illustration page 1) JOHN JACKSON
 H 15 W 10 $\frac{1}{2}$ Sub H 10 W 8.
 In frame consisting of four lines immediately around the work, and two outer lines just within the
 plate mark.
 1 Hair rough with lock showing prominently in the centre of forehead, only three buttons on coat
 A copy in this state belonging to Mrs E M Ward has written on it in pencil by James Ward. London
 Published by T MacDonald 7 Tavistock Street. Covent Garden. June 1835
 2 Forehead and upper portion of face lightened, lock of hair on forehead only faintly suggested five buttons
 showing on coat. A double row of dots inserted between the second and fourth line of inner frame
 and a row of dots in outer lines.
 Mrs E M Ward and Mr J Phipps Jackson grandchildren of James Ward have kindly identified the portrait
 and given me the name of the artist. It was probably never issued
- The Duke of Wellington (lithograph) J. WARD
 H 10 $\frac{1}{4}$ Sub 6 $\frac{3}{8}$ W 8 $\frac{1}{2}$ Sub 5 $\frac{1}{2}$
 Oval medalion in square composed of two inner lines close to work and one outer line
 Written on it in pencil by James Ward; Drawn by James Ward RA and a second copy has the addition
 stone destroyed.
 William IV See No 33
- 112 Basil Woodd J WARD.
 H 20 Sub 18 W 13 $\frac{1}{2}$
 Under. Painted & Engrav'd by Ja^s Ward, Painter & Engraver to HRH the Prince of Wales. Published
 Jan^y 4. 1800 by James Ward & Co No 6 Newmarket Street. London. Rev Basil Woodd, MA. Minister of
 Bentinck Chapel Lecturer of St Peters Cornhill and Chaplain to the R^o Hon^{ble} the Earl of Leicester.
 Finished Engraver's Proof
 I As described with Proof underneath to right
 II do Proof omitted
- 113 Joseph Wright WRIGHT
 In oval in square frame H 15 Sub 13 $\frac{5}{8}$ —W 10 $\frac{3}{8}$ Within frame H 11 $\frac{1}{2}$ W 9
 Under.
 Engraved by Ja^s Ward Painter & Engraver to HRH the Prince of Wales Joseph Wright Esq^r From a
 Picture painted by himself in the possession of James Cade Esq^r London Published by Mess^{rs} Calnaghi
 (sic) & Co Cockspar Street Charing Cross Feb^r 1. 1807.
 Finished engravers proof
 I As above, title in open letters, date omitted
 II With date
 III Letters filled in.
- 114 Henry Redhead Yorke HAY.
 H 11 $\frac{1}{2}$ Sub 9 $\frac{3}{8}$ W 8 $\frac{1}{2}$ Sub 8 $\frac{3}{8}$
 On bottom of work Henry Yorke Esq Born March 7 1772.
 Under. Painted by W Hay Engrav'd by J Ward, Engraver in Mezzotinto to the Prince of Wales.
 Henry Yorke Esq:
 Of High Determin'd Spirit—
 By Ancient Learning to th' enlighten'd Love
 Of Ancient Freedom warm'd
 London Pub^d July 21st 1796 by W Hay No 68 Margaret St: Cavendish Square (name of painter and
 engraver and publication line in rough scratch letters)
 Finished Engravers Proof
 I Before title and poetry
 II As described
 III (Name of painter and engraver and publication line in small script) for "Engrav'd" read "Engraved";
 and for "Pub^d," "Published"
 Young man with hare see No 58

