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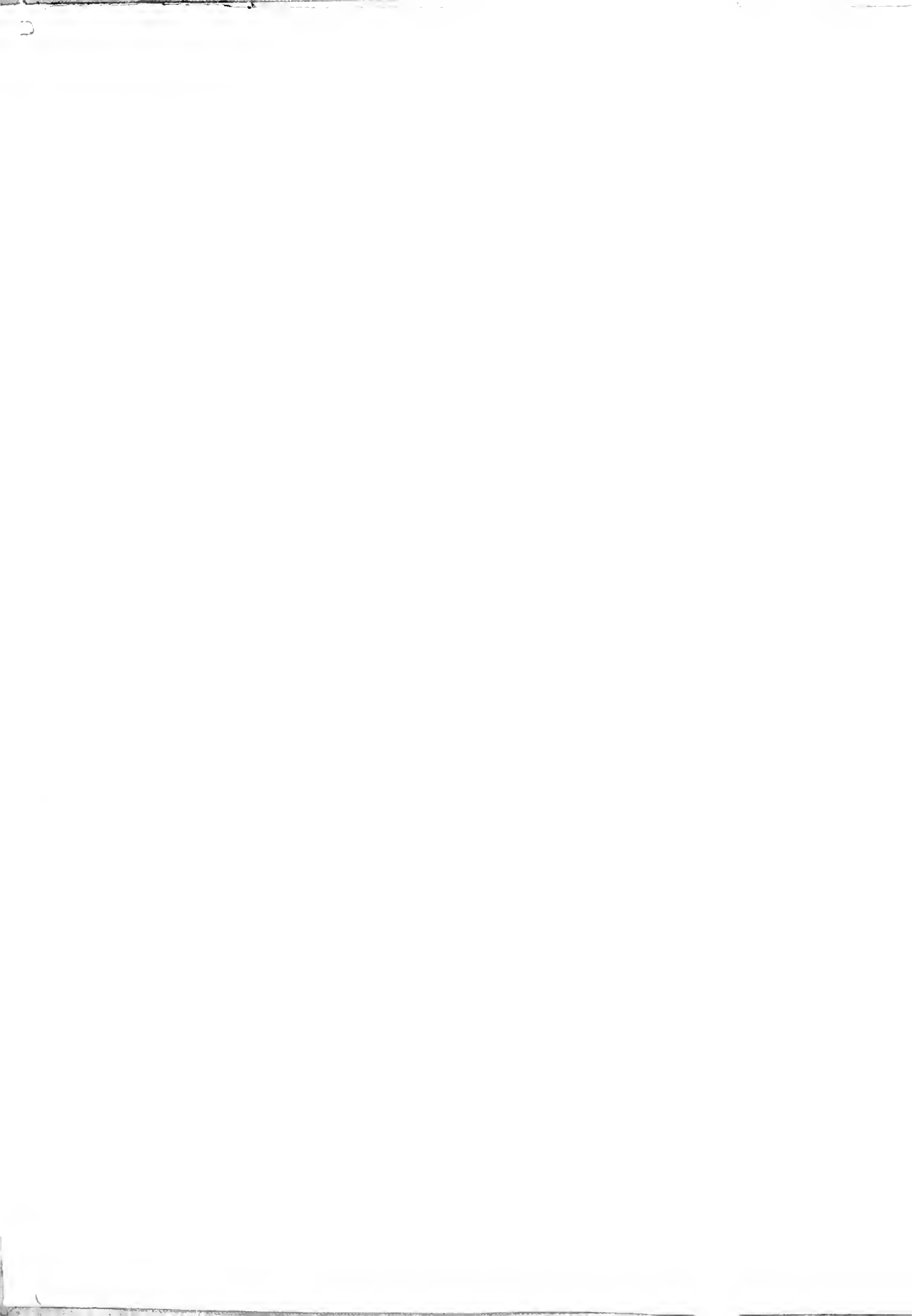


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ANIMAL PAINTERS



PORTRAIT OF HENRY ALKEN AS "BEN TALLY O"

See page 6.

ANIMAL PAINTERS
OF ENGLAND

FROM THE YEAR 1650

A brief history of their lives and works

*Illustrated with twenty-eight specimens of their paintings, chiefly from
wood engravings by F. Babbage*

COMPILED BY

SIR WALTER GILBEY, BART.

VOL. I.

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INTRODUCTION.

PICTORIAL records possess a value which in some departments of history is even greater than that of the written word. The most minutely detailed description of the writer conveys less to us than the brush of the artist, and there are matters which only the painter can save from oblivion. Social history would be incomplete without its artistic exponents; and the history of British field-sports perhaps owes more than that of other institutions to the painter. More especially is this the case in relation to the Turf, the Hunting-field and the Road. The details which by reason of their absolute familiarity or contemporary insignificance escape the chronicler are perpetuated by the artist.

We learn more concerning the dress and equipment of our forefathers on the race-course, in the hunting-field, on the coach-box, in covert and by the river-side from a glance at an old painting than we can glean from perusal of many volumes. More than this, old portraits of thoroughbreds, hunters, hacks, coach-horses, heavy draught-horses, and domestic cattle, serve a useful purpose which is apt to be overlooked. These pictures viewed in chronological order show us the various stages through which the four-footed servants of man have passed ere they attained their present states of development; and they may be of service in indicating how breeders should proceed in order to eliminate defects

and secure more perfect adaptability to our present requirements.

The Horse as it was a century or more ago was not as it is to-day. If we are not wedded to our own opinions concerning equine characteristics of a hundred and fifty years back, we can learn much from pictorial records. There are some who look upon George Stubbs' portraits of race-horses and exclaim "Impossible!" These incredulous ones who disdain what they can know nothing of, may be reminded that great changes have been brought about in the thoroughbred horse since Stubbs lived and painted. Are they aware, for example, that the average height of the race-horse in the middle of the eighteenth century was one hand and a half less than the average height of the race-horse at the end of the nineteenth century?

Admiral the Hon. Henry John Rous, the greatest authority on race-horses and racing, in *Baily's Magazine of Sports and Pastimes*, 1860, writes: "A century ago race-horses were about the average of 14 hands 2 inches. . . . I attribute the great growth and size of the present thoroughbred horses to the care which is bestowed upon them in early life."

The thoroughbred ever since the middle of the last century has been increasing in stature, on an average one inch in twenty-five years, till we now seldom proclaim him a race-horse of the first class unless he stands 15.3 to 16 hands.

A worthy painter therefore deserves that we should invest him with something of the character of the historian. The statements of tongue or pen, unhappily, are often capable of differing interpretations; but the painted record allows of little or no dispute.

It is somewhat strange that no work has yet appeared which chronicles the names and performances of those

artists who have devoted their talents to the portrayal of animal life and scenes of sport; and it is with the view of supplying this blank that the following chapters have been compiled.

The English school of animal painters is one of comparatively recent date; it is perhaps not generally known that prior to the year 1700, there were but two artists who made the delineation of animals a speciality; these were Francis Barlow, born in 1640, and Luke Cradock, born in 1657. Charles Collins, born in 1680, has left proof of remarkable ability in paintings of bird life, but by far the better part of his work was done during the earlier decades of the eighteenth century. Peter Tilleman, a German by birth, but an Englishman by adoption, painted many racing pictures; but inasmuch as he was born in 1684, his artistic career began with the opening years of the eighteenth century. The same remark applies to John Wootton, born 1685, who must be regarded as the first great English animal painter.

Prior to 1700, the only important painters resident in this country were natives of Germany, Holland, Spain, France and Belgium. We owe much to these artists for most of them established art schools and instructed our countrymen in art; the works of our earlier animal painters have therefore the additional interest which accrues to evidence of this foreign influence. The amount of information now obtainable concerning the lives of these earlier painters is small and what has been procured is the result of some considerable enquiry and research.

Art in seventeenth-century England received little encouragement and but meagre support; the demand for artistic productions was limited and such men as Cradock, Collins and Casteels found their abilities most often in request for decorative work, the adornment of

ceilings, over-mantels, monumental tablets and the like. Under these circumstances it is not wonderful that contemporary records should be silent concerning their lives and works, and that we can in many cases only follow the career of an old painter by his pictures: more often by the engravings therefrom, for original works now existing are few and are rarely heard of.

Many dictionaries of Art have been published since the first edition of Mathew Pilkington's *Gentleman's and Connoisseur's Dictionary of Painters* appeared in 1770. These are rich in information concerning foreign artists whether they passed their lives in their own countries or sought a home in England; but only too often—and the fact is eloquent of the little esteem in which English Art was held a century and a half ago—they are silent concerning even the names of British painters who are not less worthy of notice.

A definite line may be drawn between English Art before the year 1750 and English Art subsequent to that date. During the former period the arts were at as low an ebb as they well could be; and from about the middle of the eighteenth century the progress was sudden and remarkable.

In little more than half a century were born several of the greatest painters England has known. We had Sir Joshua Reynolds born in 1723, George Stubbs born 1724, Thomas Gainsborough born 1729, George Barrett born 1732, George Romney born 1734, Joseph Wright, of Derby, born 1734, Sir Harry Raeburn born 1756, George Morland born 1764, John Crome (founder of the Norwich school) born 1769, J. M. W. Turner born 1775, John Constable born 1776, and many others. The foundation of the Royal Academy in the year 1768 marks an era in the history of British Art; yet Horace Walpole writing fourteen years later says, "Painting

has hitherto made but faint efforts in England. At this epoch of common sense one may reasonably expect to see Art flourish to as proud a height as it attained in Athens, Rome and Florence." Horace Walpole's five volumes contain much concerning the early painters with an interesting history of painting. In all subsequent Dictionaries of Art the main facts are taken from his work.

Of no department of art is the observation by Walpole above quoted more true than of the essentially British school which delineates subjects of sport and portrays animal life. Among animals the horse stands almost alone in point of importance, and pictures of the horse, or in which the horse occupies a conspicuous place, will necessarily claim much of our attention. Nothing in what may be called the pictorial history of the horse is more remarkable than the influence wrought upon it by the genius and industry of one man—George Stubbs, the first of our animal painters to seek inspiration direct from Nature. Stubbs was also the first to recognise that accuracy could be attained only through intimate and exhaustive knowledge; and years of arduous study and labour produced fruits which are contained in that monumental work, *The Anatomy of the Horse*; and from 1766, the date when that book was published, we discover the advance of equine portraiture.

Previously to Stubbs few artists had displayed even an elementary knowledge of the frame and muscular system of the horse: nearly all painted from the eye and from the eye only. There were notable exceptions it is true—James Seymour, for example (1702—1752) shows distinct feeling for anatomical correctness; but he gropes almost in the dark, for in his day practically nothing was known of the subject to the mastery of which Stubbs devoted

some eight years of work. The pictures of the large majority of painters who enjoyed no small measure of success in their day make it clear to us that anatomy was a study beyond their purview.

If it appear that the praise bestowed on these early pictures is higher than they deserve, let it be borne in mind that their merits must be considered not by the artistic standards of the present day, but in comparison with the work of contemporary or previous painters. We may justly compare the horses of John Sartorius (1710-1780) with those of Thomas Spencer (1700-1763); but to institute comparisons between the pictures of either of these artists and those of J. F. Herring (1795-1865), save for the purpose of marking the progress made in a century, would be absurd.

Completeness is not claimed for the lists of pictures and engravings which are appended to the biographies; but it is hoped that these are at least fully representative of the artists' work. We owe much to the art of the engraver; and it curiously reflects the comparative merits of artist and engraver that impressions from some of these old paintings possess a higher market value than the originals. Apart from this, engravings and etchings, considered as accurate representations of paintings, are no less valuable historically. William Roscoe aptly says:—

"As the genuine paintings of ancient masters are becoming extremely scarce, we are indebted to prints for the truth of our ideas respecting the merits of such masters; and this is no bad criterion, especially when the painter, as is frequently the case, has left engravings or etchings of his own. . . . The principal excellence of an original print is equally estimable with that of a painting. We have every condition of design, composition, and drawing; and the outline of an engraving or etching is frequently marked with a precision which excels that of the painting."

The art of engraving, it must be remembered further, has not always been the art of copying; it has been

employed as the original medium of expression. Many German, Italian, and French masters published prints, the subjects of which were never painted, but were, so to speak, created on the plate. Among such works are some by Albert Dürer (who was born in 1471 and founded the German school): "The Great Horse," "A Knight on Horseback," and "Death's Horse" were original engravings in the full sense of the word. Rembrandt, John Fyt, Francis Snyders, and others worked out some of their conceptions with the graver's tool and not with the brush.

If this book does anything to show lovers of field sports and of animals, the horse in particular, how greatly we are indebted to painters of bygone days for our knowledge of our ancestors' sports, the object with which it has been written is fulfilled.

The old sporting publications to which such frequent reference is made in the following pages are of the greatest value and interest to the student of the history of sport. Some little account of the "*Sporting Magazine* and its Illustrated Contemporaries" will be found on pp. 234-5. In all there were about 234 volumes of these, the original being the *Sporting Magazine*, which commenced in 1752 and ceased in 1870. The lives of the publications which at various times sprang up in what proved a hopeless endeavour to rival or eclipse it were comparatively brief. The *New Sporting Magazine*, founded in 1831, and the *Sportsman*, founded in 1833, were merged in the *Sporting Review*, founded in 1839, which in its turn was absorbed by the *Sporting Magazine* in 1848.

Eisenham, June, 1900.



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Painted by Henry Johnson.

Engraved by Woodley & Baskett.

THE LEICESTERSHIRE STEEPLCHASE. No. V.: A RICH SCENE.

ANIMAL PAINTERS.

THE ALKEN FAMILY.

HENRY ALKEN. (Born 1784. Died 1851.)

HENRY GORDON ALKEN. (Born 1810. Died 1892.)

SAMUEL ALKEN. (Born *circa* 1750. Died *circa* 1825.)

THE family to which one of our best known sporting artists belonged was of Danish origin. Its living representatives believe that their name was formerly Seffrien, and that their ancestors were attached in some capacity to the Court at Copenhagen; but that having become involved in the political disturbances during Christian VII.'s reign, they were compelled, in or about the year 1772, to fly the country, changing their name to that of "Alken," which is the name of a little village consisting of a few farmhouses about fifteen English miles south-west of Aarhus in North Jutland.

The refugees on their arrival in England settled in Suffolk, and at a later date the family moved

to London, taking a house in Francis Street, Tottenham Court Road.

The elder Alken painted in water colours, but does not appear to have done anything that brings him within our purview; his artistic gifts were inherited by three of his four sons:—(1) George, who was an artist of considerable ability, and (2) John Seffrien, who possessed moderate talent; these two shared a studio at 15, Southampton Row, Holborn, John Seffrien living for many years in New Road, Edgware Road, and for a few years at Great Marlow. Henry (3), upon whom our chief interest centres, worked occasionally at his brothers' studio in Southampton Row. The fourth son, Martin, emigrated to America and engaged in business, ultimately becoming a mill owner in one of the Eastern States. The elder Alken, beside his four sons, had one daughter, Lydia, who was blind. She lived for many years at Childrey, near Wantage, and died in 1880 at the age of eighty-seven. Samuel Alken, who achieved considerable success as an animal painter, and whose works will hereafter receive notice, is stated to have been a brother of the immigrant Alken and to have accompanied him to England in 1772. Samuel Alken would then have been about 22 years of age.

For these particulars of the family history of the Alkens, and some other personal details given in the following pages, the writer is indebted to Mr. Charles Alken, of 13, Hilldrop Road, Camden Road, N.W., a grandson, and to Miss Eliza Lanham, of 1, Flora Villas, Carlton Colville, near Lowestoft, a granddaughter of Henry Alken.

Some confusion exists concerning the works attributable to each member of the family; seldom as between the paintings of Samuel Alken and his nephew Henry, for each usually affixed his signature to his work; in Henry's case, for a time, the *nom de plume* "Ben Tally O" was equally distinctive. The confusion arises between the original works of Henry and the pictures turned out by his son, Henry Gordon Alken. Many errors of long standing are accepted as truth owing largely to the impositions practised by Henry Gordon Alken, which will be noticed in due course.

HENRY ALKEN was born in 1784 in Suffolk, but the better part of his youth was passed in London, whither his father, as already stated, moved from his east country home.

The *Dictionary of National Biography*, Vol. I., states that Henry Alken was originally huntsman,

stud groom or trainer to the then Duke of Beaufort. This account of his earlier career, however, must not be accepted, as the present Duke has taken considerable trouble in searching the Badminton records for mention of the name, and failing to find any reference to it, doubts the authenticity of the statement quoted. The artist's mastery of hunting technique in every minutest detail possibly gave rise to the conjecture that he owed his knowledge to stable work. The only discoverable reference to the pursuits of his early manhood is contained in the Introduction to the *Beauties and Defects in the Figure of the Horse Comparatively Delineated*, which was published when the artist was thirty-two years of age. Here we read

“The author flatters himself that his work will be found useful; and as his remarks are the result of the most attentive observation during the many years entirely devoted to the pleasures of the field, he trusts that the general principles which he has laid down, as well with respect to power, strength, and the various points of action, as to the physiological character and figure of the horse will be found clearly elucidated in the following series.”

This seems to controvert pointedly the assertion that the artist had ever been employed as stud groom or trainer. It is at least improbable that a man whose knowledge of horseflesh had been acquired in a menial capacity would thus refer to years devoted to “the *pleasures* of the field.”

Henry Alken's name first occurs in the catalogue of the Royal Academy exhibition for 1801, when he was only seventeen years of age; the work sent was a miniature "Portrait of Miss Gubbins," and it may be added that his first Royal Academy picture was also his last, for in no subsequent catalogue does his name appear. Miss Lanham states that he had the strongest objection to criticism of his works, and for this reason refused to exhibit his pictures, much to the sorrow of his relatives. He owed his early education in art to his father, and, it is thought probable, to his uncle Samuel. Although it is not definitely known that Henry received instruction from Samuel Alken, careful comparison between the works of the two, more especially of the younger man's earlier pictures with contemporary pictures by his uncle, leaves practically no doubt on the point. The influence of the senior is apparent nowhere more plainly than in the pencil drawings; delicacy of touch is apparent in Samuel Alken's pencil work, and the extreme delicacy of Henry's pencil drawings indicates that he profited by his uncle's example, and in time surpassed him in execution.

It must be added, however, that at the time of his first and only appearance on the walls of the Academy his address is given as at "J. T. Barber's, miniature painter to the Duke of Kent,

26, Southampton Street, Strand." In view of his age, this may indicate that he was with the said J. T. Barber in the capacity of a pupil.

He seems to have made a false start as a portrait painter. We next find him painting, not miniatures, but sporting subjects; his productions in this direction were for many years published under the assumed name, "Ben Tally O." One picture thus signed represented "Easter Monday. A view near Windsor. Gentlemen sportsmen endeavouring to lead the field," a title which sufficiently suggests the spirit in which the artist dealt with his subject. The deer-cart stands in the background in a dip of the hill, and the deer at full speed is leading hounds down the slope in the middle distance; down the highroad which winds across the foreground gallops a crowd of riders displaying every eccentricity of incompetent horsemanship. This picture was engraved, and printed in colours by S. & J. Fuller, who published it on 1st April, 1817; the plate, which measures 18 inches by 12 inches, also bears the following lines.

" Away the London sportsmen ride
And risk their necks at every stride;
In torrents rush so swift and strong,
The yeomen prickers are borne along
Against their right good will."

A portrait of the artist as "Ben Tally O," engraved by M. Gauci, a well-known lithographic

artist of the time, and published by G. S. Tregear, is here reproduced; the print bears no date. Not until 1816, when he was thirty-two years old, do we discover works signed with his own name; in that year he executed and signed the series of eighteen plates entitled *The Beauties and Defects of the Figure of the Horse Comparatively Delincated*, to which passing reference has been made. These were engraved and printed in colours, a detailed explanatory description accompanying each plate. This work, with an illustrated title page, was published in quarto by S. & J. Fuller, 34, Rathbone Place, London.