III.—A List of Engravings and Lithographs made from Works by James Ward

		Size of Subject.					
Name of Subject.		The height in all cases is given first.	Style.	By whom engraved.	Date.	Publisher	
1	Almond Tumbler	4 — 5 $\frac{3}{4}$...	line ...	H R Cook ...	1807	Sporting Mag	
2	do (belonging to R Latham)	4 — 5 $\frac{1}{4}$...	line ...	W Raddon ...	1825	Sporting Mag	
3	do	4 $\frac{1}{2}$ — 8 $\frac{1}{4}$...	etching ...	James Ward...	—	—	
4	Bird Keeper's Repast ...	22 $\frac{5}{8}$ —19 ...	mezzotint..	James Ward...	—	Unpublished?	
CATTLE SUBJECTS.							
5	Mr Arbutnots Emperor ...	5 $\frac{3}{4}$ — 8 $\frac{3}{4}$...	litho ...	J. Ward ...	1822	Private plate	
6	do Maria ...	5 $\frac{1}{4}$ — 8 $\frac{1}{4}$...	litho ...	J. Ward ...	1822	do	
7	do Miranda ...	5 $\frac{1}{4}$ — 8 $\frac{1}{4}$...	litho ...	J. Ward ...	1822	do	
7A	Bright, a Staffordshire Bull	7 $\frac{3}{4}$ —10 ...	etching ...	J. Ward ...	—	—	
7B	Bright, a Staffordshire Cow	7 $\frac{1}{2}$ —10 ...	etching ...	J. Ward ...	—	—	
8	Bullock	14 —10 $\frac{1}{2}$...	line ...	T. Tagg ...	1807	Boydell and Co	
9	Devon Bull	14 —10 $\frac{1}{2}$...	line ...	T. Tagg ...	1807	do	
10	Lean Devon Bull	14 —10 $\frac{1}{2}$...	line ...	T. Tagg ...	1807	do	
11	Devon Cow	14 —10 $\frac{1}{2}$...	line ...	T. Tagg ...	1807	do	
12	French Bull	14 —10 $\frac{1}{2}$...	line ...	T. Tagg ...	1807	do	
13	French Cow	14 —10 $\frac{1}{2}$...	line ...	T. Tagg ...	1807	do	
14	Longhorn bullock	14 —10 $\frac{1}{2}$...	line ...	Thomas Tagg	—	do	
15	Shorthorn bull	14 —10 $\frac{1}{2}$...	line ...	Thomas Tagg	—	do	
16	Chere watching at Ellens Tomb	4 $\frac{1}{2}$ — 3 $\frac{5}{8}$...	line ...	James Scott...	1823	Illustration to the "Social Day" by Peter Coxo	
17	Citizen's Retreat	17 $\frac{1}{2}$ —23 $\frac{1}{2}$...	mezzo ...	Wm Ward ...	1796	W. Ward	
18	Clean face rewarded ...	17 $\frac{1}{2}$ —23 $\frac{1}{2}$...	mezzo ...	James Ward...	1818	T. Griffiths	
19	Compassionate Children ...	17 $\frac{1}{2}$ —23 $\frac{1}{2}$...	mezzo ...	Wm Ward ...	1793	W. Ward	
On the first published state of the above the title is given as "The Pound" in open letters							
20	Cottager going to market	17 —21 $\frac{1}{4}$...	mezzo ...	James Ward...	1800	J Ward and Co	
21	do return'd from market	17 —21 $\frac{1}{4}$...	mezzo ...	James Ward...	1800	J Ward and Co	
22	Cottager's favourite ...	17 $\frac{1}{2}$ × 22 ...	mezzo ...	S. W. Reynolds	1799	Morgan & Co	
23	Council of Horses	6 $\frac{3}{8}$ — 9 $\frac{3}{8}$...	line ...	T A Prior ...	1852	Art Journal	
24	Country butcher's shop ...	18 $\frac{3}{4}$ —22 ...	mezzo ...	S. W. Reynolds	1798	Jeffryes & Co	
24A	Coursing in Sussex... ..	14 × 20 ...	mezzo ...	J. B. Pratt ...	1807	Thos Agnew and Son	
25	Cowhouse	19 —23 $\frac{3}{4}$...	mezzo ...	James Ward...	1793	T Simpson	
26	Crossing Sweeper	21 $\frac{3}{8}$ —14 $\frac{3}{8}$...	mezzo ...	James Ward...	?	—	
27	Cunning Gipsy	17 $\frac{1}{4}$ —21 $\frac{1}{4}$...	mezzo ...	William Annis	1802	S Morgan	
27A	Dairy Farm	18 —23 $\frac{1}{4}$...	mezzo ...	James Ward...	1801	R Ackermann	
28	Death of the Wolf	17 $\frac{1}{4}$ —21 $\frac{1}{4}$...	mezzo ...	William Annis	1802	S Morgan	
29	Descent of the Swan	5 — 3 $\frac{1}{2}$...	line ...	James Scott...	1823	To illustrate "Social day" by Peter Coxo	
30	De Tabley Park	6 $\frac{3}{8}$ — 9 $\frac{3}{8}$...	line ...	T A Prior ...	1851	Art Journal	
31	Disobedience detected ...	17 $\frac{1}{2}$ —23 $\frac{1}{2}$...	mezzo ...	W Barnard ...	1799	W Barnard	
32	do in danger	18 $\frac{1}{2}$ —23 $\frac{5}{8}$...	mezzo ...	W Barnard ...	1799	W Barnard	
Doos							
33	Bloodhound (belonging to S Hanbury)	4 $\frac{3}{8}$ — 5 $\frac{1}{4}$...	line ...	H R Cook ...	1814	Sporting Mag	
34	Disputing the Prize (two puppies quarrelling over sheeps head)	4 $\frac{1}{2}$ — 5 $\frac{1}{2}$...	line ...	J Scott Jun... ..	1824	—	
35	Dog's Head	4 $\frac{5}{8}$ — 3 $\frac{1}{2}$...	line ...	John Webb ...	1824	—	

LIST OF ENGRAVINGS AND LITHOGRAPHS—continued.