He did not, however, cease signing himself "Ben Tally O." *How to Qualify for a Meltonian*, published in 1819, was issued under the name which was by that time closely identified with clever hunting pictures. There is a good deal of slightly cynical humour in the letterpress which accompanies the six plates of the series. Thus the artist words his "Address to Would-be Meltonians.":—

"The next best thing to *being* a man of high consideration is to be *taken* for one; to be thought in *any way* like a Meltonian is honour *quant. suff.* for ninety-nine in a hundred. You have here six conspicuous points of Meltonianship, accompanied with some slight remarks; and should anyone have the good fortune to accomplish but *three* out of the six he will stand a fair chance of being taken for *another*—at any rate that he is not *himself*."

The six plates are entitled (1) How to Go to Cover; (2) How to Appear at Cover; (3) How to Ride down Hill; (4) How to take a Leap; (5) How to go through an Overflow; and (6) How to take the Lead.

The would-be Meltonian in the letterpress to Plate 1 is gravely enjoined to "never ride at a less rate than sixteen miles an hour"; in respect of Plate 3, "Be sure to ride down hill at top speed." The instructions about jumping are rather more elaborate, and recall the amusing "Hints to Young Shooters," offered a few years ago by Mr. Punch:—

"Let your attitude be extremely careless, but at the same time determinedly singular. Pick your leaps high and strong. However extraordinary the leap may be never appear to think it of consequence. If you should fail in the attempt, carelessly curse your horse and compare the fence, however large, to anything extravagant that may suit your fancy, such as a row of peas or cabbages. Endeavour to do all this and perhaps you may be taken for a *real* Meltonian."

From the time the art dealers of London recognised his genius his progress was rapid, and his works were in great demand by the leading firms, among them Thomas Maclean, S. & J. Fuller and Rudolph Ackermann.

He had few private patrons: perhaps the most important among those who gave him commissions was the late Mr. Charles Hollingworth Magniac,

M.P., whose unique collection of pictures and articles of virtu at Colworth included many fine examples of Henry Alken's works. The series of eight pictures in oils, entitled "The Leicestershire Steeplechase," was painted to Mr. Magniac's order. The scenes represented are:— (No. 1) The Start; (2) Going the Pace; (3) Symptoms of Distress with the Cocktail floored; (4) The Field becomes select; (5) A Rich Scene, and such as no other country can exhibit; (6) Dick Christian's last fall, commonly called a Header; (7) The Climax of Disaster; and (8) The Winning Post at Billesdon Coplow. This race was run on 12th March, 1829, and the pictures possess all the interest of sporting history, containing as they do portraits of men and horses famous in Leicestershire in those days. Among the likenesses are Dick Christian on Mr. Maxse's grey, King of the Valley, Captain Ross on his own mare, Polecat, Mr. Beecher on Bantam, Mr. Haycock on Clinker, Bill Wright on Mr. Patrick's bay mare Lazy Bet, Mr. Field Nicholson on Sir Harry Goodricke's bay gelding, Magic, Mr. Guilford on Sir Francis Mackenzie's bay gelding, Spartacus, and "Nimrod" (Mr. C. J. Apperley) reading the articles of the race.

Nimrod's graphic account of this steeplechase may be found in the *Sporting Magazine* for April,

1829, vol. lxxiii. It was won by Mr. Field Nicholson on Magic: King of the Valley second, Lazy Bet third, and Clinker fourth.

Henry Alken paid several visits to Colworth, and in the latter years of his life, when consumptive and very weak, was asked by Mr. Magniac to come and remain as long as he liked. The artist accepted the invitation in the spirit in which it had been given, and spent two years with his hospitable patron. During his stay he painted numerous pictures, among them the largest canvas that ever left his easel; this was "The Oakley Hunt," of which Mr. Magniac was master from 1841 to 1847.

In 1833 Henry Alken painted "The Quorn Hunt," a series of eight pictures which were engraved by Lewis and printed in colour. They were used to illustrate *Fox-hunting*, published by Rudolph Ackermann. The incidents portrayed were taken from an article describing a day's sport over the cream of Leicestershire with Mr. Osbaldestone's hounds, which appeared in the *Quarterly Review* in 1832, over the familiar signature of Nimrod. A writer in the *New Sporting Magazine* for 1833, thus describes the incidents illustrated:—

PLATE I.—*The Meet at Ashby Pasture*, where tandems, carriages and four, barouches and horsemen without end are seen drawing to the rendezvous, where Mr. Osbaldeston and Jack Stevens are waiting with the hounds.

PLATE 2.—*The Find*, where Snob appears on the good bay horse, and Mr. Coke on Advance comes up at the rate of thirty miles an hour, with the label on his back, "he kicks."

PLATE 3.—*Tally-ho and Away!* There is a desperate rush; the Squire is flourishing his whip and "blowing up" like a good one, while Lord Alvanley, jack-boots and all, is pounding away in the front.

PLATE 4.—*A Fall over a Flight of Rails*, with Lord Brudenell and Jack Stevens looking back.

Jack's answer to Lord Brudenell's inquiry who the fallen gentleman is, is capital, and very characteristic of the man: "Can't tell, my Lord; but I thought it was a queerish place when I came o'er it before him." We heard him give just such an answer last season. We found a fox at some cover of Lord Spencer's, not far from Althorp, which, after threading the woods on the line of hills in Northamptonshire, took into the vale below, pointing for Floor or Flower at a merry pace, but after running two or three miles, the hounds came to check all on a sudden, when, close by where they threw up, a gentleman in scarlet (Mr. Poyntz, M.P. for Ashburton, on a visit at Althorp) was seen lying on his back in the middle of a small field of hard corn, his horse having put his foot into a drain, and rolled over him. Some of the party of course went to his assistance immediately, and Jack, in reply to the question as to who he was, said, "Can't tell, I'm sure; I fear the gentleman's badly hurt; here again!—hounds!—here again!" and, with a blast of his horn, trotted forward to make his cast; "the pace was too good" to afford help, in fact.

PLATE 5.—*Snob's Figure, with His "Strait-cut Coat,"* and the good bay horse "done up" at the gate, is capital. He is just putting his whip under the latch to open it instead of riding over. The horse is regularly gruelled.

PLATE 6.—*The Elite of the Field on Their Second Horses*, going at a devil of a pace. The Squire close to the tail hounds, followed by Mr. Holyoake, Mr. Maher, Captain Berkeley, Dick Christian, Sir F. Burdett, Sir H. Goodricke, Lord Alvanley and Lord Gardiner.

PLATE 7.—*The Whissendine Scene*, some in and some over.

PLATE 5.—*The Death*. The Squire flourishing the brush and Jack Stevens with the scratched face, and the fox equally well drawn.

"Sporting Anecdotes" was the title of a series of fourteen or more pictures. No. 12 of the series was "The Sporting Bishop. The Clerical View-haloo, or the Hounds at Fault," illustrating the well known anecdote which occurs in one of Nimrod's *Hunting Tours*. It will be remembered that a certain high dignitary of the Church had kept a pack of foxhounds, which, on his elevation to the Bench he made over to his brother. The hounds were out one day, and the Bishop who had taken a route which he thought the hounds might cross, viewed a fox and the hounds at fault. "Putting his finger under his wig his lordship gave one of his beautiful view-halloos. 'Hark halloo!' cried the field. The huntsman listened and the halloo was repeated. 'That will do,' exclaimed he, knowing his old master's voice. 'That's Gospel, by G—!'"

"The Hunting Sweep," perhaps one of Alken's best known drawings, forms the subject of the fourteenth picture of this series. This man was a well known character and a great favourite with the Duke of Beaufort's Hunt. He is shown on horse-back on the lawn at Badminton. This picture was

engraved by the artist himself and published by Ackermann in 1837.

"Fox Hunting" was a series of four pictures painted in 1844, engraved by Harris and published by Rudolph Ackermann in the same year. The scenes illustrate well-known verses from Somerville's poem, and the artist has added a description of the incident represented in each picture.

(1) *The Meet.*

Delightful scene
When all around is gay—men, horses, hounds,
And in each smiling countenance appears
Fresh blooming health, and universal joy.

The meet is at the Cross Roads, where the finger-post, pointing to "Melton Mowbray," tells the whereabouts. There, surrounded by the hounds, stand the huntsman and his two whips. The rough rider of the county lays down the law for the benefit of the rural Boniface. The country squire—my lord in chariot and four—and the sporting parson are coming down the hill, the chawbacons are tucking up their skirts for a run, and all is expectation and exciting hope.

(2) *A Change, and We're Away!*

Hark! what loud shouts
Re-echo through the groves!—he breaks away!
Shrill horns proclaim his flight.—Each straggling hound
Strains o'er the lawn to reach the distant park;
'Tis triumph all—and joy.

The hounds have gone away, somewhat straggling perhaps, but the huntsman on his grey is well up with them. The parson has got a capital lead, and is taking the rails in style. The thistle-whipper in green too, is well handicapped—the squire is going at the rails in a quiet and workmanlike manner, and the crowd are emerging from the cover here, there, and everywhere. The game's alive.

(3) *A Shift of the Scene.*

The brook stares us in the face. The huntsman's grey is landed—not very well—but on the right side. The squire is pulling himself out as he best may, having been left, like Moses, in the bulrushes. The parson goes like a man, clear over his head, the thistle-whipper has lost start, and the rest of the field, in various positions, but only thirteen in sight, look very determined to make the best of a bad thing.

(4) *Whoohoo!*

In bolder notes

Each sounding horn proclaims the felon dead.

The hounds are clamouring for their due, the parson is evidently entitled to the brush, and we may add, that the thistle-whipper is nowhere to be seen.

The following works were published by R. Ackermann:—*Foxhunters*, four plates, $12\frac{1}{2}$ inches by $8\frac{1}{2}$ inches; *Hunting Qualifications*, six plates printed in colours, $10\frac{3}{4}$ inches by $8\frac{1}{2}$ inches; *Thoughts while Fox Hunting*, six plates, $11\frac{1}{4}$ inches by $8\frac{1}{2}$ inches, printed in colours.

In an advertisement of "Standard Sporting Prints," published by Ackermann, occurs a series of eight coloured plates, $20\frac{1}{2}$ inches by $12\frac{1}{2}$ inches, drawn by W. L. Hodges, and engraved by H. Alken. The artist sometimes engraved his own pictures, but with the exception of two etchings made from sketches by "Wildrake" ("Catching a Tartar," or "The Death of the Stag" and "The Meet of the Owl Hounds," reproduced in the *New Sporting Magazine* of 1842) these appear

to have been the only works not his own that Alken engraved, and therefore claim special notice.

A set of four shooting pictures by H. Alken was engraved by T. Sutherland, and printed in colours each plate $16\frac{1}{4}$ inches by 13 inches. These are (1) Pheasant Shooting; (2) Cock Shooting; (3) Refreshing; and (4) Going Home.

"Epsom Races: the Derby Stakes," May 28, 1818, consists of two plates, 26 inches by 16 inches. The first depicting Mr. Thornhill's chestnut colt, Sam, beating Lord Darlington's Grey, Sir John Shelley's Prince Paul, and other horses, was engraved by T. Sutherland. The second plate shows the Two Mile Course with horses preparing to start. These were published in February, 1819, by S. and J. Fuller.

The National Sports of Great Britain, a magnificent royal folio published by McLean in 1821, contains some of the artist's finest work, and also shows the breadth of his acquaintance with sport. This work contains fifty large plates engraved by I. Clarke, and printed in colours; the pictures cover the whole range of field-sports and are described in English and French.

"*Real Life in London*, or the Further Rambles and Adventures of Bob Tally-ho, Esq., and the Hon. Tom Dashall, through the Metropolis, by

an Amateur," published in two vols. royal 8vo, in 1821-2, contains numerous coloured plates from his pictures.

The Analysis of the Hunting Field, published 1846, contains seven coloured plates and forty-three woodcuts. Alken's *British Proverbs* published by McLean in 1824, contains six plates engraved by the artist himself. The *Mélange of Humour*, published by McLean in 1824, was the joint work of Alken and Mr. Egerton, who are responsible for the thirty coloured plates it contains.

Though many of Henry Alken's hunting scenes derive enhanced interest and value from the fact that they contain portraits of well-known sportsmen and horses, he did not often make portraiture of an individual the sole aim of a picture; and therefore mention must be made of his equestrian likeness of the Marquis of Anglesea, which was engraved by H. Meyer, the size of the plate being 22 inches by 26 inches.

A series of fourteen pictures illustrative of post-chaise travelling and fox hunting, several of them reflecting the artist's lively sense of humour, were printed in colours and published by S. & J. Fuller in 1822.

These are entitled:—

(1) It thaws—we must be off to Melton. (2) Go! I fancy he can! "Upon my soul a lie!" (*Shakespeare*.) (3) Doing

a bit of City. (4) "All the world's a Stage" (Bull and Mouth Inn). (5) "At his head a grass turf and at his heels a stone." (6) These came hopping. (7) Non-effectives. (8) Frogs and Cranes. Showing a friend the way to covert. (9) "My soul's on fire and eager for the field." (10) A Struggle for a Start. (11) Candidates for Brooks. (12) A check. (13) Death and the Doctors. (14) Home!

Much of Henry Alken's best and cleverest work was done to illustrate books by the leading sporting writers of his day. The *Life of John Mytton, Esq.*, by Nimrod, which was published by Rudolph Ackermann in 1835, contains numerous plates from Henry Alken's pictures. The *Life and Death of John Mytton*, published in 1837, is illustrated with nineteen plates, and *Jorrocks's Jaunts and Jollities*, published in the same year, contains sixteen engravings from his pictures. The *Life of a Sportsman*, by Nimrod, contains thirty-six coloured plates from his drawings; these plates were published in collected form by Rudolph Ackermann in 1842. The *New Sporting Magazine* (vol. xxiii.) in reviewing the book, says, "The description of sporting and domestic scenes are in Nimrod's usual style of excellence. Alken's illustrations, however, form, to us, the principal attraction of this very elegant volume." Alken, it must be added, etched several of these plates himself.

The magazines contain numerous engravings from his pictures. His name occurs in vol. lxx. of

the *Sporting Magazine* for 1827 under the "Portrait of a Fox Hunter and his Hounds," engraved by J. R. Scott; but from that date onward to the year 1847, this publication does not contain a single plate from his works. It is possible that the artist had some misunderstanding with the editor or publisher, for during the intervening one and twenty years he was frequently represented in the *Sporting Review*, *Sportsman*, and *New Sporting Magazine*, which last was started to rival the *Sporting Magazine*.

The eleven volumes of the *Sporting Review* published between 1839 and 1844 contain many pictures of fox hunting, stag hunting, coursing, deer stalking and road subjects, engraved by E. Hacker, John Scott, and J. H. Engleheart, from Henry Alken's paintings. In the *New Sporting Magazine*, vols. ix. to xxix., between the years 1835 and 1845, we find fifteen plates from his works; one of these is an engraving by E. Radclyffe in vol. xxii. from a very clever picture of "Horse Racing in Florence," executed to illustrate an article. The *Sportsman*, volumes xvii. to xix., for the years 1842 and 1843, contained nine engravings from his pictures; six of these from a series whose titles suggest their character.

PLATE I.—Going to covert to meet the Difficulty. (2) Getting into a Difficulty. (3) Got into a Difficulty. (4) Getting out of a Difficulty. (5) Got out of a Difficulty; and (6) Getting home; doing their best with Difficulty.

These plates were engraved by J. H. Engleheart. The remaining three pictures:—The Fox He breaks away: Greyhounds, The Last Act: Foxhounds in Full Cry; were engraved by W. T. Davey.

In 1847 Henry Alken began to contribute again to the *Sporting Magazine*. Volumes cx. and cxi. for that year contain two plates engraved by John Scott from his pictures, and "A Sure Find" (uncarting a stag), engraved by E. Hacker. Volumes cxix. and cxx. for the year 1852, contain plates engraved by J. H. Engleheart from his paintings "The Start for the St. Leger in 1851," and "The Race for the St. Leger in 1851"—Newminster's year.

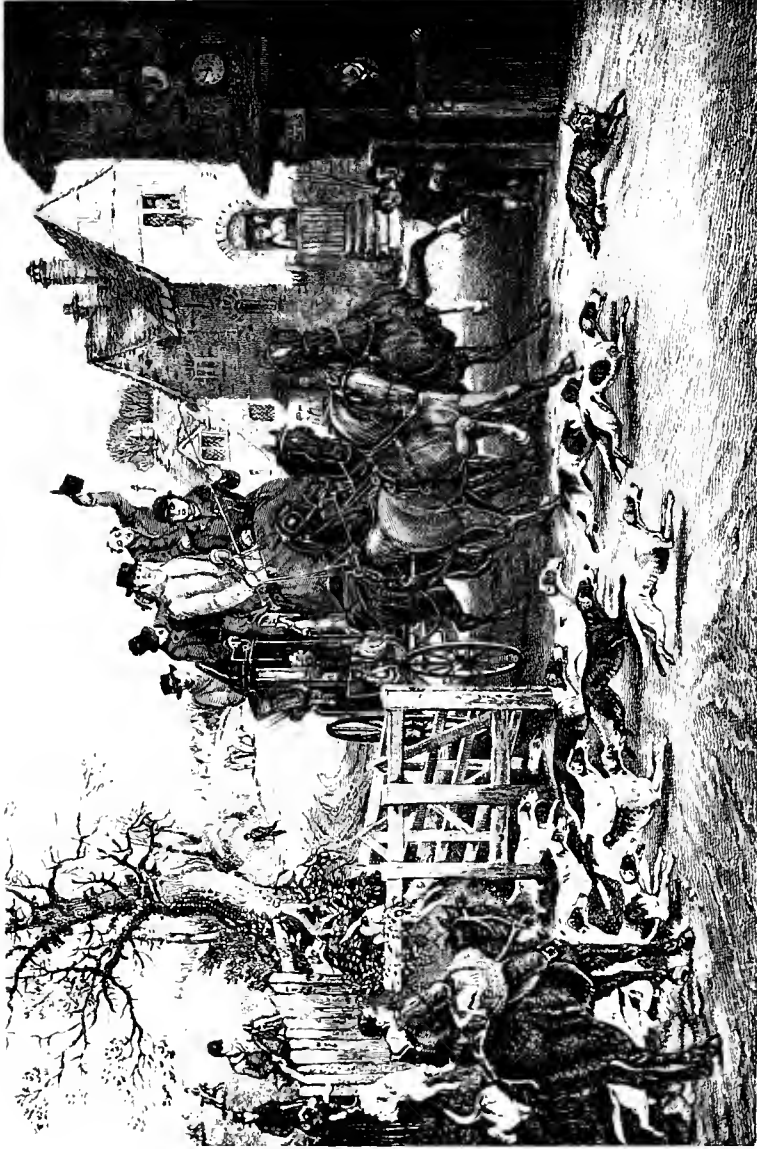
The style of this artist was at once elegant and refined; the delicacy of his work is displayed in his small pencil drawings, which are done with a minuteness and lightness of touch which has rarely been equalled, and certainly never excelled by any animal painter. The anatomical studies, whose direct fruit was *The Beauties and Defects of the Figure of the Horse*, stood him in excellent stead in painting the hunting and coaching scenes by which he is so widely known. Proof of his genius is found in the lasting popularity of engravings from his works, which are probably more generally distributed than those of any other sporting artist

before or since. Alken's original pictures or prints therefrom are to be seen on the walls of dwellings of every class throughout England, from the ducal castle to the humblest country inn; sure testimony, not only to the skill, but to the close technical accuracy of his drawings. He was essentially an artist of the country, for there are few of his creations that do not deal with those field sports or phases of rural life which appeal to all classes of Englishmen.

Lord Middleton has in his collection of pictures at Birdsall, four tinted drawings by Henry Alken.

A contemporary publication gives "A brief sketch of our worthy friend, old Alken, with his broad-brimmed low-crowned hat, his frock of Kendal green spotted with broad gold buttons, his rustic waistcoat with its low cut and old fashioned pockets, his brown cloth kickseys and his ditto gaiters, his thick-soled shoes and sturdy walking-staff; in gait and altogether in appearance, the perfect inhabitant of those country scenes which he so skilfully depicts."

Henry Alken married in 1809, Maria Gordon, the ceremony taking place at St. Clement's Church, Ipswich. He left three sons: Henry Gordon Alken, who requires passing notice; George, who was born in 1812 and was found drowned in the Thames at Woolwich in 1862; and Seffrien, who





died in 1873, aged fifty-four : and three daughters, namely, Alice, Ellen, and Lydia Ann. The last-named married John Christian Zeitter, an animal painter of considerable merit. George Alken is said to have painted pictures similar to those by which his father made his reputation. The writer possesses a hunting picture in water colours which is believed to be the work of George Alken. It is unsigned and is quite in the style of Henry Alken.

Henry Alken died on 8th April, 1851, in the sixty-eighth year of his age, and was buried in Highgate Cemetery. For many years he had been resident at Kentish Town ; at a later period he occupied a small house near St. Anne's Church, Highgate, and here he passed his last days.

Miss Lanham, the artist's granddaughter, states that Henry Alken was an extremely eccentric man, and led a very secluded life. He is said to have been very stern in the family circle, and his bearing towards strangers who might call upon him on business connected with his pictures was somewhat abrupt. He would present himself before them with the curt self-introduction, "I am Henry Alken." He was very neglectful of his appearance, and his attire—indoors, at all events—was usually shabby and disorderly. The sturdy inde-

pendence of character which underlay his brusque manner is shown in the following verbatim copy of a letter to his aunt, Mrs. Woodley. The original is in Miss Lanham's possession :—

April 2nd, 1839.

DEAR AND RESPECTED AUNT,

As I find there is to be a general letter writing to you, I present what cannot well be called a letter but a bit of mark'd paper, for I have nothing to write about. I go on the principle of Sir Abel Handy. (If you have anything pleasant to say I will thank you for it. If not hold your tongue and make yourself pleasant that way.)

In the first place I must thank you for your kindness to Ellen when at Childr'y. She was quite delighted with her visit: it has been food for conversation ever since, and I have no doubt but that it will last much longer.

All I can say about myself is that I keep grinding on in this world with but little change except that I grow older every day (work) and none the forwarder—but I thank God and my own exertions I go on without having to ask favour of any person or accepting it when offered, for I do not choose to be a slave to any one however high in rank.

I often propose to myself to spend a few days in Childr'y, but I am always disappointed not being able to spare either the time or money; it has been put off from year to year; perhaps if I lived at Kensington instead of Kentish Town I might have made a start.

I must not trouble you with more nonsense. Maria has been very poorly for some time, but as I never have a doctor in the house she is now much better and joins with me in love to dear Lyd and duty to yourself.

	I remain, my dear Aunt,
To Mrs Woodley,	with all duty and respect,
Childr'y,	Your neppew,
Berks.	H. ALKEN.

The sale of his pictures and copyrights brought him considerable sums of money, and during the greater part of his career he enjoyed a certain affluence; but in later years his circumstances became greatly reduced, and he received much assistance from his daughter, Lydia Ann Zeitter, at whose expense he was buried.

In 1889 an excellent and representative loan collection of Henry Alken's pictures and engravings therefrom was exhibited in Messrs. Dickinson and Foster's Galleries, 114, New Bond Street. Over 160 examples of his works were catalogued, including many designs and sketches which have never been published. Among these will be remarked several pictures and sketches of oriental cavalry, for drawing which the artist seems to have had a predilection.

WORKS OF HENRY ALKEN.

IN THE BRITISH MUSEUM.

- (2) Two on one mount, viz., (a) *A GROOM AND HORSES*. A pair of harnessed horses, very lightly sketched, with a groom standing before them. Pencil, on greyish paper, heightened with body colour; size, $7\frac{1}{2} \times 9\frac{1}{4}$ inches.—(b) *A POST BOY*. A post boy riding a lean nag. Pencil, on greyish paper, heightened with body colour; size, $7\frac{1}{2} \times 9\frac{1}{2}$ inches.
- (2) *A WOMENS RACE AT A VILLAGE FAIR*. Four women running a race at full speed. Two more have fallen, one of whom is being helped up by two men. Behind, a cheering crowd of on-lookers, a marionette show (left), and the village inn (right). Three men on horseback in the foreground. Water-colour over pencil; size, $9\frac{1}{4} \times 13\frac{1}{4}$ inches.

IN THE SOUTH KENSINGTON MUSEUM.

FOX-HUNTING (water-colour) William Smith Bequest.
SPORTSMEN IN A WOOD (water-colour).

EXHIBITED IN THE ROYAL ACADEMY

THE
THE-PAINTING OF JOHN RUSSELL

PLATES IN THE OPPOSITE MAGAZINE is a number

PLATE OF THE PAINTING BY JOHN RUSSELL, Esq. (Painting of the Battle of the Marston, and the death of King Stephen, 1141). This painting was selected from an exhibition of the Royal Academy, London, in 1841, and was engraved by J. H. E. Bull.

PLATE OF THE PAINTING BY JOHN RUSSELL, Esq. (Painting of the Battle of Tewkesbury, 1471). This painting was selected from an exhibition of the Royal Academy, London, in 1841, and was engraved by J. H. E. Bull.

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PLATES IN THE NEW OPPOSITE MAGAZINE is a number

PLATE OF THE PAINTING BY JOHN RUSSELL, Esq. (Painting of the Battle of Tewkesbury, 1471). This painting was selected from an exhibition of the Royal Academy, London, in 1841, and was engraved by J. H. E. Bull.

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LENT BY LEICESTER HIBBERT, ESQ.

A BURNING SCENT—THE FIRST WHIP—GONE AWAY—TALLY HO.

LENT BY SIR WALTER GILBEY, BART.

*A ROADSTER—PHEASANT SHOOTING—THE REAL THING—ON THE MOORS—ARAB CAVALKY—"LAUGH AT HIM IF YOU WILL"—A MAMELUKKE—CLEVER AT HOUNDS—A PRELIMINARY CANTER—Three Studies of Persian Soldiers—Three studies in frame:—(a) *MAN IN ARMOUR*—(b and c) *ARAB SOLDIERS*—*WATERLOO* (two sketches)—*GOING TO THE MEET—TIGER SHOOTING—AFTER A GOOD RUN—POINTERS—STUDY OF HORSES' HEADS—CRITICAL SITUATIONS—A FRIGHTENED HORSE—JACK FISHING—A STALLION—SETTERS—HORSES' HEADS—A FRESH NEAR LEADER—GOING TO THE STARTING POST—IN HIS BOX—RUNNING*—Five hunting subjects in pencil: (a) *NEARLY READY TO START*—(b) *A RARE GOOD ONE AT TIMBER*—(c) *USED TO IT* and *NOT USED TO IT*—(d) *TAKING THE LEAD IN SPITE OF ALL*—(e) *THE WINNER OF THE BRUSH*—Four illustrations of the Pleasures of the Old Coaching Days:—(a) 3'45 a.m., "TIME TO GET UP, ZUR!"—(b) *THE LITTLE BILL*—(c) *IT'S AN ILL WIND THAT BLOWS NOBODY GOOD*—(d) *THE CHAMBERMAID*—Analysis of the Hunting Field: Original pencil designs:—(a) *WITH BRIGHT FACES AND MERRY HEARTS*—(b) "THAT WILL SHUT OUT MANY AND MAKE THE THING SELECT"—(c) "LET'S TAKE THE LEAD"—(d) "LET'S KEEP THE LEAD"—(e) "WHAT THE DEVIL!" &c.—(f) "A CHOSEN FEW ALONE THE SCENE SURVEY"—Four vignette drawings of Deer Stalking—*PIGEON SHOOTING—WELL UP WITH THE HOUNDS IN A WALL COUNTRY*;*

LENT BY THEO. LUMLEY, ESQ.

Six original designs for the celebrated "Panorama of Hunting."—*ORIGINAL DESIGNS FOR IDEAS*:—(a) "By George, Harry, I have an *idea* that the thing is not quite so easy as I anticipated"; (b) "My good fellow, I have an *idea* that I shall be right on top of you"; (c) "My good fellow, I should be extremely sorry to speak of any country with disrespect, but I have an *idea* that the water hereabouts is not exceedingly fragrant"; (d) "You have no *idea* what a magnificent day I have had—at least a dozen falls and twice in the brook! Oh! it was a most magnificent day. Be kind enough to lend me a hat"; (e) "I have an *idea* that (this is a situation of considerable difficulty, and by no means an everyday occurrence"; (f) "I have an *idea* that this is a most important and effective fall."—*GONE AWAY—AN AWKWARD PLACE*—Two Letters on Fox Hunting, by Peter Beckford, Esq. (illustrated by Alken).—"HOLD HARD, GENTLEMEN!"—*A CRICKET MATCH*: One-Arm Players v. One-Leg Players—Four highly-finished Hunting Subjects (in pencil)—*TAKING IT CLEVERLY—THE CHASE—A FIVE-BARRED GATE—THE DEATH* (Whitcombe House)—*PARK PALINGS—HARE HUNTING* (1)—*THE MEET* (Yellowham Wood)—*HARE HUNTING* (2)—*ON THE ROAD TO GRETNA GREEN* (2)—Frontispiece to "Life of Jack Mytton" (in pencil)—Six pencil drawings in frame, viz., "IS THAT REALLY A 'ARE'?" and five other original designs for the well-known *IDEAS—GOING TO THE DERBY*: (a and b) *ON THE ROAD*: (c) *GOING TO THE POST*: (d) *THE RACE*—Two highly finished studies of *MEN IN ARMOUR* (in frame).

LENT BY J. GRANVILLE, ESQ.

POACHERS AND POACHED (2 sketches in colour)—*PHEASANT SHOOTING—HARE SHOOTING.* — *SETTERS—WOODCOCK SHOOTING.* — *NOON-TIDE REST—AN ARAB CHIEF—PARTRIDGE SHOOTING—GROUP OF ARAB CAVALRY—THE HOUNDS WILL MEET—TALLY HO!*

LENT BY LORD HENRY BENTINCK.

THE UNKENNELERS—FULL CRY!—BREAKING COVER—THE DEATH!
(four drawings, tinted, attributed to H. Alken).

LENT BY R. CLARKE, ESQ.

BREAKING COVER—THE DEATH!

LENT BY ARTHUR W. GILBEY, ESQ.

A DAY IN LEICESTERSHIRE (four subjects in frame).

The more noteworthy published works of Henry Alken.

Title of Work	No. of Plates	Publisher	Date
The Beauties and Defects of the Figure of the Horse	18	S. and J. Fuller ...	1816
Sporting Discoveries :—			
*The Miseries of Shooting	7	" "	1817
*The Miseries of Hunting	7	" "	1817
*The Miseries of Driving	7	" "	1817
An hour with Unqualified Riders ... ..	...	...	...
Sketches of Cattle, six monthly numbers, each containing	6	S. and J. Fuller ...	...
Cockney Shooting Season in Suffolk ...	6	...	...
Country and Town Sports :—			
Steeplechasing	6	...	...
A Steeplechase	6	...	...
Sporting Notions	36	...	...
*How to Qualify for a Meltonian	6	S. and J. Fuller ...	1819
*Military Discoveries, or the Miseries of Campaigning	7	" "	1819
Humorous Specimens of Riding... ..	...	...	1821
Qualified Horses and Unqualified Riders	7	S. and J. Fuller ...	1821
Landscape Scenery	26	" "	1821
Sporting Sketches, in eight numbers, each containing	6	" "	1821
Scraps from the Sketch Book	42	Thos. M'Lean ...	1822
Moments of Fancy	13	" "	1822
Sketches : Horses and Dogs	23	Rowney and Foster	1822
Symptoms of Being Amazed ... ..	...	...	1822

* Signed "Ben Tally O."

The more extensively published works of Henry Alken—Continued.

Title	No. of Plates	Publisher	Date
Symptoms of Being Amused	40	Thos. McLean	1822
The Sporting Repository	10	" "	1822
Tricks of Amusement	6	" "	1823
Sketching of the Day's Sport of Three Best Good Ones	8	Thos. McLean	1823
New Sports Book	40	St. and J. Fuller	1823
Sketches from the Stage, or the Wishes of Life	32	W. Sams	1823
National Sports of Great Britain	"	" "	1823
Popular Sports	43	Thos. McLean	1823
Sporting Game Book	49	" "	1824
Drawing Books	6	" "	1824
New Sports Book	40	" "	1824
Contemporary Theatricals	8	" "	1824
Shakespeare's Seven Ages of Man	7	" "	1824
A Treatise on the Fine Arts	13	" "	1824
Flowers from Nature	6	McLean	1825
National Sports of Great Britain 1825	50	Thos. McLean	1825
1826	12	" "	1826
Sporting Exhibits: Hunting, Driving, Chasing, Fencing, Bill-Bowing, &c.	63	" "	1826
Military Exercises, Exercises, &c.	53	" "	1827
Sketches of the Horse	22	Rudolph Ackermann	1830
The Night Riders of Nassau	4	" "	1831
The Hags and Wring Sport	2	" "	1837
Sketches of the Popular Sports	"	" "	1837
The Queen Hunt	8	Rudolph Ackermann	1837
Grand Leicester Hunt presplechane	9	" "	1837
Parties of a Fox Hunt	"	" "	1839
Sporting Anecdotes (numerous plates, sporting)	22	" "	1839
Horse Dealing	4	" "	1840
Horse Dealing	2	" "	1841
Game Lighting	4	" "	1842
The Life of a Sportsman	36	" "	1844
Four Hunting (large plates)	4	" "	1846
The Analysis of the Hunting Field	7	" "	1847
Coaching ground	4	Rudolph Ackermann	1854
Hunting sketches	6	Fores	1859

HENRY GORDON ALLEN was a man of
 a high name among the people of the
 world, and his name was a name of
 honor. He possessed a certain amount of
 scientific knowledge, and he was
 a man of high character. His name
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 was a name of honor.

been remunerative, for Henry Gordon Alken was in needy circumstances for many years before his death, being indebted to friends for support. He was in receipt of parochial relief when he died in London at the age of 82 in the year 1892.

SAMUEL ALKEN was born about the year 1750; we first find him resident in London, and receiving mention not as a painter, but as an engraver in aquatint in connection with C. M. Metz, James Daniel, Daniel and Robert Havell, John Blackmore, F. C. Lewis and John Hill, all of whom are known as engravers. The art, at this period, had made great strides; engravers had discovered the artistic value of "tone," the effect produced by keeping flesh and coloured parts of a lower tint than pure white details or accessories such as linen; they had also learned discrimination in the handling of lights and shadow, and knew what could be done by "biting over again" as the technical phrase has it. This method of engraving was first practised about 1750 by William Walker, who communicated his discovery to William Woollett.

In 1780, Samuel Alken's name appears as that of a draughtsman; at the Royal Academy Exhibition of this year he showed a "Design for a monument." A pair of female figure subjects, which

were engraved and published in London in October, 1786, show that at this time he was living at 3, Dufour Place, Broad Street, Soho. His forte lay in directions different from these, however, and subsequently he appears to have devoted himself entirely to sporting subjects and with considerable success. He worked in both oil and water colours, sometimes on a large scale in the former; other drawings are mere pencil sketches only partly coloured. Many of his pictures in either medium display great merit, particularly as character studies of the sport of his time.

His influence upon his nephew when the young man was at the beginning of his career has been remarked. It is at least likely that he imbued Henry Alken with the taste for delineating those studies of Hunting character in which he so peculiarly excelled.

His range was a very wide one; but it is through his innumerable hunting scenes that he is most generally known. One of these entitled "Hunters at Covertside," portraits of horses belonging to the celebrated Colonel Thornton, was engraved by J. Pollard, and published by S. Knights in 1820. Four companion works by this artist, "Fox Hunting," "Hare Hunting," "Stag Hunting" and "Coursing," engraved by T. Sutherland, plates measuring 26 inches by 9 inches, were published

by James W. Laird, of 1, Leadenhall Street, in 1841, several years after the painter's death. Another series of pictures, "Partridge Shooting," "Pheasant Shooting," "Woodcock Shooting," and "Grouse Shooting," were engraved by J. Pollard, the plates measuring 11 inches by 7½ inches, and were published at the same time. The early numbers of the *Annals of Sporting*, published in and after 1822, contain twenty-six plates from his pictures engraved by T. Sutherland, J. Gleadale, Roberts and others. These plates were printed in colours for separate sale by the publishers of the magazine, Sherwood Jones & Co., of Paternoster Row, London.

The second volume of *Remarks on Forest Scenery and Other Woodland Views*, by the Rev. William Gilpin, Prebendary of Salisbury Cathedral and Vicar of Boldre, near Lymington, contains a series of scenes in the New Forest, "The animals by Mr. Alken." The author in a note at the end of the book pays a tribute to the "masterly and excellent work" of the artist. This book was published in London in the year 1791. Sawrey Gilpin, the author's brother, also contributed several pictures to *Forest Scenery*.

Samuel Alken's hunting pieces are cleverly drawn and afford an excellent idea of the stamp of horse hunted at the time, as well as of the style

of dress in vogue; his hawking and coursing scenes are equally characteristic, and his dogs—greyhounds, setters, pointers, and other breeds—are always good.

At one period Samuel Alken acted as tutor to the Earl of Clarendon. He is said to have been a dandy in his manner of dress. He died about 1825, when he would have been about 75 years of age.

WORKS OF SAMUEL ALKEN.

EXHIBITED IN THE ROYAL ACADEMY.

YEAR

1780—*DESIGN FOR A MONUMENT.*

PLATES IN THE *ANNALS OF SPORTING* (26 in number).

- (9) *GROUSE SHOOTING*, 1822, vol. 1.—*A MEMBER OF THE SURREY HUNT, ON HIS HACKNEY, RIDING TO COVER*, 1822, vol. 1.—*RACE-HORSES EXERCISING*, 1822, vol. 1.—*BREAKING COVER*, 1822, vol. 1.—*KATTLE AND CLINKER*, a bull-terrier and terrier, property of William Harris, Esq., 1822, vol. 1; engraved by P. Roberts.—*PIPER*, a celebrated greyhound, property of L. J. Pouchée, Esq., 1822, vol. 1.—*RACE-HORSES* (plate 3)—*MOUNTING*, 1822, vol. 1.—*RACE-HORSES—WINNING*, 1822, vol. 1.—*COCK-FIGHTING—SETTING-TO*, 1822, vol. 1.
- (5) *DUCK SHOOTING*, 1822, vol. 2; engraved by Sutherland.—*PARTRIDGE SHOOTING*, 1822, vol. 2; engraved by Sutherland.—*PIGEON SHOOTING*, 1822, vol. 2; engraved by Sutherland.—*SPORTSMEN REFRESHING*, 1822, vol. 2.—*PHEASANT SHOOTING*, 1822, vol. 2; engraved by Sutherland.
- (5) *THE HATFIELD HUNT*, 1823, vol. 3.—*UNKENVELLING*, 1823, vol. 3; engraved by Sutherland.—*FERRETING RABBITS*, 1823, vol. 3; engraved by Sutherland.—*STAG AT BAY*, 1823, vol. 3; engraved by S. Alken.—*DRAWING A BADGER*, 1823, vol. 3; engraved by S. Alken.
- (7) *RACE-HORSES—SADDLING*, 1823, vol. 4; engraved by Sutherland.—*OTTER HUNTING*, 1823, vol. 3; engraved by Sutherland.—*RACE-HORSES—PREPARING FOR SECOND HEAT*, 1823, vol. 3; engraved by Sutherland.—*DUCK HUNTING*, 1823, vol. 3; engraved by P. Roberts.—*HARE HUNTING*, 1823, vol. 3; engraved by P. Roberts.—*COURSING*, 1823, vol. 3; engraved by Sutherland.—*RAT HUNTING*, 1823, vol. 3; engraved by Roberts.