No.	Name of Subject.	Size of Subject.	Style.	By whom engraved.	Date.	Publisher
		The height in all cases is given first.				
36	Dogs of the Dalmatian Breed	14 $\frac{3}{4}$ —20 $\frac{1}{2}$...	litho	J Ward	1824	P. Clay &c
37	Fubbs (rough haired terrier)	4 $\frac{1}{2}$ —5 $\frac{3}{8}$...	line	H. R. Cook	1807	Sporting Mag
38	Jerry	4 $\frac{3}{4}$ —3 $\frac{3}{4}$...	line	W. Raddon	1824	—
39	Persian Greyhound	4—5 $\frac{7}{8}$...	line	H R Cook	1807	Sporting Mag
40	The Pointer	18 × 16 ...	line	John Scott	1829	Moon Boyes and Graves
41	Pointer Bitch and Puppies	12—15 ...	mezzo	S. W. Reynolds	1799	S Morgan
42	Retriever	3 $\frac{3}{4}$ —5 $\frac{1}{4}$...	litho	J. Ward	—	R. Ackermann
43	Rover Spaniel property of Earl of Powis	6—7 $\frac{3}{4}$...	line	W. D. Taylor	—	—
44	Shepherd Dog	3 $\frac{3}{8}$ —5 $\frac{7}{8}$...	line	H. R. Cook	1808	Sporting Mag
45	do	—	litho	James Ward...	1824	James Ward
46	Terrier (belonging to Chas Sturt)	4 $\frac{1}{4}$ —5 $\frac{3}{4}$...	line	Cooke ...	1821	Sporting Mag
47	Viper	3 $\frac{3}{4}$ —5 $\frac{3}{8}$...	line	H. R. Cook	1808	Sporting Mag
48	Vixen	4 $\frac{3}{4}$ —5 $\frac{1}{4}$...	line	J. Scott	1818	Sporting Mag
49	Escape The	3 $\frac{3}{4}$ —5 $\frac{3}{8}$...	litho	J Ward	—	R Ackermann
50	Evening of Life (Horse and Donkey)	3 $\frac{3}{8}$ —5 $\frac{1}{2}$...	line	J. W. Cook	1838	New Sping Mag
51	Ewe of the New Leicester Stock	10 $\frac{1}{4}$ —13 $\frac{3}{4}$...	mezzo	J Ward	1800	J. Coles
52	Farrier's Shop	18 $\frac{1}{4}$ —24 ...	mezzo	Wm Say	1836	Wm Say
53	Fern burners.	18—23 $\frac{3}{4}$...	mezzo	James Ward...	—	Unpublished
54	Game Cock	4—5 $\frac{1}{2}$...	line	H R Cook	1810	Sporting Mag.
55	Gleaners returned	19 $\frac{1}{4}$ —24 $\frac{1}{4}$...	mezzo	Wm Ward	1801	Wards & Co
56	Guinea pigs	9 $\frac{3}{4}$ —12 $\frac{3}{4}$...	mezzo	J. Ward	1800	James Ward
57	Happy cottagers	17—21 $\frac{3}{4}$...	mezzo	Wm Ward	1808	Jas Deeley
58	Happy father	17 $\frac{1}{4}$ —21 $\frac{3}{4}$...	mezzo	Wm Ward	1808	Jas Deeley
59	Haymakers	18—23 $\frac{3}{4}$...	mezzo	Wm Ward	1793	W. Ward
HORSES.						
60	Adonis	13 $\frac{1}{4}$ —17 $\frac{3}{4}$...	litho	J. Ward	1824	R Ackermann
61	Cart-horses (Woodland background)	5 $\frac{1}{4}$ —3 $\frac{3}{8}$...	etching	H R Cook	1809	Sporting Mag.
62	Copenhagen	13 $\frac{1}{4}$ —18 ...	litho	J. Ward	1825	R Ackermann
63	Cossack Horse	13 $\frac{1}{4}$ —17 $\frac{3}{4}$...	litho	J. Ward	1824	R Ackermann
64	Dr Syntax	13 $\frac{3}{4}$ —18 $\frac{1}{4}$...	litho	J. Ward	1823	R Ackermann
65	Horses Fighting	3 $\frac{3}{4}$ —5 $\frac{3}{8}$...	line	H R Cook	1808	Sporting Mag
66	Leopold	13 $\frac{1}{4}$ —17 $\frac{3}{4}$...	litho	J. Ward	1823	R Ackermann
67	Little Peggy	13 $\frac{3}{4}$ —17 $\frac{3}{4}$...	litho	J. Ward.	1823	R Ackermann
68	Marengo	13 $\frac{1}{4}$ —17 $\frac{3}{4}$...	litho	J Ward	1824	R Ackermann
69	Monitor	13 $\frac{1}{4}$ —18 ...	litho	J. Ward	1823	R Ackermann
70	Moses	about 13—18 ...	litho	J. Ward	1826	?
71	Nonpariel	13—18 ...	litho	J. Ward.	1824	R Ackermann
72	Persian horse	13 $\frac{1}{4}$ —17 $\frac{3}{4}$...	litho	J. Ward	1823	R Ackermann
73	Phantom	13 $\frac{1}{4}$ —17 $\frac{3}{4}$...	litho	J Ward	1823	R Ackermann
74	Primrose and foal	13 $\frac{1}{4}$ —17 $\frac{3}{4}$...	litho	J Ward	1823	R Ackermann
75	do	4—5 $\frac{3}{8}$...	line	H R. Cook.	1810	Sporting Mag.
76	Princess Royal	about 13—18 ...	litho	J Ward	1824	?
77	Soothsayer	13 $\frac{3}{4}$ —18 ...	litho	J. Ward.	1823	R Ackermann
78	Walton	13 $\frac{1}{4}$ —17 $\frac{3}{4}$...	litho	J. Ward.	1823	R Ackermann
79	do	4 $\frac{1}{4}$ —5 $\frac{1}{8}$...	line	J. Scott.	1814	Sporting Mag.
80	Welch Poney. An old	3 $\frac{3}{8}$ —6 ...	etching	H. R. Cook	1807	Sporting Mag.
81	Idle boys	17 $\frac{1}{4}$ —22 ...	mezzo	John Murphy	1797	John Murphy
82	do	2 $\frac{1}{4}$ —3 $\frac{1}{4}$...	line	R Cooper	1826	—

LIST OF ENGRAVINGS AND LITHOGRAPHS—*continued*

	Name of Subject.	Size of Subject.		Style.	By whom engraved.	Date.	Publisher
		The height in all cases is given first.					
83	Industrious Cottagers ...	17 $\frac{3}{8}$ —23 $\frac{1}{4}$	...	mezzo	Wm Ward.	1801	Wards & Co
84	Lambton, Ralph John, Esq. his horse Undertaker and hounds ...	29 $\frac{3}{8}$ × 19 $\frac{1}{16}$	...	mezzo	Chas Turner...	1821	C. Turner
	Extract from letter of Ward assistance (to engrave it). proved) to him a most profitable	"I was forced to give up (this plate) to my brother because I could get no Chas Turner got it out of my brother's hands by a fraudulent movement. (it					
85	Liboya seizing a Tyger (<i>sic</i>)	4 — 5 $\frac{3}{4}$	...	line	H R Cook	1809	Sporting Mag
86	Lion and tiger fighting	18 — 23 $\frac{3}{8}$	...	mezzo	James Ward...	1799	J Ward & Co
87	do	4 — 6	...	line	H R Cook	1807	Sporting Mag
88	Livery Stable	19 $\frac{1}{4}$ —23 $\frac{1}{2}$	...	mezzo	James Ward...	1796	T. Simpson
89	Mothers Bribe or Temptation to be washed	17 $\frac{3}{4}$ —23 $\frac{3}{8}$	...	mezzo	James Ward...	1818	T Griffiths
90	Mouses Petition	17 $\frac{3}{4}$ —23 $\frac{3}{8}$	...	mezzo	Wm Ward	1805	Wards & Co
91	do	3 — 4 $\frac{1}{2}$	...	line	F. Romney	—	—
92	Nursery Maid	mezzo mentioned by Chaloner Smith as being engraved by William Ward.					
93	Outside a country alehouse	18 — 23 $\frac{3}{8}$	...	mezzo	Wm Ward	1797	W Ward
94	Peasant's Sunday dinner...	18 $\frac{3}{4}$ —22	...	mezzo	S. W. Reynolds	1798	Jeffryes & Co