JAMES BARENGER.

(Born 1780. Died 1831.)

JAMES BARENGER, born 1780, was, there is little room to doubt, the son of an artist of the same name who, in the last decade of the eighteenth century, exhibited a few pictures of entomological interest, butterfly and insect studies, at the Royal Academy. We do not anywhere find it definitely stated that James Barenger, the painter of insect life, was the father of James Barenger, the painter of sporting subjects; but inasmuch as the Royal Academy catalogues give the address of each as Kentish Town, the similarity of name and sequence of dates justifies the assumption that the two were father and son. In Graves' valuable *Dictionary* they appear as:—

James Barenger, London. Exhibited 1793-1799. Insects.

James Barenger, Junr., London. Ditto, 1807-1831. Sporting.

The elder Barenger and his brother, S. Barenger who achieved some measure of success as an engraver, were nephews of the famous engraver William Woollett.

Landscapes, more especially park scenes which

afforded opportunity of introducing deer, figure largely among the earlier works of the younger Barenger; and only after he devoted his attention more strictly to animal portraiture was he represented in the exhibitions of the Royal Academy; his first exhibit being "Sheep, from Nature," and "A Famous Setter," which were shown in the year 1807, when the artist was in his twenty-eighth year. He was at this time living in Kentish Town, with his father we may conjecture; but at a later date he moved to Camden Town. In common with many other sporting artists his best known address was Tattersall's, Hyde Park Corner.

He had numerous private patrons, for whom he painted portraits of horses and dogs, and sporting scenes; after 1810 his works were in considerable demand by the publishers of sporting literature, and the first engravers of the time were employed to execute plates therefrom. Between the years 1807 and 1831 he exhibited thirty-seven pictures at the Royal Academy. Most of these portraits of horses and dogs; but the breadth of his range is apparent in the variety of subjects with which his brush dealt for the illustration of books. *British Field Sports*, vol. viii., by William Henry Scott, published in 1818, contains the following plates from works by Barenger; twelve of these were engraved by John Scott and

the remaining five by J. Webb:—(1) Pointers going out with Sportsmen; (2) Woodcock Shooting; (3) Sportsmen with Spaniels; (4) Greyhounds with Dead Hare; (5) Greyhounds with Sportsmen finding a Hare; (6) Duck Shooting; (7) Sportsmen with Spaniels; (8) Earth Stopping; (9) Pony and Dogs; (10) Hunting: going into Cover; (11) Hunting: the Chase; (12) Hunting: the Death; (13) Racing: the Finish; (14) Sligo, a racehorse; (15) Cock-fighting; (16) Game Fowls; and (17) Fly Fishing. The *Sporting Repository*, vol. viii., published in 1822 by Thomas McLean, has five plates engraved by T. Hunt from Barenger's pictures. These are:—(1) Claret, a Hunter; (2) A Hawk; (3) A Herefordshire Ox; (4) Rubens, a Hunter; and (5) Merino Sheep. The portrait of Rubens was engraved for separate publication by C. Turner, the plate measuring $23\frac{1}{2}$ inches by $19\frac{1}{2}$ inches. The *Annals of Sporting* for the year 1824 contains two plates to which special interest attaches, these being the only examples of the artist's work which, so far as our researches have shown, were engraved by his uncle, S. Barenger. "Tophthorn" is depicted in the act of taking a leap of twenty-one feet over the Whissendine brook.

One of the best of the twenty-six pictures reproduced in the *Sporting Magazine* between 1810





and 1832 was perhaps that of "Doll" a pointer bred by the artist from a bitch belonging to W. Whitbread, Esq., of Much Hadham, Hertfordshire, who was well known for his famous strain of pointers. This picture was beautifully engraved by John Scott. Many of Barenger's works were engraved in large size; among these we may notice:— "Pheasants" and "British Feathered Game," companion plates measuring $17\frac{1}{2}$ inches by 14 inches, engraved by Charles Turner and published by Ackermann in 1810; and "The Earl of Derby's Staghounds," the plate from which, measuring 24 inches by 19 inches, was engraved by R. Woodman. This work contains equestrian portraits of Lord Stanley and the Hon. E. Stanley. Jonathan Griffin, the huntsman, on "Spanker" is the central figure; the first whipper-in on "Noodle" also has place in the picture. This print was published on 15th May, 1823, by I. Griffin, Carshalton, Surrey.

Barenger's interest in field sports would seem, from his having bred pointers, to have been more than that of the artist: the sporting technique of his pictures is always accurate, and his animals are drawn with the knowledge that comes only from personal observation and study. In a collection in Essex there are two companion coursing pictures, each measuring 35 inches by 27 inches:

these are "Loo Loo," and "The Death;" the greyhounds and hare are most true to nature.

Mr. George Henderson possesses a picture by James Barenger. This canvas, which measures 21 inches by 17 inches, shows a horse in the stable; the horse, a bay of the coaching stamp with a closely docked tail, stands in the subdued light of his stall, and is admirably painted. Mr. Charles Cooper Henderson saw this work in a picture dealer's window, and was so struck with its merits that he possessed himself of it on the spot, giving one of his own pictures in exchange. Mr. George Henderson is a son of Mr. Charles Cooper Henderson, the celebrated artist.

James Barenger died in 1831, and was buried in Old St. Pancras churchyard.

WORKS OF JAMES BARENGER.

EXHIBITED IN THE ROYAL ACADEMY (37 in Number).

YEAR

- 1807—(2) *SHEEP FROM NATURE—A FAMOUS SETTER.*
 1809—(3) *PORTRAIT OF A MARE—PORTRAIT OF A PUG DOG—SPARROW FROM NATURE.*
 1810—(3) *BROOD MARES AND FOALS—A FAMOUS HACK OF MR. WEST'S —A DALMATIAN DOG.*
 1812—(3) *MARE AND FOAL—PORTRAIT OF A HORSE—PORTRAIT OF CURRICLE HORSES.*
 1813—(3) *A BROOD COCK AND HEN—PORTRAIT OF A HORSE—PORTRAIT OF PHENOMENA, a Racehorse, the property of Mr. Sadler.*
 1814—(2) *HORSE—PHEASANTS.*
 1815—*CRAVEN HOUNDS.*
 1816—*WARRIOR, the property of Mr. Tattersall.*
 1817—(2) *SPRING TAIL, a Hunter, the property of Mr. Tattersall—POINTERS.*
 1818—(3) *DARLING, a Staghound, the property of the Earl of Derby—FOXHOUNDS —SHORTHORN BULL.*

YEAR

- 1820—(5) *GREYHOUND*, property of Earl Talbot—*HACKNEY MARE*—*POINTER*
—*GIG MARE SASENAGH*, property of V. Corbett, Esq.—*A FAMOUS*
HACK.
- 1822—(2) *DOG FROM NATURE*—*ALADDIN*.
- 1824—(2) *FOXY*—*PHEASANT AND BRACE OF PARTRIDGES*.
- 1828—*POINTER*.
- 1829—(3) *GOSHAWK*, property of Duke of Grafton—*RUFUS*, property of Duke of
Grafton—*MARE AND FOAL*, property of Marquess of Londonderry.
- 1831—*TAM O'SHANTER*, property of Captain Copland.

PLATES IN THE *SPORTING MAGAZINE* (26 in number).

- THE WELLESLEY ARABIAN*, vol. 36, 1810; engraved by J. Scott.
- (3) *TWO TAME LEVERETS*, vol. 39, 1812; engraved by J. Scott—*HOODCOCKS*,
vol. 40; engraved by J. Scott—*FOXES PURSUING A HARE*, vol. 40;
engraved by J. Scott.
- MAT O' THE MINT*, a Celebrated Racehorse, vol. 41, 1813; engraved by J. Scott.
- BLUCHER*, a Celebrated Racehorse, vol. 49, 1816; engraved by J. Scott.
- DOLL*, a Celebrated Pointer, vol. 52, 1818; engraved by J. Scott.
- FIGHTING DOGS*, vol. 54, 1819; engraved by J. Scott.
- SASENAGH*, late Impostor, a Celebrated Racehorse, vol. 55, 1820; engraved by J. Scott.
- LAUVENDER*, a Greyhound, belonging to Earl Talbot, vol. 57, 1821; engraved by J.
Scott.
- PHEASANTS*, vol. 63, 1823; engraved by J. Scott.
- PROSPER*, a Celebrated Hunter, belonging to the Earl of Derby, vol. 64, 1824;
engraved by J. Webb.
- RUBENS*, a Celebrated Racehorse, vol. 66, 1825; engraved by J. Webb.
- PARASOL*, a Celebrated Racehorse, vol. 69, 1826; engraved by J. Webb.
- GULNAKE*, a Celebrated Racehorse, vol. 71, 1827; engraved by J. Webb.
- (3) *MULEY*, a Dark Brown Horse, vol. 72, 1828; engraved by J. Webb—*A GAME*
COCK; engraved by Raddon—*PRUDENCE*, a Brown Mare, the property of the
Duke of Grafton; engraved by R. Woodman.
- (4) *MARIA*, a Celebrated Racehorse, belonging to George IV., vol. 74, 1829; engraved by
J. Webb—*BUCKFOOT*, an Arabian Racehorse; engraved by J. Webb—
FREDERICK, a Celebrated Racehorse; engraved by J. Webb—*PANDORA*,
a fine Hunter, vol. 75; engraved by J. Webb.
- (3) *GODOLPHIN*, a Celebrated Racehorse, vol. 76, 1830; engraved by J. Scott—
SIGNAL, a High-bred Arabian; engraved by J. Scott—*VOSEGAY*, a Brood
Bitch, belonging to the Earl of Kintore, vol. 77; engraved by J. Scott.
- TURK*, a Retriever, belonging to the Marquess of Carmarthen, vol. 80, 1832; engraved by
H. R. Cook.

PLATES IN THE *NEW SPORTING MAGAZINE* (3 in
number).

- THE COLONEL*, a Racehorse, 1831; engraved by J. Webb.
- (2) *PARTRIDGES*, 1834; engraved by R. Parr—*THE PHEASANT*; engraved by
J. R. Scott.

PLATES IN THE *ANNALS OF SPORTING* (2 in number).

- TOPTHORN*, a Celebrated Hunter, 1824; engraved by S. Barenger
- MARENCO*, a White Charger supposed to have belonged to Buonaparte, 1825; engraved
by S. Barenger.

FRANCIS BARLOW.

(Born *circa* 1626. Died 1702.)

FRANCIS BARLOW was born in Lincolnshire about the year 1626, and is therefore one of the earliest among animal painters of English birth whose works are known to us. He appears to have come up to London, no doubt in search of the art education which in his day, as for long after, could be obtained only in the studio of some painter of established reputation: and to have taken up his residence in Drury Lane while receiving instruction from William Shepard, a man about ten years his senior, who practised as a portrait painter during the reign of Charles II. William Shepard, it must be added, has left proof of his ability to portray animals as happily as he painted portraits of men, in at least one picture, a mezzotint engraving from which by Fairthorn is in the British Museum. This is a portrait of Thomas Killigrew the jester and his dog, with a medallion portrait of King Charles I. in the right corner. An engraving from this work, which belonged to Lord Godolphin, was sold at the Strawberry Hill sale. At the same

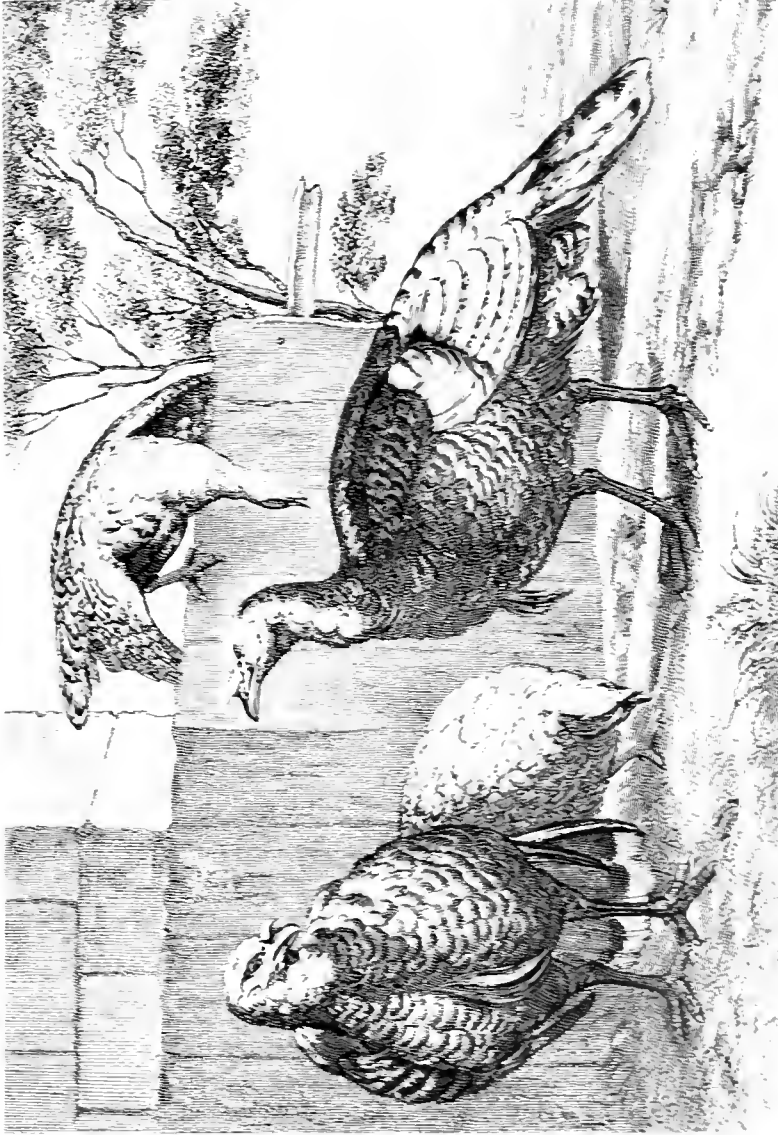


Illustration of the Turkey

TURKEYS

Illustration of the Turkey

sale a plate from another picture by Shepard was sold; this was a portrait of Mr. Henry Terne which, according to Walpole's account, was afterwards altered to represent the Duke of Monmouth! Shepard eventually retired to Yorkshire, where he died.

Pictures of birds and animals were Barlow's speciality. Horace Walpole, in his *Anecdotes of Painters in England*, says that altogether there were published six books containing plates of birds and beasts from drawings by this artist: one of these was a series of folio plates entitled *Nature displayed in the Animal and Feathered Species*, "being a collection of the capital studies of that great Master Francis Barlow, in which are exhibited a vast variety." Barlow's *Birds and Beasts* was a collection of sixty-seven plates from his chief works; these represented various species of wild and domestic birds and animals in characteristic attitudes or situations; several of these plates were engraved by W. Hollar, and bear date 1664, though the pictures in many instances had been painted several years previously. Such is the case in Barlow's "Turkeys," painted in 1654, an engraving from which by Hollar is here reproduced. The work entitled *Multa et Diversæ Avium Species*, published in the year 1658, contained eighteen plates engraved by Hollar from his pictures.

Another work entitled *Various Birds and Beasts* contains eight plates drawn from life by this artist. Walpole also makes mention of "a set of Cuts for Æsop's Fables." He doubtless refers to the folio edition, which was published in 1668, entitled *Æsop's Fables*, "with his life in English, French, Latin, &c., 112 sculptures, likewise added 31 figures in his life by Francis Barlow." The large majority of these elaborate studies of animal life are preserved in the British Museum. A work on sport entitled *Several Ways of Hawking, Hunting, and Fishing*, published in 1671, contained fourteen plates engraved by Hollar from designs by Barlow.

Barlow's name receives mention as that of an etcher in Walpole's *Catalogue of Engravers*, published by Dodsley in 1783, and we find plenty of evidence to establish his right to the name. He designed and engraved two plates for Benlowe's poem *Theophila*, which appeared in 1652, and he etched several designs of his own drawing for Ogleby's Virgil. For the edition of *Æsop's Fables* (Behn's translation), published by Mrs. Afra in 1666, he designed and engraved upwards of one hundred illustrations. This edition of the *Fables* is very rare; the greater part of the impression having been burned in the Great Fire of London. One of his most noteworthy etchings represented an eagle soaring with a cat in its talons, an incident which

came under his notice when drawing landscapes in Scotland. The struggles of the cat brought its captor to the ground, and Barlow secured the two. It is stated that the golden eagle is particularly partial to the flesh of the cat, and that the bird will eat this readily in captivity when, through indisposition, it refuses other meat.

Barlow achieved considerable renown by his success in decorating the ceilings in country mansions with pictures of birds; his brush was much in demand for this work, and it became one of his specialities. Natural history objects did not claim his exclusive attention; he designed some monuments for Westminster Abbey among other works; and a curious long roll engraved by Robert White, representative of the procession and ceremonies with which the obsequies of General Monck, first Duke of Albemarle, were solemnised in 1670, has for frontispiece a design by Francis Barlow. He painted and etched a half-length portrait of Monck. Mention may also be made of two plates engraved by Hollar from Barlow's drawings for Stapylton's *Translation of Juvenal* published in 1660.

His talents as a draughtsman were more remarkable than his skill as a colourist, hence his work appears in a more pleasing aspect through engravings and etchings, especially those by such gifted

men as Hollar, Fairthorn and John Griffiere, than in the original paintings themselves. The engravers indeed have placed him under an obligation in that they have so largely contributed to rescue his name as an artist from the obscurity which has overtaken his followers.

Francis Barlow died in 1702.

WORKS OF FRANCIS BARLOW.

IN THE BRITISH MUSEUM.

- (1) *ILLUSTRATIONS TO ÆSOP'S FABLE OF THE YOUNG MAN AND HIS CAT*.—A youth of effeminate appearance, fondling his cat, kneels on a balcony supplicating Venus to transform it into a woman. She, with Cupid by her, newly arrived from her dove-drawn car, appears in the sky (left) and grants his prayer. In a recess (right) a bed, from which the woman springs on seeing a mouse run along the floor. This design was probably done for Barlow's edition of the Fables, but another was substituted in the book. Indian ink; size, 4½ in. by 6½ in.
- (2) Two on one mount, viz. :—(a) *GOATS AND SHEEP*.—On a mound in the centre the goat; two goats (left) and a ram with two sheep (right) under a tree with a magpie and two tits; in the foreground a mole. Indian ink; size, 5½ in. by 8 in. (b) *SHUTE AND DONKEYS*.—A yard with a mound in the middle, on which is a boar; a sow lying (left) and three pigs behind, one coming from a sty; (right) two donkeys, and a man with a pitchfork looking over the palings into the yard. Indian ink; size, 5½ in. by 8 in.
- (3) Two on one mount, viz. :—(a) *BEARS*.—Two bears confronting each other, with two others behind, one of which (right) is climbing a palm tree. Indian ink; size, 5½ in. by 8½ in. (b) *LEOPARDS AND LYNXES*.—Two leopards, one seen in front, the other turned towards a couple of lynxes; in the background, a leopard leaping on a stag. Indian ink; size, 5½ in. by 8½ in.
- (4) *STUDY OF A DEER*.—A buck and a roe, side by side, moving towards the left, where another buck is feeding, and a hare sits in a listening attitude; (right) two rabbits and tree with squirrels in the branches; five wild ducks flying (left). Indian ink; size, 5½ in. by 8½ in.
- (5) *STUDY OF HORSES*.—A horse turned towards the left; behind him another horse rearing up on its hind legs, and a number of others in varied attitudes in an undulating meadow beyond, bordered with distant trees. Indian ink; size, 5½ in. by 8 in.

- (6) *STUDY OF CATTLE*.—A cow grazing, turned to the right; two oxen half seen behind her; two more further off in the field (right), one lying down, the other feeding near a tree; in the distance a hill, crowned with a church spire. Indian ink; size, $5\frac{1}{2}$ in. by 8 in.
- (7) *HOUNDS*.—Five hounds, four of them coupled in pairs; a man with lifted stick hallooing (right) and a hare running away over a little hill in the landscape behind. Indian ink; size $5\frac{1}{2}$ in. by 8 in.
- (8) *STUDY OF DOGS AND A CAT*.—(Left) A mastiff, chained by the collar to his kennel and showing his teeth; in the centre a greyhound surveying a cat (right) which stands with arched back and furious expression, on a low stone wall, while a spaniel barks at it, with forepaws on the wall. Signed, "F. Barlow." Indian ink; size $5\frac{1}{2}$ in. by 8 in.
- (9) *ILLUSTRATION TO EDWARD BENLOWE'S "THEOPHILA, OR LOVE'S SACRIFICE," 1652*.—Theophila, besieged by deadly sins, in the shape of wild beasts, kneels and prays to a fountain with a cross above it, emblematic of Christ's sacrifice; behind, the Garden of Eden, with Adam and Eve being tempted and driven out. Indian ink; size, $7\frac{1}{2}$ in. by $5\frac{1}{2}$ in.
- (10) *THE FOX AND THE EAGLE'S NEST*.—An eagle's nest, apparently in flames, on the top of a high rock; a fox tumbles from it on the approach of the parent birds. In the foreground the mother fox and cubs in a hole under trees (right), beyond the trees a smoking altar. Pen and sepia, with Indian ink wash; size, $3\frac{1}{2}$ in. by $3\frac{1}{2}$ in.
- (11) *PARTRIDGE STALKING*.—A field, with partridges in the foreground, and (right) a man concealing himself behind a horse, which advances from under a tree; a dog (right); beyond, trees and a hill. Indian ink; size, $7\frac{1}{2}$ in. by $11\frac{1}{2}$ in.
- (12) *AN EAGLE CARRYING OFF A DUCKLING*.—It soars in the air, grasping a duckling in its talons, while it bites at the head with its beak. (Right) A hill with a cottage among trees. Pen and sepia, with Indian ink wash; size, 5 in. by $6\frac{1}{2}$ in.
- (An etching by Barlow of a similar subject, an eagle carrying off a cat, said to have been sketched from life in Scotland, is in the department at the Museum.)

IN THE SOUTH KENSINGTON MUSEUM.

PARTRIDGES AND SNIFE (water-colour).

MAKES AND FOALS (drawn with a reed pen in sepia and Indian ink).

FARMYARD WITH FIGURES (Landscape background (Indian ink).

THE BARRAUDS.

WILLIAM BARRAUD. (Born 1810. Died 1850.)

HENRY BARRAUD. (Born 1811. Died 1874.)

ABOUT the year 1650, half a century after the Revocation of the Edict of Nantes, Gabriel Barraud and Madeleine his wife came from Normandy to London. What Gabriel Barraud's calling was does not appear, nor does it greatly concern us, it being with his descendants that we have to do. One of these, Paul Philip Barraud, about the middle of the eighteenth century, established himself in Wine Office Court, Fleet Street, as a watch and chronometer maker; and afterwards moving to 41, Cornhill, achieved fame in his own particular line. Paul Philip's son, William Francis, who held an appointment in the Long Room at the Custom House, married and had twelve children, five sons and seven daughters. The two elder sons, William and Henry, became the artists whose works now claim our attention.

WILLIAM BARRAUD, the elder of these two, was born in 1810. From school he was sent direct to an office in the Customs, where his father's

interest had procured him an appointment—the parent of large family feeling doubtless that it was more important to secure for the boy a start in life rather than allow him to depend for a livelihood on the chance of succeeding as an artist. That William Barraud's tastes were artistic from the beginning is obvious, for he occupied his stool in the Custom House only a short time, and left it to study under Abraham Cooper, then an Academician and enjoying the earlier years of his fame as a painter of animals. Under such guidance William Barraud's talents developed very rapidly; in his nineteenth year we find him exhibiting for the first time in the Royal Academy, and perhaps as a direct consequence receiving a commission for the portrait of a dog. This was given him in 1829 by Mr. John Turner, of Clapham Common, a well-known coursing man of the time, who commissioned him to paint the likeness of a favourite greyhound named Triumph. An engraving from this painting, by J. Webb, appeared in vol. lxxiii. of the *Sporting Magazine*. Triumph is described as a "red greyhound bitch"; she won the Goblet at Epsom in 1828, and divided the Hedley Stakes with Mr. North's Lancer at Epsom in 1829.

In the following year William Barraud's work attracted the attention of the famous Master of

Hounds, Mr. John Warde, known after fifty-seven years of mastership as the "Father of Foxhunters." The approbation of so acute a judge of horse and hound indicates the skill with which the young artist reproduced the character of an animal on his canvas. His first picture for Mr. Warde was a portrait of Betsy, a favourite foxhound bitch, and the next, painted in the following year, a portrait group comprising Mr. Warde on Blue Ruin, with Betsy looking up to her master. The picture of Betsy was engraved by J. Webb and reproduced in the *Sporting Magazine*; a plate by Webb from the second work was published in the *New Sporting Magazine*.

This portrait group proved a fortunate commission to William Barraud; the likenesses of master, horse, and hound were considered admirable, and the artistic ability exhibited in the handling gained the painter no little reputation. It must be added that he was lucky in his equine subject, for Blue Ruin was known as an extraordinary hunter. Foaled in 1810, Blue Ruin derived his name from the fact that he was bred by a gin distiller at Maidstone; he was three parts bred, being by Mr. Mellish's thoroughbred Didler, by Pegasus, a horse nearly related to the famous Wellesley Arabian, out of a half-bred mare. He stood sixteen hands, and was long a favourite of Mr.



Illustrated by H. J. ...

JOHN WARDE, ESQ., ON "BLUE RUIN"

Warde, who, as his picture shows, was no ordinary welter weight. On one occasion Blue Ruin was lent to Mr. Assheton Smith, who rode him through an extraordinary run which lasted nearly an hour: not a man of the field could catch them, and the horse still had plenty left in him when hounds pulled down their fox. Mr. Assheton Smith offered Mr. Warde a large sum for Blue Ruin, but the veteran refused to part with him at any price. He was a marvellous stayer, and is said to have done sixty-two miles in a curricule without having the bit removed from his mouth. This horse reached his thirtieth year in Mr. Warde's possession, and at that age was still able to do occasional journeys in harness to London. "The Father of Fox-hunting," a portrait of Mr. Warde, painted by W. Barraud, engraved in large size and printed in colours, was published in 1835 by Rudolph Ackermann.

These works added yet further to the artist's reputation, and his services were sought by many of the leading sportsmen of the day, for whom, often in collaboration with his brother, he painted numerous pictures. Henry Barraud had achieved success as a landscape and portrait painter, and the brothers did so much work together that it is impossible to treat the career of each entirely by itself. One of their more noteworthy joint works

was "The Wiltshire Coursing Prize Picture," a large canvas containing forty-six portraits of the leading lights in the turf and coursing worlds. Among the gentlemen who appear in this picture are Lord Stradbroke, Sir Hesketh Fleetwood, Mr. Bowes, Mr. Harry Briggs, Mr. Bagge, Mr. Etwell, Captain Daintree, Mr. Graham, Squire Goodlake, Mr. Inskipp, Mr. Parkinson, Mr. Bowyer Smith, Mr. Wyndham, and Mr. Nicholson the flag steward. The group is painted against a landscape background with a view of Stonehenge in the distance. This picture was afterwards engraved and published by the artists themselves.

Other pictures produced by the two brothers were: "Portrait of Thomas Brand, Esq., and his Huntsman;" "Portrait of Mr. Davis, Huntsman to Her Majesty, on his favourite mare, with hounds;" "A Royalist Family taken Prisoners by the Puritans;" "Waiting for the Laird;" "The Meet at Crick;" "The Death of the Hare at Stonehenge;" "The Last Resource;" "Androcles and the Lion;" "The Last Stake;" and "Border Law." The last a *Sporting Magazine* critic, writing on the Royal Academy pictures of 1838, considered "the best the Barrauds have in the exhibition," being noteworthy for its boldness of conception. The work represented the return of some marauding chieftain with a maiden on his

saddle bow; his followers drive before them the "lifted" cattle. "The Fathers of the Pack," also a joint work, was a group comprising portraits of Mr. Richard Hill, his huntsman and the "fathers" of the Pytchley pack of the day, three hounds named Fairplay, Helicon, and Watchman. This work was engraved by Davey and published in 1850. Davey also engraved a plate from another picture painted by the brothers, "A Portrait of Mr. Hill," who was a Master of Hounds in Yorkshire for forty years, and four couples of his hounds. Several of the works enumerated above were exhibited at the Royal Academy, to which, between the years 1829 and 1850, William Barraud sent fifty-seven pictures, inclusive of some in whose production his brother had a part. In 1833 he painted a small portrait subject representing his uncle, Martin Barraud, a well-known sportsman, standing with a greyhound by his side, and a small retriever in the near foreground.

In the volumes of the *Sporting Magazine*, between the years 1829 and 1861, we find seventeen plates from his pictures, several of which were the work of J. Webb, John Scott, and E. Hacker. Portraits of greyhounds are frequent among these: the picture of Mr. John Turner's Triumph has already been mentioned as the

artist's first commission. Tiney, another greyhound, whose portrait was engraved for the magazine, won the Puppy Cup at Epsom in 1827. Twilight, a blue bitch, and Wyandotte, a red dog, met in the deciding course for the Wiltshire Coursing Prize Picture. Sarah Bate and Sedlitz were noted greyhounds; the former, in 1844, won a Puppy Stake, and in 1845 she beat Captain Daintree's famous Killena in a match for 100 guineas at Newmarket. Sedlitz, in October, 1845 (then named Fan), ran up to Pilgrim for the Great Champion Puppy Stake at Amesbury; in the following December she won the Champion Puppy Cup at Newmarket; in 1847 she divided the Deptford All-aged Stakes with Mr. Etwall's Waterfall; and at Amesbury won the first sixteen-dog stake for the Great Wiltshire Coursing Picture. Midsummer and Snowball belonged to Mr. Henry Miller, of Frome; the former, a red bitch, won a £50 stake at the Deptford Open Meeting in December, 1847.

A good example of William Barraud's skilful handling of animals in motion is his picture of Winchelsea, a deer belonging to the Surrey Stag-hounds. Mr. Robinson, the master, bought him with twenty others from Sir Edward Dering, of Surrenden in Kent with whose hounds he had given long runs. Winchelsea once went down a

deep cutting on the Brighton Railway, near Merstham, and led hounds in full cry through the tunnel. The train from London to Brighton, the deer, and the pack were all in the tunnel together, but quarry and hounds emerged in safety.

In the volumes of the *New Sporting Magazine*, between 1831 and 1836, are five engravings from William Barraud's pictures, three of them the coursing subjects for which he seems to have had a special liking.

If this artist attained to no conspicuous eminence he was at least a clever draughtsman who has left us good work in his pictures of sport, portraits of sportsmen and famous horses and dogs. He did not confine his brush to sport and kindred subjects; a few of his Royal Academy works betray his taste for classic and historical scenes, while the pictures by which he is probably most widely known are two of a sentimental or pathetic character. The plates which were engraved from these had an enormous sale.

William Barraud died after a short illness in 1850 at the comparatively early age of 40 years. He left one son, a member of the Catholic priesthood, believed to be living in 1898 at Georgetown in the United States.

WORKS OF WILLIAM BARRAUD.

IN THE SOUTH KENSINGTON MUSEUM.

MARES AND FOALS (water-colour), signed. (*William Smith Bequest.*)

EXHIBITED IN THE ROYAL ACADEMY.

YEAR

- 1829—*STUDY OF AN ASS.*
 1830—*JOHN TURNER, ESQ., ON "MARQUIS" WITH A BRACE OF GREY HOUNDS.*
 1831—(3) *POINTERS—THE COUNCIL OF HORSES—AN OLD HUNTER.*
 1832—(3) *AN OLD HACKNEY—A FAVOURITE COB—GULLIVER MEETING THE HOUYHNHMS.*
 1833—(2) *SHAKESPEARE, a Hunter — JULIAN PEVERIL COMPELS CHIFFINCH TO RESTORE THE STOLEN PAPERS (vide "Peveril of the Peak.")*
 1834—*LORD MARMION'S CHARGER.*
 1835—(3) *THE SENTINEL—A TERRIER—A FAVOURITE HORSE.*
 1836—(2) *RUFUS—PONY AND BOY.*
 1837—*FAVOURITES.*
 1838—(3) *A FAVOURITE SPANIEL — SCENE IN OTTERSIAW PARK, SURREY, with portraits—TINY.*
 1839—(3) *PLATO, property of the Marquess of Hastings—TARTAR, property of Her Majesty—BIJOU.*
 1840—*CAPTAIN DALGETTY AND HIS HORSE GUSTAVUS.*
 1841—(3) *CATSUP—THE POPE'S MULES AT THE FOUNTAIN OF TREVI—PORTRAITS.*
 1843—(2) *DEAD FALLOW DEER—HORSES, the property of Sir Geo. Farrant.*
 1844—(3) *CONRACH—WAITING FOR THE FERRY—PORTRAITS.*
 1845—(2) *FAVOURITE HORSES—FAVOURITE HORSES.*
 1846—(2) *CONRAD, a two-year-old sborthorn bull, bred by Sir Charles Knightley, Bart.—TWO FAVOURITE SPANIELS OF LORD METHUEN.*
 1848—(2) *FAVOURITE HORSES OF THE MARQUIS OF WORCESTER—SCOTCH TERRIERS.*
 1849—*THE GRAYLING, a celebrated Hunter.*
 1850—(2) *FAVOURITE PONY AND DOGS.—SKYE TERRIERS.*

(For pictures painted by William Barraud in collaboration with Henry, see page 59.)

PLATES IN THE *SPORTING MAGAZINE* (17 in number).

- TRIUMPH*, greyhound, 1829, vol. 73; engraved by J. Webb—*TINEY*, greyhound, *BETSY*, foxhound, 1829, vol. 75; both engraved by J. Webb.
THE MOORS, 1840, vol. 96; engraved by John Scott.
THE TRYSTING PLACE, 1841, vol. 99; engraved by G. Paterson.
WINCHELSEA, a famous deer, vol. 104.
ROBERT BARTLETT, 1st whippet-in to H.M. Buckhounds, 1845, vol. 106; engraved by G. Paterson.

- ONCE MOKE UPON THE MOORS*, 1848, vol. 112; engraved by H. Beckwith.
TWILIGHT AND WYANDOTTE, 1848, vol. 112; engraved by J. Scott—*DRAFTS FROM THE BADMINTON*, 1848, vol. 112; engraved by J. Scott.
SARAH BATE AND SEDLITZ, 1849, vol. 114; engraved by E. Hacker.—*THE NEASDON HARRIERS*, 1849, vol. 114; engraved by E. Hacker.
 (3) *BRITISH YEOMAN*, a bay horse, winner of the Great Metropolitan Steeplechase, 1849, 1850, vol. 115; engraved by E. Hacker—*HERE COME THE HOUNDS*, 1850, vol. 115; engraved by E. Hacker—*THE COURSER'S COMPANION*. Jack, a favourite servant of Henry Miller, with Midsummer and Snowball, 1850, vol. 115; engraved by E. Hacker.
BEAUTY AND THE BEAST, 1853, vol. 121; engraved by E. Hacker.
A ROUGH LOT, 1861, vol. 138; engraved by E. Hacker.

PLATES IN THE *NEW SPORTING MAGAZINE*

(5 in number).

- JOHN WARDE, ESQ., ON HIS FAVOURITE HORSE BLUE RUIN*, 1831; engraved by Webb.
COURSING, 1832; engraved by Scott.
COURSING, 1833; engraved by Englehart.
GREYHOUND AND WHELPS, 1834; engraved by Duncan.
THE JOCKEY AND HIS HACK, 1836; engraved by Cooke.

HENRY BARRAUD, born in 1811, like his elder brother began life as a clerk in the Custom House after leaving school, and for a short time worked there under his father. Him also Art claimed before he had long occupied his stool, and he left the Customs to study under J. J. Middleton, a draughtsman and landscape painter. His bent was more in the direction of landscape and portraiture than towards sport and animal life. It will be remarked that among the pictures which he (from his own easel and not conjointly with William) contributed to the Royal Academy between the years 1833 and 1845, only the first was an animal picture. This was sent in when

he was living with his brother at Champion Hill, Camberwell, and is thus described in the catalogue of the 1833 exhibition :—

“FITZJAMES LAMENTING OVER HIS STEED.”

“Woe worth the chase, woe worth the day
That cost thy life, my gallant grey.”

Lady of the Lake, Canto 1.

The two brothers shared a studio, and as already said, painted numerous important pictures together : among these, one which attracted great attention and gained for the artists considerable repute was “The Annual Benediction of the Animals of Rome on the Feast of St. Anthony, by the Pope.” This work was exhibited in the year 1842. It seems right to notice this picture among Henry’s Royal Academy exhibits rather than those of William, as the works of the former betray a knowledge of Italy which we do not discover in those of the latter ; and while it is quite probable that William contributed as much brush-work to the canvas as his brother, the idea of the picture and the general scheme must, for the reason given, be considered Henry’s.

The volumes of the *Sporting Magazine* between 1854 and 1861 contain seven plates from pictures of a sporting character by Henry Barraud—portraits of horses, hounds and greyhounds. -Wanton, whose picture, engraved by Hacker, was published



HENRY BARRAUD

in vol. 123, was a famous red bitch greyhound bred by Mr. Webb in 1849; of the one and thirty courses in which she was slipped in public she won no fewer than twenty-six. Hotspur and Languish were a couple of harriers from Sir Humphrey de Trafford's pack.

Among his subject pictures may be mentioned "The Lobby of the House of Commons in 1872," "The London Season" and, more within our scope, "Lord's Cricket Ground." His portrait of Uxbridge, one of Her Majesty's saddle horses, is in the possession of Mr. F. P. Barraud.

By far the best known of his works was the picture of three choristers entitled, "We praise Thee, O God!" engravings from which have been sold, it is no exaggeration to say, in hundreds of thousands. Few pictures of the devotional class to which this belongs have ever achieved the immense popularity of this unpretentious work by Henry Barraud. It may be added that the legend concerning the fate of the youths whose portraits appear in the picture was floated in a spirit of cynical jest and has no foundation in fact whatever. One of the boys was not hanged, nor were the other two sentenced to penal servitude for life; the three were Henry Barraud's eldest son, his nephew, a son of William, and a friend of theirs; all became respectable members of society.

Henry Barraud died in the year 1874, leaving nine children, five boys and four girls.

WORKS OF HENRY BARRAUD.

EXHIBITED IN THE ROYAL ACADEMY.