PORTRAITS

95	Busfield, Rev ^d . J. A.	17 $\frac{3}{4}$ —14	...	mezzo	James Ward...	1820	J. Ward.
96	George III	25 $\frac{1}{4}$ —22	...	mezzo	do	1804	J Ward & Co
97	King R. Esq. Aged 81	12 — 9 $\frac{7}{8}$	...	mezzo	Henry Meyer	—	Private Plate
98	Wellington Duke of	6 $\frac{3}{8}$ — 5 $\frac{1}{4}$	...	litho	James Ward	abt. 1819	J. Ward.
99	Woodd Basil	18 — 13 $\frac{3}{4}$	...	mezzo	do	1800	J. Ward.
100	Poultry market	18 $\frac{1}{4}$ —24	...	mezzo	J Ward	1803	Wards & Co
	Pound The see Compassionate Children						
101	Rabbits	10 $\frac{1}{4}$ —13	...	mezzo	J. Ward	1800	J. Ward
102	Regents Park	6 $\frac{1}{4}$ —10	...	etching	C. O. Murray	—	—
103	do	10 $\frac{3}{4}$ —15 $\frac{1}{4}$	...	mezzo	J. Shrimshire	1904	Macmillan & Co
104	Reaping	17 $\frac{3}{4}$ —23 $\frac{1}{4}$	...	mezzo	Wm Ward	—	—
105	Recruit	18 $\frac{1}{4}$ —23 $\frac{1}{4}$	...	mezzo	J. R Smith Jun.	1803	H Macklin
106	Rocking horse	17 $\frac{3}{8}$ —21 $\frac{1}{2}$	...	mezzo	J. Ward	1793	T. Simpson
106A	Rustic Conversation	17 $\frac{3}{8}$ —23 $\frac{3}{8}$	...	mezzo	S. W. Reynolds	1794	T. Philipe
107	Rustic felicity	17 $\frac{3}{8}$ —21	...	mezzo	J. Ward	1792	T. Simpson
108	Selling Rabbits	17 $\frac{3}{8}$ —23 $\frac{3}{8}$	...	mezzo	Wm Ward.	1796	W. Ward
109	Shepherd boy	9 $\frac{1}{4}$ —11 $\frac{1}{4}$	...	lithograph	James Ward...	1824	R Ackermann
110	Sketches Original, from Nature, a series of 6 etchings	—	...	etching	I. Whessell	1793	T Simpson
111	A Spaniel Begging...	—	...	mezzo	Joseph Epenetus Coombes	1832	Coinaghi & Co
112	Stray'd Child	18 $\frac{1}{4}$ —23 $\frac{3}{8}$	...	mezzo	B Pym.	1799	S. Morgan
113	Stray'd child restored	19 — 23 $\frac{1}{4}$	...	mezzo	B Pym	1799	S. Morgan
114	Studies from Nature	13 $\frac{3}{8}$ —19 $\frac{3}{8}$	...	mezzo	James Ward...	1807	J. Ward
115	Summer	9 $\frac{1}{4}$ — 7 $\frac{3}{8}$	...	mezzo	Wm Ward	—	—
116	Tiger disturbed while devouring his Prey...	18 — 23 $\frac{7}{8}$	...	mezzo	James Ward...	1799	J Ward & Co
	Times of Day a set of four						
117	Morning	12 — 15 $\frac{1}{4}$	...	lithograph	Harraden	1809	J Decley
118	Noon	12 — 15	...	do	do	do	do
119	Evening	12 $\frac{1}{2}$ —15	...	do	do	do	do
120	Night	12 $\frac{3}{8}$ —15 $\frac{3}{8}$	...	do	do	do	do
121	Vegetable Market	18 — 23 $\frac{3}{8}$	...	mezzo	Wm Ward	1803	Wards & Co
122	Wild Boar (head and shoulders)...	6 — 8 $\frac{1}{4}$	...	etching	J. C. Zeitler	—	—
123	Winter	about 9 $\frac{1}{2}$ —7 $\frac{1}{2}$...	mezzo	Wm Ward	—	—
124	Wounded Soldier	17 $\frac{3}{8}$ —23 $\frac{3}{8}$...	mezzo	J R Smith	1803	H. Macklin

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