YEAR

- 1833—*FITZJAMES LAMENTING OVER HIS STEED.*
 1834—*A PORTRAIT.*
 1835—*A MOTHER AND CHILD.*
 1836—*PORTRAIT OF A LADY IN THE 104th YEAR OF HER AGE.*
 1837—*SCENE FROM THE OPERA OF LA GAZZA LADRA.*
 1840—*MINSTRELS OF THE FIFTEENTH CENTURY.*
 1841—*DOORWAY IN THE CHURCH OF THE SPIRITO SANTO, FLORENCE.*
 1843—*ROBERT BRUCE AND THE SPIDER.*
 1844 (2)—*A BARD—THE THEORY OF GRAVITATION*, suggested to Sir Isaac Newton by the fall of an apple.
 1852—*MASTER BERESFORD LOWNDES, WITH FAVOURITE PONY AND DOGS.*
 1853—*THE TEN VIRGINS.*
 1855—(2) *BIRDS OF A FEATHER—THE HOME AT NAZARETH.*
 1857—*FETE DIEU.*
 1858—*PORTRAITS OF HORSES.*
 1859—*THE EARL OF ARUNDEL AND SURREY, WITH FAVOURITE PONY AND DOGS.*

PLATES IN THE *SPORTING MAGAZINE* (7 in number).

- WANTON*, a Greyhound, 1854, vol. 123 ; engraved by E. Hacker.
THE KEEP AT ARUNDEL, Three horses, the property of the Duke of Norfolk, 1858, vol. 131 ; engraved by J. H. Engleheart.
HOTSPUR AND LANGUISH, 1858, vol. 132 ; engraved by W. Backshell.
A ROUGH CUSTOMER, a thoroughbred Skye Terrier, 1853, vol. 133 ; engraved by J. H. Engleheart.
POLYDORA, WITH SISTER TO PANDORA AT FOOT, bred by the Duke of Portland in 1837. 1860, vol. 135 ; engraved by E. Hacker.
ANNETTE AND POLYXENA, Brood Mares, the property of Earl Spencer, 1860, vol. 136 ; engraved by E. Hacker.
KEEPER'S COME, SIR. 1861, vol. 137 ; engraved by E. Hacker.

PICTURES PAINTED IN COLLABORATION BY WILLIAM
AND HENRY BARRAUD, EXHIBITED AT
THE ROYAL ACADEMY.

- YEAR
1836—(2) *THE LAST RESOURCE—THE CHILDREN OF THOS. KEEN
ESQ., WITH THEIR FAVOURITE PONY.*
1837—*THE LAST STAKE.*
1838—(2) *BORDER LAW—ANDROCLES TAKING THE THORN FROM THE
LION'S FOOT.*
1839—*THE MISSES ROBARTS ON THEIR FAVOURITE HORSES.*
1842—*THE ANNUAL BENEDICTION OF THE ANIMALS AT ROME ON
THE FEAST OF ST. ANTHONY.*
1843—*THE CLAIMS OF ST. FRANCIS.*
1844—*HER MAJESTY'S BEAGLES.*
1845—*A. W. ROBERTS, ESQ.*
1846—*A ROYALIST FAMILY TAKEN PRISONERS BY THE PURITANS.*
1847—(3) *THOMAS BRAND, ESQ., WITH HIS HUNTSMAN—THE EARL
OF COVENTRY AND HIS SISTER—WAITING FOR THE LAIRD.*
1848—*THE STABLE YARD.*
1849—*MR. DAVIS, HUNTSMAN TO HER MAJESTY, WITH HIS
FAVOURITE MARE AND SOME FAVOURITE HOUNDS.*

J. BEST.(Born *circa* 1750.)

J. BEST, though not one of the most notable artists of his time, is entitled to mention as the painter of several pictures of animal life and sporting subjects which secured the attention of contemporary judges. He was born about the year 1750, but we can ascertain nothing concerning his parentage and circumstances. It is known that he employed much of his time in copying the works of other artists, and we find our starting point in his artistic career while he was yet a copyist. There is in the Elsenham collection a large painting—60 inches by 39 inches—which was sold at Christie's twenty years ago under the belief that it was by George Stubbs, R.A.; it is entitled "The Waldegrave Family," and contains portraits of Lord and Lady Melbourne, Sir Ralph Milbanke, and Mr. John Milbanke. The lady is seated in a low park pony-carriage drawn by a white pony, and Lord Melbourne stands by its side. The execution of the work quite justified the belief that Stubbs was the artist; but during the process of re-varnishing, "J. Best, 1770," was discovered lurking modestly in the right-hand corner. It is an excellent copy of the original

picture by George Stubbs which is in possession of Earl Cowper at Panshanger, Hertford.

The first mention of Best's original work occurs in 1772; in that year he was for the first time represented at the Exhibition of the Society of Artists; he contributed to this Exhibition in subsequent years, but with no regularity; on only six occasions does his name appear in the catalogues of the Society from 1772 to 1787—exclusive of his maiden exhibit. Only two pictures from his easel appear to have found their way into the Royal Academy. In 1782, then residing at 10, Titchfield Street, Oxford Street, he exhibited a painting of "A Large Ox," and five years later he was again represented at the Royal Academy by his "Portrait of a Warwickshire Ox," his address in that year being 108, Bunhill Row.

The former work, by the way, was executed for Mr. Robert Bakewell of Dishley, the celebrated grazier and farmer, who will ever be remembered as the man who produced and established as a distinct variety the Leicestershire breed of sheep. The Leicester sheep, to quote Youatt, "within little more than half a century spread themselves over every part of the United Kingdom and to Europe and America." More germane to the matter in hand, however, though less potent in contributing to Bakewell's fame, were his suc-

cessful endeavours to produce a new variety of cattle called the "Dishley cattle," or the "new Leicestershire Longhorn." The breed has now died out, but it was probably a typical specimen which Best was commissioned to paint.

The first volume of the *Sporting Magazine*, published in 1792, contains two plates from pictures by Best, viz., "Gamecocks" engraved by Cook. These are portraits of two birds which achieved great fame in the cockpit; one is of a Birchin Yellow in full plumage: this cock fought eleven battles, and was then withdrawn from active service to be used as a brood cock. His produce proved worthy of him, for we read that thirty-six of them fought in one main in the Royal Pit, Westminster, and that thirty-two of them won their battles. The other picture shows a Ginger Red Cock cut or trimmed in readiness for the pit: this bird also fought at Westminster, and won a battle in which he was backed at 20 to 1: this bird was also a winner at Guildford in the following year.

No record of Best's later career—if indeed the above outline does not reflect the whole—nor of the date of his death, can be traced.



BIRCHIN YELLOW COCK

GAMECOCKS



GINGER RED COCK

Painted by J. Bush

BENJAMIN BLAKE.*(Born circa 1780.)*

BENJAMIN BLAKE was born about the year 1780; concerning his parentage, birthplace, and early life nothing can be ascertained. Though not an animal painter in the exclusive sense of the expression, his frequent choice of subjects pertaining to field sports justifies notice of his works; and to his works indeed our remarks must be confined in the absence of any record of the painter's life.

Blake dealt with various subjects, showing a preference for landscape; but as he had few private patrons and did most of his work for dealers we may conjecture that in selecting subjects for his brush he was influenced less by personal inclination than by the wishes of those who commissioned pictures or purchased them. His works display great ability and most careful execution; the latter quality being one which is found at its highest in the pictures of artists who paint on a small scale. Blake was one of these; his paintings were most usually done on boards of

small (cabinet) size. He was a skilful copyist, and devoted a good deal of his time to making copies of the Dutch masters. He did many of these, and with such nice appreciation of style and character as to deceive even connoisseurs in art.

He lived a very retired life, and there is nothing extant to show where he dwelt; in 1807 we find him in Winchester Row, Paddington, from which address he sent his first picture to the Royal Academy; but it is not likely that a painter whose works include so many landscapes passed any considerable portion of his time in the metropolis. Between the years 1807 and 1825 inclusive, he was represented at the Royal Academy by thirteen pictures shown at eight exhibitions. His first exhibit was the "Portrait of an Artist"; on subsequent occasions his name occurs in the catalogue as painter of a "View near Amesbury" (1808); "View at Great Durnford, Wiltshire" (1811); while two landscapes, painted respectively near Amesbury and Great Durnford, shown at the exhibition of 1812, suggest that if he did not for a time at least reside in that locality it had special attractions for him. In 1816 he was represented at the Royal Academy by a "Sketch from Nature" and a "Landscape with Figures;" while in 1817 he reached his maximum in a single year with three pictures on the Royal Academy walls. In



Painted by Benjamin H. Blaise

DEAD GAME

1821 he exhibited one study of "Dead Game" and in 1825 two similar works.

At other galleries he exhibited more largely. In 1824 his name is mentioned as that of a Foundation member of the Society of British Artists: to the annual exhibitions of that body he contributed seventeen works; and at the Suffolk Street gallery he showed nineteen pictures. Many of his paintings are to be seen in private collections, and occasionally they come into the market. A few examples of pictures which fall within our scope may be described:—

"Dead Game," painted in 1823; a heron hanging up by the feet with loosely extended wings; a pheasant and a partridge also hanging; a hare, wild duck, and other game on a table beneath. On board: size $19\frac{1}{2}$ inches by $13\frac{3}{4}$ inches. This admirable specimen of Blake's work is here reproduced. "Dead Game," painted 1828; partridges and wild duck hanging from ceiling; an earthen vessel and basket of eggs on a table. On board: size 10 inches by 8 inches. "Dead Game and Codfish," painted 1830; the game, a pheasant, hare, and wild duck are hanging; the cod, surrounded by oysters and vegetables, lies on a table. On board, size 12 inches by $9\frac{1}{2}$ inches. Another picture of this class, which Blake was fond of painting, shows a heron lying on a large barrel

with an earthen vessel; a partridge and a hare with a long string of onions hang on the right; shelf with bottle and baskets in the near background. On board: size $9\frac{1}{2}$ inches by 11 inches. Yet another shows a hare, with wild duck and other smaller birds on a table, a rush game bag hanging against the wall. On board: size $11\frac{1}{2}$ inches by 9 inches. He painted also a picture of "Dead Game" for Lord Francis Egerton for the Bridgewater Gallery.

Several of Blake's pictures were engraved; in the *Sporting Review* for 1843 we find a plate engraved by Westley from one of his beautiful studies of Dead Game.

Nothing can be discovered to show even the approximate date of Edmund Blake's death; the last trace of his artistic career occurs in the year 1833, when a picture from his easel was exhibited in one of the London galleries. His age would then be about 53 years. There is nothing in the *Sporting Review* of 1843, which contains the plate above mentioned, to show whether the artist was alive in that year.

WORKS OF BENJAMIN BLAKE.

EXHIBITED IN THE ROYAL ACADEMY (13 in number).

VFAR

1807—*PORTRAIT OF AN ARTIST.*1808—*VIEW AT DURFORD, NEAR AMESBURY.*1811—*VIEW AT GREAT DURNFORD, WILTSHIRE.*1812—(2) *VIEW NEAR AMESBURY, with figures—WOODHOUSE, AT GREAT DURNFORD, NEAR SALISBURY.*1816—(5) *SKETCH FROM NATURE—LANDSCAPE AND FIGURES.*1817—(3) *COTTAGE—A LUNCHEON—A LANDSCAPE*1821—*DEAD GAME.*1825—(2) *DEAD GAME—DEAD GAME.*

JOHN BOULTBEE.

(Born 1747. Died 1812.)

JOHN BOULTBEE was one of twin sons born to Mr. Thomas Boulton of Stordon Grange, Leicestershire, in 1747. The name was originally spelt "Bolteby"; but the owner of the name, having got into trouble through his support of the Stuarts was obliged to leave his native county of Yorkshire and go into hiding; afterwards settling in Leicestershire as Mr. "Boulton," the change being adopted for the sake of security. Both the boys evinced marked artistic talent at an early age, and in course of time became pupils of Sir Joshua Reynolds. Thomas having devoted himself principally to portrait and landscape painting, claims but little attention at our hands; but it may be of interest to mention that among his pictures he painted a portrait of his great-uncle, Thomas Boulton, for sixty-three years Rector of Brailsford, in Derbyshire. This Mr. Boulton was able to perform his duty till the time of his death, which occurred when he was ninety-two years of age. He was evidently a

sportsman as he is described in family papers as being "great in the Scriptures as well as mighty in the saddle." The picture referred to is now in the possession of his descendants.

In 1776, John Boulton, then resident at 338, Oxford Street, exhibited his maiden picture in the Royal Academy; this did not reflect the true bent of his talent, being described in the catalogue as "A Landscape." After this we lose sight of him for seven years; recovering the thread of his career through his second contribution to the Royal Academy in 1783. This work, sent up from Derby, where, as the catalogue shows, he then lived, was the portrait of a stallion named Pensoroso which he painted for T. W. Coke, Esq. Mr. Coke, it may be added, was a member of the family of Cokes, a scion of which was William, a famous follower of the Quorn hounds, who gained a modest meed of immortality by inventing the low-crowned hat which was named after him the "billy-cock." In 1785, for Mr. Richard Tattersall, Boulton painted the portrait of Highflyer, one of the most celebrated horses on the turf, and at the stud known to equine history.

Highflyer was bred by Sir Charles Bunbury by King Herod, dam by Blank; and was purchased as a yearling at a very moderate price by

Mr. Compton. He was a bay, standing about 15'3 hands, and up to weight; he had a tremendous stride and was further a thoroughly honest horse. Highflyer's height was quite beyond the usual standard, as the average of race-horses (stallions) at that period was between 15 hands and 15'1 hands. He never ran on any course but the Beacon at Newmarket, was never beaten, and never paid forfeit. It is true that his turf career was as brief as successful; before being sent to the stud, he ran in only seven races, and received forfeit in one, in 1778-79, but in each event he started at odds on and won with ease. In 1785 two-and-twenty of Highflyer's get started, and all were winners, many of very considerable sums. Among his progeny may be mentioned Sir Peter Teazle, Rockingham, Marplot, Balloon, Delpini, and Lady Teazle.

Mr. John Lawrence remarks, "the late Mr. Tattersall informed me, as a curious circumstance, that Highflyer got stock of all colours, even to the pyebald." Boulton's portrait of this horse was shown in the Royal Academy Exhibition of 1785.

A year or two later the artist seems to have turned his attention to the hunting field for subjects; not unnaturally, inasmuch as in 1787 he was living at Loughborough, in Leicestershire.

While residing here he sent a picture entitled "Horse and Terrier" to the Royal Academy.

In the ensuing year we find him executing a commission for Mr. Robert Bakewell, of Dishley, who secured his services to paint the portrait of a favourite hunter. Though the famous founder of the Leicestershire sheep achieved his permanent fame through the success which attended his efforts in that direction, and less lasting distinction by his evolution of the Dishley cattle, he was by no means neglectful of the nobler animal. For some months in 1785 he exhibited in London a famous black horse which previously by Royal command had been paraded before King George III. in the courtyard of St. James's Palace. Particulars concerning this horse are wanting; it would be interesting to know if it were the animal which stood for its portrait to Boulton three years later.

The King furnished very practical proof of his admiration for John Boulton's work; not only was the artist commissioned to paint portraits of some of George III.'s favourite animals but he was assigned a residence in Windsor Park that his services might be the more readily available. We are not told if Boulton ever took up his quarters within the royal demesne, but if he did so his stay was not a long one, for failing health com-

pelled resignation of the appointment. He executed some pictures to the Royal command, nevertheless; the originals may be seen at Cumberland Lodge; engravings therefrom are in Her Majesty's collection at Windsor Castle. Lord Mount Edgcumbe was one of the more prominent men of the day whom Boulton counted among his patrons.

In 1802 the artist painted a set of four hunting scenes, uniform in size, viz., 2 feet by 1 foot 6 inches; these are (1) The Start, (2) At Fault, (3) Full Cry, and (4) The Death. In these pictures both horses and hounds are carefully and cleverly portrayed, and are very realistic. The huntsman and whipper-in are the only human subjects represented, and their dress displays the style of the period. These four works are in the Elsenham collection and a photograph of the last is here reproduced. The old-fashioned curly horn carried by the huntsman will be noticed.

One of the artist's pictures, the portrait of a favourite horse belonging to his brother Thomas, is now in the possession of the Rev. James Boulton, Vicar of Wrangthorn, near Leeds; another "Gulliver among the Houyhnhnms," is owned by the Rev. George Herbert, Rector of Gannerew, near Monmouth. Both of these works display the painter's ability, but unfortunately



Page 5

THE DEATH

were left unfinished. A work called "Richard III. at Bosworth" is reputed to be one of Boulton's most striking efforts, but in whose possession the picture now rests is not known.

"Nimrod," writing in 1835, refers to the splendid horsemanship of a Mr. Charles Boulton, a follower of the Quorn. The Rev. James Boulton informs me that the artist had a son named Charles, born in 1795, and who died in 1854; but he thinks the gentleman referred to is more likely to be a distant relative, the Rev. C. Boulton, of Temple Balsall who was Rector of Baxterly.

For some interesting details relative to the career and works of John Boulton, the writer has to express his thanks to Mr. James T. Pownall, of 14, City Walls, Chester.

The twin brothers seem to have been much attached to each other for they lived together; Thomas sent his maiden pictures—two "Landscapes"—to the Royal Academy Exhibition of 1776, from 338, Oxford Street, whence John in the same year sent his first picture. In 1783 when John sent the portrait of Penseroso from Derby, Thomas from the same town sent up to the Academy the only animal pictures we can trace from his easel; these were three in number:—(1) Hunter and a Shooting Horse the property of T. W. Coke, Esq., (2) The Portrait of an

Old Charger; and (3) The Portrait of an Old Hunter. The first it will be remarked was painted for his brother's patron, Mr. T. W. Coke. It is probably only a coincidence that each of the brothers exhibited the same number of works: each sent three pictures to the Exhibitions of the Society of Artists, each sent three pictures to that of the Free Society of British Artists, and each sent six to the Royal Academy.

John Boulton died in the year 1812, at the age of sixty-five.

WORKS OF JOHN BOULTBEE.

EXHIBITED AT THE ROYAL ACADEMY (6 in number).

YEAR

1776—*A LANDSCAPE.*

1783—*PENSEROSO, A STALLION.*

1787—(2) *TWO HORSES.—HORSE AND TARRIER (sic.)*

1788—(2) *PORTRAITS OF HORSES.—A FAVOURITE HORSE, the property of Mr. Bakewell.*

PLATE IN THE *SPORTING MAGAZINE.*

HIGHFLYER, in Volume 53 of 1822.

EDMUND BRISTOWE.

(Born 1787. Died 1876.)

EDMUND BRISTOWE, known as "Bristowe of Windsor," was born at Windsor on the 1st of April, 1787. The son of an heraldic painter, he was thus brought up in an atmosphere not devoid of art: whether he continued to live with his parents when he reached man's estate we are not told, but it seems certain that he passed his whole long life in the neighbourhood of his birth-place. His disinclination to go afield may no doubt be attributed in some degree to the Royal patronage which was bestowed upon him while he was yet a youth. At an early age he had the good fortune to attract the notice of the Princess Elizabeth and the Duke of Clarence, afterwards William IV. Evidence of their patronage is found in three pictures in the Royal collection at Windsor Castle. These are: Coast Guard, a Newfoundland Dog, hanging in the Winchester Tower; Beauty, a favourite hound belonging to George III., in the Round Tower, and "The Pensioners," in the Lobby, Prince of Wales's Tower.

Bristowe did not confine himself to the portrayal of animals, though in this department of art he perhaps attained his highest excellence, displaying great artistic ability, imaginative power, and intimate technical knowledge. He painted also sporting subjects, pictures of rural life, interiors and studies of still life; while his talent for portraiture is sufficiently proved in his numerous sketches of well-known characters in Windsor and Eton. His pictures are usually painted on a small scale, cabinet size finding special favour with him, and these often display all the finish and delicacy of miniature work. Among the best of his horse pictures special mention may be accorded his "Cart Horses," "Barge Horses," and "Horse Summering," which are life-like in their pose and treatment and admirable in composition.

His success as an animal painter was greatly due to his intuitive sympathy with beasts; his remarkable gift for rendering their characteristic movements and expressions was partly innate, but it plainly owed much to close and careful observation. Admirable as are his pictures of horses, his delineations of monkey, cat, and dog life and character display equal merit. There is no higher test of an artist's ability than the opinion his contemporaries entertain of it; and of Bristowe it is recorded that he was on terms of intimacy with

Sir Edwin Landseer, who freely accepted suggestions from him.

Bristowe could not have been ambitious of public recognition : the catalogues show that he sent only seven pictures to the Royal Academy, and these at irregular intervals. The probability is he was satisfied with the distinction that the patronage of Royalty conferred upon him : but apart from this it would seem that he had some of the eccentricity of genius. He would not work to order, but only when the spirit moved him ; in this he resembled many other painters whose works have attained to wider fame, though, in some cases at least, not more deservedly. His indifference to money, and affection for some of his own creations are shown by the circumstance that he sometimes refused to sell his finished pictures.

His works were appreciated and sought for by those residing in the immediate locality of his studio, and private collections in Windsor and Eton contain many excellent examples from his brush.

He was an occasional contributor to the exhibitions of the British Institution and to the Society of British Artists ; the latter had the honour of including in its exhibition of 1838 the last picture ever sent by Bristowe to a public gallery. This was his painting of a "Donkey Race." Although he lived for thirty-four years after the date named

here reproduced ; and "Summer," also on board, of similar size and painted in the same year. "Summer" represents two horses with pigs and poultry in the foreground.

The date on these two works mark the period to which Edmund Bristowe's artistic career can be traced, though he lived to the ripe age of eighty-nine years, dying at Eton on the 12th February, 1876.

Reference has already been made to the distinctive qualities of Bristowe's work: the handling is always masterly and the finish exquisite, resembling in many respects the paintings of the old Dutch masters. His works will doubtless create increased demand, as few artists painted subjects which appeal to those who appreciate historical records of sport, and subjects appertaining to animal life in the early part of this century.

It is surprising that so little should have been recorded of this painter's life and works; his disinclination to court public notice by exhibiting his pictures may in some measure account for it.

WORKS OF EDMUND BRISTOWE.

EXHIBITED AT THE ROYAL ACADEMY.

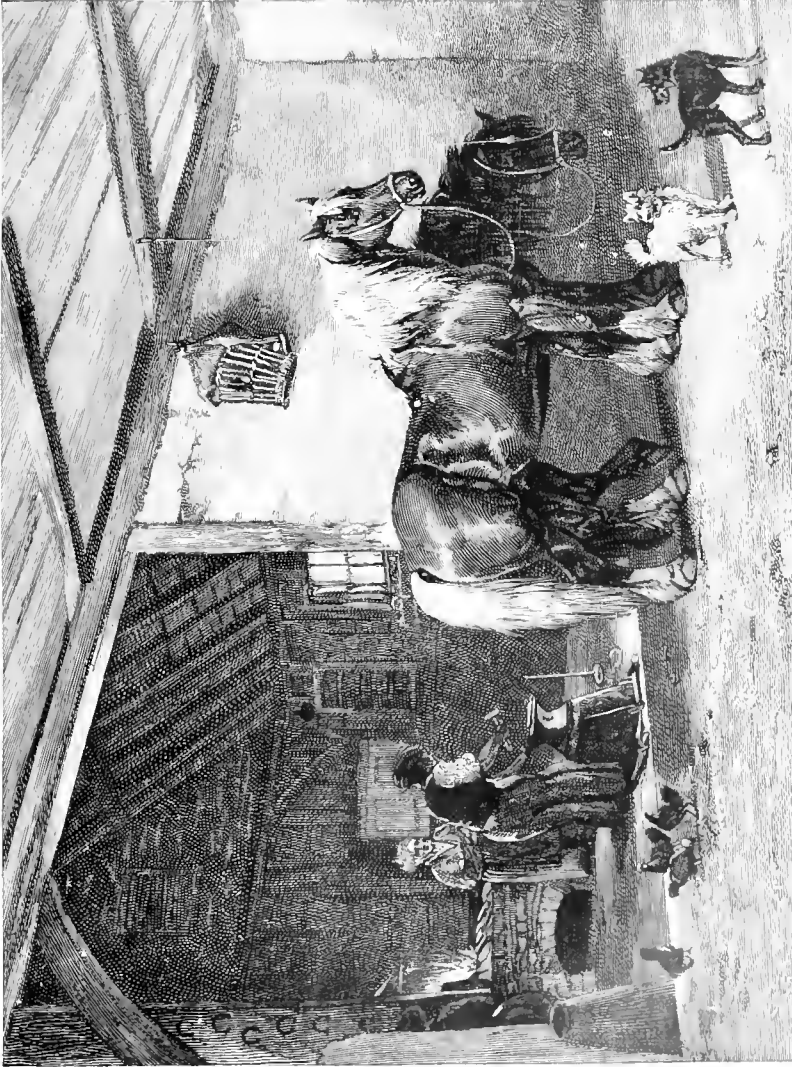
YEAR

1809—SMITH SHOEING HORSE.

1820—(3) JEFFERIES, for many years earth stopper to the Berkeley Hounds—PORTRAIT OF A HUNTER—MR. NORMAN AS DON QUIXOTE IN THE PANTOMIME AT COVENT GARDEN THEATRE.

1823—(2) PORTRAITS OF MEN EMPLOYED IN THE NURSERY GARDENS AT SLOUGH—THE PARISH CLERK, SATURDAY EVENING.

1829—SHAMROCK, the property of C. T. Gaskell, Esq.



Engraved on Wood by E. Dalby.

THE SHOERING FORGE

Printed and Published by...

HENRY BERNARD CHALON.

(Born 1770. Died 1849.)

HENRY BERNARD CHALON was born in London in the year 1770. His father, a native of Amsterdam, had in early life left his own country and had settled in London. The name was uncommon in England before the middle of the eighteenth century, and it is therefore likely that the two brothers, John James Chalon and Alfred Edward Chalon, born respectively in 1778 and 1781, were relatives of the subject of the present sketch. These brothers came from Geneva, being members of an old French family who had taken refuge in that town after the revocation of the Edict of Nantes. John James was a landscape and *genre* painter; Alfred Edward devoted himself to portrait and subject painting; and both attained to considerable eminence in their respective departments of art after taking up their residence in England, which they did in the latter portion of the century.

H. B. Chalon studied at the Royal Academy and speedily made his mark as a painter of

animals. His first pictures were shown at the Royal Academy Exhibition of 1792, when he was twenty-two years of age; these were a "Landscape with Cattle" and a "Landscape with Horses." He did not exhibit again until 1796; but he worked to good purpose in the interval, for in 1795 he was appointed animal painter to H.R.H. the Duchess of York. Late in life he had the further honour of being appointed animal painter to William IV.

Henry Bernard Chalon devoted his talents chiefly to animal portraiture. His 193 contributions to the Royal Academy, in whose exhibitions he was represented for a period of forty-five years, consist largely of such works and of portrait groups which included likenesses of race-horses, hunters, and dogs of various breeds. Sporting scenes, studies of wild animals, of game birds and cattle pieces, are also numerous among the pictures left by this industrious painter, who counted the most distinguished people of the day among his patrons.

One of his best dog pictures is the portrait of an Irish Water Spaniel, painted in the year 1812, a canvas measuring 56 inches by 48 inches. This compares favourably with the "White Poodle," by George Stubbs, R.A., which is in the collection of Lord Yarborough, at Brocklesby, in Lincolnshire. Chalon's portrait of The Colonel,

the famous race-horse and stallion, stands high among his most successful horse pictures. This work was executed in 1837 for the late Mr. Richard Tattersall, into whose possession *The Colonel* ultimately came. Bred by Mr. Wyvill, of Burton Constable, in 1825, and sold when a yearling to the Hon. Edward Petre, he won the St. Leger for that gentleman, who afterwards disposed of him for £4,000 to George IV. Mr. Richard Tattersall bought *The Colonel* at auction for his breeding stud at Dawley, near London. Chalon's picture of this horse is now in the possession of Mr. Herbert Mavor. It was awarded a special prize at the Loan Exhibition of pictures held at the Agricultural Hall in 1896. The artist had also painted the portrait of *The Colonel*, with Wm. Scott, the jockey, in the saddle, after he won the St. Leger of 1828. The work was in the Royal Academy Exhibition of 1829.

Chalon's mastery of equine anatomy is well shown in a series of seven large pictures representing "The Passions of the Horse," which were engraved and published by Jackson. Three of this series were exhibited in the Royal Academy, viz., an old hunter, Betty, in a paddock roused by the huntsman's view halloo, representing "Joy," and another representing "Rage with Agony," shown in 1837: and

“Terror,” shown in the exhibition of 1843. Direct evidence of the artist’s careful study of the Horse may be found in a book entitled “Studies from Nature,” which was dedicated with permission to his patroness the Duchess of York, and published 1st May, 1804, by H. B. Chalon and J. C. Nattes. This contains twenty plates, each 14 inches by 11 inches; seventeen represent dogs and birds, and the remaining three are Anatomical Tables, viz.: (1) The Horse’s Skeleton on a New System; (2) Explanation of the Anatomical Table of the Horse’s Muscles; and (3) The Proportions of an Arabian on quite a new System.

Of the very numerous engravings which have been made from Chalon’s works, mention may be made of the following:—

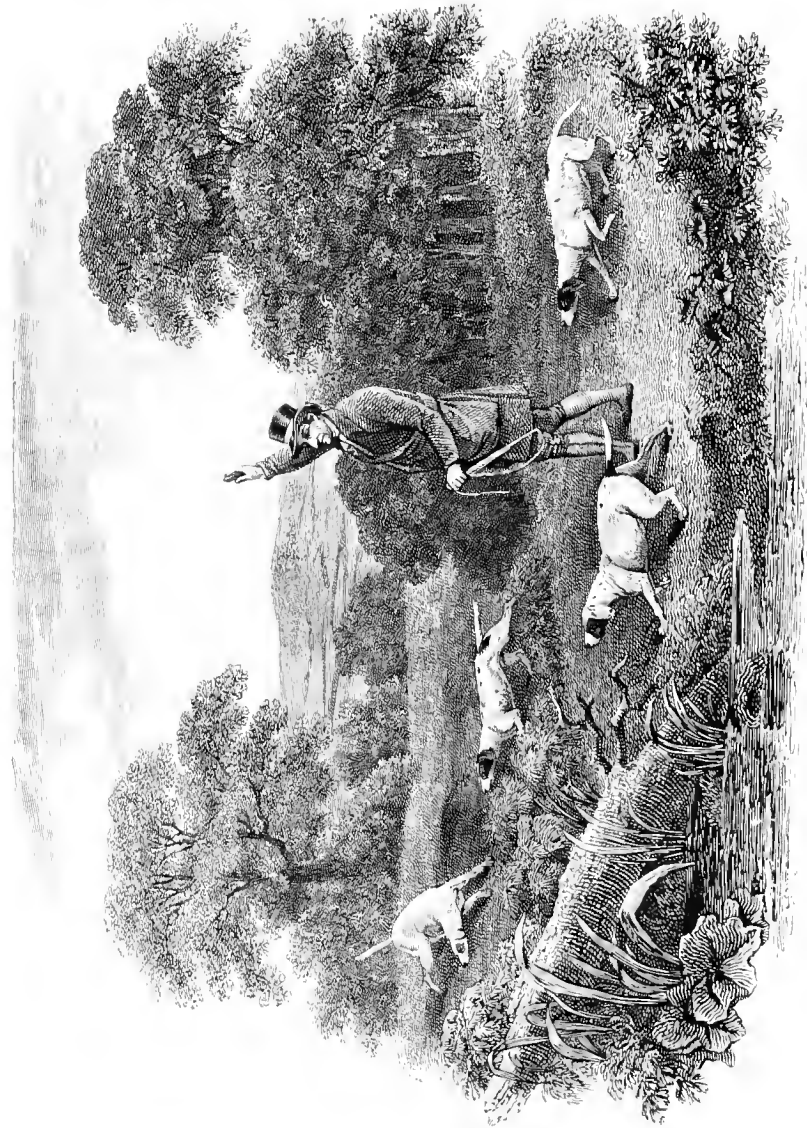
Eight engravings in mezzotint, by W. Ward, A.R.A.:—(1) Pavilion, a race-horse with Chiffney in the saddle, plate $21\frac{3}{4}$ inches by $15\frac{3}{4}$ inches: published by Boydell & Co., 90, Cheapside, London, 1st March, 1803; (2) Coursing, a portrait of the greyhound Snowball: published by Random & Sneath, 1807; (3) Violante, a race-horse with Buckle in the saddle, plate $21\frac{1}{2}$ inches by 15 inches: published by Boydell & Co., 1st March, 1808; (4) Quiz, a race-horse; jockey, saddle on arm, entering the weighing-room; plate $21\frac{1}{2}$ inches by 16 inches: pub-

lished by R. Ackermann & Co., 1st September, 1808; (5) Costive, one of the best foxhounds in Lord Darlington's Raby pack. An etching from this work by H. R. Cook, was also published in the *Sporting Magazine* of 1810; (6) A Setter, belonging to the Marquis of Ely; each plate $19\frac{1}{2}$ inches by 14 inches; (7) The Raby Pack, portraits of the hounds on the flags with huntsman and feeder; and (8) Bull Dogs, namely Wasp, Child and Billy, three famous dogs belonging to Mr. Henry Baynton; the two latter plates measuring 24 inches by 18 inches: published by Random & Sneath, 1809. This picture was also engraved by Duncan for the *New Sporting Magazine* in 1835. Billy was originally purchased by Lord Camelford and from his possession passed into that of Mr. Boynton, member of a Yorkshire family.

Chalon's portrait of Brainworm, a race-horse, was engraved by J. C. Easling; plate $22\frac{1}{2}$ inches by $16\frac{1}{2}$ inches: the print was published by R. Ackermann. His portraits of the race-horses Morelli and Vandyke, were engraved by William Say as companion pictures, each plate being $22\frac{1}{2}$ inches by $18\frac{1}{2}$ inches. The portraits of the Prince of Wales' horses, Orville and Sir David, exhibited in the Royal Academy of 1808, were engraved by William Ward, plates $21\frac{3}{4}$ inches by 16 inches, and published by Colnaghi & Co., of

23, Cockspur Street, the former on 25th March, 1809, the latter on the 12th August in the same year. The portrait of Barbarossa, also shown at the Royal Academy of 1808, was engraved by William Ward, plate $21\frac{1}{2}$ inches by $15\frac{3}{4}$ inches, was published by C. Random, at The Sporting Gallery, 5, Hart Street, Bloomsbury Square, on 2nd December, 1809. His portrait of Selim was also engraved by W. Ward, plate $21\frac{3}{4}$ inches by 16 inches, and published by Random & Sneath, The Sporting Gallery, 5, Hart Street, Bloomsbury Square, on 25th March, 1809.

Among the many interesting pictures by this artist from which plates were engraved for the *Sporting Magazine*, may be noticed the portrait of a famous Fighting Dog, owned by Lord Camelford; this dog is said to have killed three celebrated dogs in his time and was never beaten. Dog-fighting, it is hardly necessary to observe, was one of the barbarous, but fashionable, "sports" of the age. Flora was a famous hunter, belonging to Lord Darlington; her great achievement was a leap of 23 feet 3 inches. Streamer was a red greyhound bred by Mr. George Lane Fox, of Bramham Park, and owned by the Rev. F. Best; he won the Cup at the Malton Coursing meeting in 1821. Vanity, a blue and white greyhound bitch, also the property of Mr. Best, won the Cup



Painted by Henry Bonnard Chalon.

Engraved on Wood by F. Pabbege.

POINTERS AND GAMEKEEPER

at Malton in the following year. The Dwarf Beagles whose portraits appeared in the *Magazine* in 1831, were from the pack of Colonel Thornton, who bred them; these beagles were of the smallest breed and were noted for their beauty. Bracer, whose picture appeared in the *New Sporting Magazine* in 1836, was a famous hound in the Linlithgow and Stirlingshire pack: this plate was taken from a part of a large picture of Mr. W. R. Ramsay, of Barnton, the Master, and his hounds.

Daniel's *Rural Sports*, published in four volumes by Longman, Hurst, Rees & Orme in 1807, contains four plates from paintings by Chalon, namely, "The Old English Setter," "The Pointer," "Spaniels" and "Four Pointers standing to Game;" the first three were engraved by John Scott and the last by Laney. *Chalon's Drawing Book of Animals and Birds of every description*, contained a series of plates from his pictures engraved on soft ground.

The engraving given is from this artist's picture of a gamekeeper schooling pointers; probably the work which he exhibited, among others, at the Royal Academy in 1805, under the title "Gamekeepers and Dogs belonging to the Duke of York."

In 1846 Chalon met with a severe accident, and though the Royal Academy catalogue shows that

- BADGER-EATON*, a race-horse, property of Earl of Grosvenor—*BEISS*, Scotch terrier, property of Duchess of York—*BLOOMER*, blood, property of Earl of Darlington.
- 1811—(5) *FIDGET*, a famous blood horse, property of Major J. Mount—*TWO FAVORITE FOWLES*, property of H.R.H. Princess Charlotte of Wales—*CHARLES*, a famous blood horse, property of H.R.H. Princess Charlotte of Wales—*TWO FOWLES*, property of H.R.H. Princess Charlotte of Wales—*AN FAVORITE BROKE DOG*.
- 1812—(8) *A HUNTER*, property of Viscount Hawarden—*A CHARGER*, property of Earl of Portarlington, and Corporal of 40th Light Dragoons, who was at Castle of Talavera—*SHOOTING PONY, GAMEKEEPER, AND DUTY*, property of J. Lasking, Esq.—*HUNTER AND FAVORITE*, property of the Earl of Portarlington—*TWO FAVORITE FAVORITE FOWLES*, property of Princess Charlotte of Wales—*RACEH ROSE*—*FAVORITE CHARGER*, in Harness—*TWO DOGS*, property of the Duke of Devonshire.
- 1813—(5) *SALLY*, a spaniel—*THE EARL OF DARLINGTON'S HENNEL WITH HIS HUNTSMAN, FAVORITE, AND ANOTHER CELEBRATED HOUNDS OF RABY PARK*—*SIR MALCOLM*, famous race-horse, property of Sir M. M. Sykes, Bart., M.P.—*CHARLOTTE*, a famous race-horse, property of Sir M. M. Sykes, Bart., M.P.—*WHERE*, spaniel, property of G. Vere, Esq.
- 1814—(5) *ROSE*, a terrier, property of Lady Graham—*FRANK*, a spaniel, property of E. Paine, Esq.—*TWO FAVORITE HUNTERS*, belonged to Lady Augusta Vane—*TWO FAVORITE HUNTERS AND HARBOR*, property of Sir R. Graham, Bart.—*STEAMER*, blood horse, property of Sir R. Graham.
- 1815—(9) *NOBLEMAN AND SERVANT IN CIVIL AND MILITARY SERVICE*—*TWO SPANIELS*—*MARY*, a charger—*MARY*, a horse, property of Col. de Thunberg—*FIDELITY*, Italian greyhound, property of W. Rogers, Esq.
- 1816—(1) *LAWYER*, a pug—*STRONG*, property of H.R.H. Duchess of Devonshire—*NEELSON*, Newfoundland dog, property of H.R.H. Duke of York.
- 1817—(5) *FLUSH*, spaniel (King Charles's head)—*THE FAVORITE HUNTER, PRINCE REGENT'S HUNTSMAN, IN THE MOUNTAINS, WHIPPED BY AN ON FAVORITE HUNTER, AND OTHER A FINEST HUNTER, A HORSE*, property of Princess Charlotte of Wales, and groom—*BERLIN*, a favourite Pomeranian, property of Duchess of York—*FRANK*, a race-horse, property of the Duke of York, and Whig, the 1st May—*A HUNTER*, property of Princess Charlotte of Wales.
- 1818—(10) *GROUP OF DOGS*—*SPANIEL*—*FAVORITE*—*ALL*, W. Rogers, Esq. property of J. S. M., Esq.—*FIDELITY*, in Harness—*BLACK*—*THE HUNTER*—*GALLANT*—*CHRISTMAS*—*THE HUNTER*—*SPANIEL*.
- 1819—(5) *SPANIEL*—*LADY'S HUNTER, FAVORITE, AND OTHER HUNTERS*, a terrier—*OG HORSE AND NEWBORN HUNTER*—*HUNTER*, hunter, property of Earl of Darlington—*HUNTER*, belonged to Countess of Darlington—*THE HUNTER*, belonged to Countess of Darlington—*THREE HUNTERS*, property of H. J. N. Fellows.
- 1820—(5) *PERMAN MARE*, presented to His Majesty Emperor of Persia—*ESTER*, a horse, with his groom, with distinct view of the Emperor—*THE HUNTER AND NEWBORN HUNTER*—*THE HUNTER*, property of His Majesty—*THE HUNTER*—*HUNTER AND OTHER HUNTERS*.
- 1821—(1) *A HUNTER*, property of Sir M. M. Sykes—*THE HUNTER*, property of M. M. Beaumont, of British Hill, Yorkshire, who was in—*THE HUNTER*, property of Sir M. M. Sykes, with his groom.

- 812-1 HUNTER'S HEAD AND ARMS—HUNTER AND TERRIER—OLD HUNTER, with Diagon: View of East of Charles's Seat, with Mausoleum—CRANNEI.
- 812-2 TWO HUNTERS—TERRIER.
- 812-3 HUNTER MALE AND WITH A BIRD—HUNTER—property of Charles Woodhouse—SPRING AND LAKE—CRANNEI.
- 812-TWO SPANIELS.
- 813-1 HUNTER, a Dog—HUNTER, a Dog—EDWIN H. BEE, property of Colonel Sir James Murray, Bart.—TWO IN A HUNTER, BIRD WITH FRENCH HOUNDS AND DOG.
- 813-2 THE HUNTER—WOLF DOG.
- 813-3 THE HUNTER, property of Mrs. E. Peare and Wm. Scott Esq., by—GEO. WATTS, W. A. WOODMAN RABBIT, CAT, AND TWO TERRIER, property of Henry E. G. Esq., 115, Upper York-st.
- 813-4 HUNTER—TWO AND DOGS—NEWFOUNDLAND—THE MITCHELL—DOG DOG—FATHER, a Dog.
- 813-5 HUNTER—THE BIRD, a Persian cat—WAGG, property of John Field Esq.—SEVEN OF THE FIRM, with Portrait of Margress of Cleveland and his Workshop, France, etc.
- 813-6 HUNTER AND CRANNEI—J.M., Italian, greyhound, property of Duke of Devonshire—THE DOG, a white Pointer and a Setter—FANN, a hunter, property of Mrs. G. Esq., Mr. Curmely in saddle—TERRIER.
- 813-7 HEAD OF FIRM, property of MR. T. Croft Esq., Horsey Hill, Yorkshire.
- 813-8 THE HUNTER, property of Duchess of Cleveland—UNFINISHED, WITH FANN, JOHN, B. BERRING, property of Rev. E. Dixon, Croft, Darlington.
- 813-9 SEVEN AND CRANNEI, male H. property of J. C. Esq. of Devonshire—NEWFOUNDLAND DOG DOG, property of Mrs. Frances Ward Esq.
- 813-10 HUNTER, male, male, female, in Dr. King's, and Southampton Park—MR. TER W. DOG, HUNTER, CAT, FISH, HUNTER, HUNTER, HUNTER, HUNTER, HUNTER, HUNTER, HUNTER, property of George L. Esq., London.
- 813-11 BETTY, another of a pair of seven of the H. set—JOHN, old hunter in pasture, raised by the means of a woman—JENNIE, BANGOR, DOG, CRANNEI, HUNTER, DOG—four of seven of a pair of Passions of the Horse. DOGS WITH A DOG, Arthur Severn.
- 813-12 CRANNEI—FANN, HUNTER—TWO TERRIERS, Stenary near HAM—Lark—FIRM.
- 813-13 CRANNEI—TERRIER, celebrated Wind dog, bred by Mr. Charles Carter in 1855, with head prize at F. C. sports. Show in 1857—BIRD MALE, WITH FIRM.
- 813-14 FIRM, H. H. sports—TWO OF HER MAJESTY'S FINEST HORSES IN CHARACTERS OF COURAGE—Passions of the Horse—CELEBRATED RABBIT, CALPINE—DANIEL, greyhound—PATRISSA, CHITTING, property of Thomas Henry Hope, Esq.
- 813-15 THE F. UNFINISHED SPANIEL OF KING CHARLES' BREED—TWO TERRIERS—TERR. B. Passions of the Horse.
- 813-16 RABBIT MALE AND FIRM—TERRIERS AT A RABBIT HOLE—WANDERING BIRD, hunter, property of Duke of Bedford.
- 813-SPANIEL OF KING CHARLES' BREED.
- 813-18 TERRIER—CATS, FROM PUNJAB, WITH THEIR LISH SHEPHERD.
- 813-19 THE DOG, property of Mrs. J. Esq.

PLATES IN THE *SPORTING MAGAZINE* (19 in number).

- GREYHOUND*, 1790, belonging to the Rev. H. B. Dudley, Bradwell Lodge, Essex; engraved by J. Scott.
- FIGHTING DOG*, 1806, belonging to Lord Camelford; engraved by H. R. Cook.
- (1) *AN OLD ENGLISH SPRINGER*, 1807, bred at Thorney, Nottinghamshire, belonging to N. G. Nevill, Esq.; etched by H. R. Cook—*BOURBONNONS*, the property of the Duchess of York; engraved by H. R. Cook—*ADJUTANTS*, the property of the Duchess of York; etched by H. R. Cook—*MALTESE ASS*, 13 hands high; etched by H. R. Cook.
- (2) *CREAM-COLOURED CHARGER*, 1808, an Hanoverian horse, belonging to His Majesty; engraved by H. R. Cook—*A WILD CAT*; engraved by H. R. Cook—*DICK THE HUNTSMAN*, well-known at Newmarket as a runner with hounds; engraved by H. R. Cook.
- (3) *WAG*, 1809, a dog of King Charles' breed; engraved by H. R. Cook—*INDIAN RED DEER*, painted for the Duchess of York; engraved by H. R. Cook.
- (4) *COSTIVE*, 1810; etched by H. R. Cook—*BOVYI LASS*, a hound of the Earl of Darlington's pack; engraved by H. R. Cook.
- FLOKA*, 1811, property of the Earl of Darlington; engraved by H. R. Cook.
- OTTER-HOUND*, 1812, belonging to the Hon. Mr. Leslie; engraved by H. R. Cook.
- THE DARLEY ARABIAN*, 1824, from a copy of the original drawing, belonging to Henry Darley, Esq., of Aldby Park, near York; engraved by Webb.
- STREAMER*, 1826; engraved by W. Raddon.
- FANNY*, 1827; engraved by Raddon.
- DWARF BEAGLES*, 1831; engraved by H. R. Cook.

PLATES IN THE *NEW SPORTING MAGAZINE* (4 in number).

- PINCHER AND SHIVERS*, terriers, 1834, Shivers was the property of Mr. Surtees, of Hamsterley Hall, in the county of Durham; engraved by Duncan.
- TOMMY BINKS*, 1835, born in village of Stapleton, gained a living by killing vermin; engraved by Duncan.
- WASP, CHILD AND BILLY*, bull-dogs, 1835; engraved by Duncan.
- BRACER*, Mr. Ramsay, the Master Linlithgow and Stirling-hire, and his Hounds, 1836; engraved by Duncan.

LUKE CLENNELL.

(Born 1781. Died 1840.)

LUKE CLENNELL was born at Ulgham, near Morpeth in Northumberland, on 8th April, 1781. His father, a farmer, apprenticed the boy to an uncle who was a grocer; but the shop was so little to his taste that he was removed, and allowed for a time to follow his own bent, which declared itself at an early period. His love of drawing soon became marked, and he employed himself in making pictures of his rural surroundings. Unfortunately or perhaps fortunately, as the event proved, the innate mischief of boyhood found vent in the artistic direction of caricature, and, having on one occasion outstepped the limits of a neighbour's toleration by this misdirected exercise of talent, it was considered desirable to put an end to the comparative idle life he was leading,

Luke Clennell was lucky enough to possess an uncle, Mr. Thomas Clennell, of Morpeth, who recognised the genuineness of his gift for drawing, and through this gentleman's instrumentality he

was apprenticed, in April, 1797, when sixteen years of age, to Thomas Bewick, of Newcastle, one of the most distinguished wood engravers that this country has ever produced, and also one of our most able and observant ornithologists. Under Bewick's able direction the youth's natural abilities were turned into right channels and speedily developed. Such was his progress that Bewick entrusted him with the execution of some of Robert Johnson's designs for the second volume of the *Birds*. This book was published in 1804, the first volume having appeared in 1797. Clennell would, therefore, have been twenty-one or twenty-two years of age when he undertook a task which indicates his competence as much by reason of the high standard of excellence required by the man who gave it as by its intrinsic difficulty.

He did not confine himself to engraving; he designed many of the illustrations for the third edition of Solomon Hodgson's *The Hive of Ancient and Modern Literature*, published in 1806; several of the illustrations in this work bear his initials. Wallis and Scholey's *History of England* contains much work by Clennell's hand, done by the young artist during his apprenticeship to Bewick; he also engraved the plates which his employer had undertaken to furnish.

His contributions to the latter work were the

means of bringing him to London. Mr. Scholey did not fail to mark the merit of Clennell's designs and plates, and in 1804, on the expiration of the seven years, for which he had been apprenticed to Bewick, sent for him to execute commissions for his firm. After settling in London the artist married a daughter of Charles Warren, the copper-plate engraver. His marriage was the means of introducing him to the society of Raimbach, Finden, and other talented men, who vied with each other in producing the delicate embellishments for books published by Sharpe, Du Rovory, and others at the beginning of the century; and doubtless this alliance with Miss Warren had the effect of making him many useful friends.

He soon succeeded as an engraver; in 1806 he was awarded the Gold Palette of the Society of Arts for an engraving on wood of a battle subject. About the same time he executed sixteen wood engravings from designs by Thurston to illustrate James Beattie's *Minstrel*, which was published by Davison, of Alnwick, in Northumberland, in 1807: from which it appears that he left a reputation behind him when he left the north country, and that his success in London was not lost upon his friends near home. He also did some of the pictures in W. M. Craig's *Scripture Illustrated*, which was published at this time. In

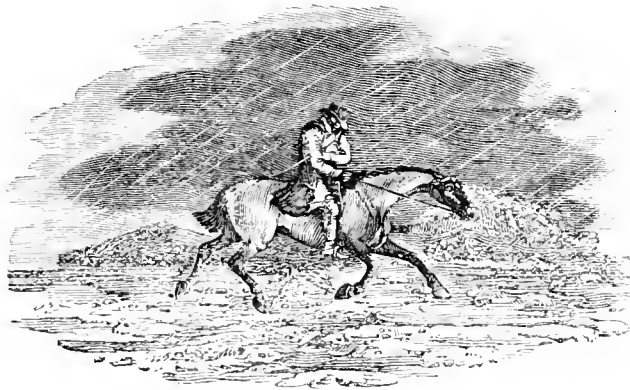
1808 he engraved the plates for Falconer's *Shipwreck*, published by Cadell and Davies; these illustrations are made the subject of high and unqualified praise by Jackson in his *History of Wood Engraving*. For Ackermann's *Religious Emblems*, published in 1809, he engraved some of Thurston's designs, notably those entitled the "Call to Vigilance" and "The Soul Encaged." He worked in good company for this book, as Nesbit, Branston, and Hole were also engaged upon the task of engraving the blocks. Indeed, Clennell's career at this period was one of steady advancement, for in 1809 he was presented by the Duke of Norfolk at the Annual Meeting of the Society of Arts with the Gold Medal for his engraving on wood of the design by Sir Benjamin West, P.R.A. for the Highland Society's Diploma.

In 1810 we find proof that success with the graving tool had done nothing to divert Luke Clennell's ambition to make a name as a painter, for in that year he appears for the first time as an exhibitor in the gallery of the British Institution, to which during the next eight years he contributed fifteen pictures. In a year or two he worked with both the graver and the brush, but, having found his footing as an artist, the former was laid aside. His last notable work as an engraver was done in the years 1810-1812,

when he executed the plates for Rogers' *Poems* from the drawings of Thomas Stothard, R.A. These are the most esteemed pieces of work accomplished by Clennell as an engraver,

After this he practically renounced engraving for painting in oil and water-colours, and attained in this field the success his abilities entitled him to expect. We learn from the *History of the Old Water Colour Society* that in 1810, 1811, and 1812, Clennell was a member of the Associated Artists; these were the last years of the existence of that body. On 8th June, 1812, he was elected an Associate of the Water-Colour Society, and in the same year he exhibited for the first time at the Royal Academy. His maiden picture at this exhibition was entitled "Fox-hunters Regaling after the Chase" (which was twice engraved), and the catalogue gives his address as 9, Constitution Row, Gray's Inn Road. He was apparently of somewhat restless disposition, for in 1813 he had changed his residence to 34, Tonbridge Place, New Road, London; and in 1815 and 1816, the last years of his working life, his address in the Royal Academy catalogues is given as 33, Penton Place, Pentonville. The exhibitions of the Old Water-Colour Society received altogether eighteen of his pictures, while fifteen were exhibited in the galleries of the British Institution, and thirty-one were shown at various other galleries.

The drawings shown at the exhibitions of the Old Water Colour Society were chiefly figure groups of contemporary life in picturesque aspects, soldiers, smugglers, fishermen, country folk, &c., the works of the landscape and figure artist rather than the animal painter.



RIDING IN A STORM.

Fairly large sums have been paid for good examples of Clennell's water-colour work in recent years. In 1880, at Mr. C. J. Pooley's sale, "The Ferry Boat," a painting 32 inches by 17½ inches, realised 64 guineas.

Among Clennell's earlier paintings not pertaining to sport were "The Arrival of the Mackerel Boat"

and "The Day after the Fair." These were remarked for the skill with which the rustic characters were portrayed, and for the mastery of colour displayed. In 1814 he painted, in collaboration with Benjamin Marshall, a portrait of Thomas Gosden, the famous sporting bookbinder, whose name recurs more than once in these pages. Gosden is represented, gun in hand, with dogs beside him. This picture was beautifully engraved in mezzotint. A work published in 1815, entitled *Recreations in Natural History or Popular Sketches of British Quadrupeds*, large paper, quarto, contains twenty-four plates engraved from pictures by Luke Clennell. In 1816 he won the premium of 150 guineas, offered by the British Institution, for the best sketch of "The Decisive Charge of the Life Guards at Waterloo," with a picture that did much to increase public interest in his work and enhance his reputation. This canvas and another of exceptional excellence, "The Overthrow of the French Army at the Battle of Waterloo," were shown at the exhibition of the British Institution in 1816.

It cannot be doubted but that these pictures, more especially the former, were the means of bringing the artist the commission which contributed much to induce the terrible affliction which terminated his working life in 1817. The Earl

of Bridgewater requested Clennell to paint a large picture to commemorate the meeting of "The Allied Sovereigns at the Guildhall Banquet" after Waterloo, a work which may fairly be termed one of international interest. Clennell experienced infinite difficulty in obtaining the necessary sketches of the great personages who attended that memorable banquet and who were therefore to figure on his canvas, and the artistic temperament suffered under the stress of worry thus caused. With increasing fame, too, had come increasing work. Clennell was literally the victim of his own success, and a career which gave every promise of leading to the greatest heights of artistic fame came to a most painful close. The Guildhall Banquet picture was never painted, for Clennell's mind gave way under the strain of overwork, and in his thirty-sixth year he became hopelessly insane. To make matters worse his wife was soon afterwards overtaken by the same disorder, and their children were thus deprived of both parents and left unprovided for. For their benefit "The Decisive Charge of the Life Guards at Waterloo" was engraved by Bromley and published by subscription, the sum so realised being invested for Clennell's family.

Thus sadly ended the artistic career of a painter and engraver who had done much, and must, under

happier circumstances, have achieved far more. The remainder of Luke Clennell's life was passed under control until on 9th February, 1840, he died a harmless lunatic in a Newcastle Asylum. Four years after his decease a tablet to his memory by R. Davis, a local sculptor, was placed in St. Andrew's Church in that city.

A certain melancholy interest thus attaches to the six plates in *British Field Sports*, published in 1818 by W. H. Scott. These are from Clennell's "Fox-hunters Regaling," "Fox-hunting," "Dog Pointing," "Squirrels," "The Fox," and "Badger and Dogs," an engraving from the last of which is here reproduced; an example of his engraving in the shape of a small woodcut entitled "Riding in a Storm," appears on page 97.

In some of Luke Clennell's works we find much that recalls the style and touch of George Morland. It is very unlikely that he went to the paintings of that artist for inspiration however. Morland died in the autumn of the year 1804 which saw Clennell's arrival in London, and his pictures had long ceased to find the acceptance they well deserved and fully obtained at an earlier period. The surroundings amid which Luke Clennell passed his youth fully explain the love of rural scenery and sport which found scope in the exercise of his art. He was one of the very few



Printed by Luke Clouet.

BADGER AND DOGS

Engraved on Wood by F. Dalziel.

contemporary animal painters whose works were never engraved for the *Sporting Magazine*.

WORKS OF LUKE CLENNELL.

IN THE BRITISH MUSEUM.

- (1) *PORTRAIT OF SIR W. DOMVILLE, Bart.*—Head and shoulders in profile, turned to left, with fur collar and broad chain over the shoulders. Probably done in 1814, when Sir W. Domville (b. 1742, d. 1833) was Lord Mayor of London. Water-colours and pencil; size, 7½ in. by 6½ in.
- (2) *A COUNTRY MARKET PLACE.*—An open space, facing a long building with five gables, over a colonnade, around which are groups of people and a horse with a barrel on a dray; in the foreground a cart and two horses, and men near some barrels (right). Sepia; size, 10½ in. by 13½ in.
- (3) *NEWCASTLE FERRY.*—Passengers landing from the ferry boat under the quay (right) by which is moored a brig and a sloop further to the left; a little beyond them a stone bridge. Water colours; size, 5½ in. by 8½ in.
- (4) Two on one mount, viz. :—(a) *TILBURY FORT.*—View from the river of the low buildings and ramparts of the fort; sailing and rowing boats in a strong wind tossing on the rough water. Sepia; size, 4½ in. by 7½ in.—(b) *THE LOGAN STONE*—A rocky cliff projecting into the sea, seen from the land side; on its nearest summit is balanced the Logan stone, with a man sitting on its top and others below. Sepia; size, 5 in. by 7½ in.
- (5) *LAUNCHING THE LIFE BOAT.*—A sea beach in a storm; (right) a jetty dimly seen, and in the foreground a boat-house and sailors launching the life-boat into the breakers; a man in command directing from the shore, and two women and a boy at the extreme right. Indian ink with pen outlines; size, 11½ in. by 20½ in.

IN THE SOUTH KENSINGTON MUSEUM.

THE PRESS GANG (sketch in sepia).

THE SAW PIT (water colour), signed and dated 1810, given by Mr. H. Vaughan.

A RIVER SCENE (water colour).

EXHIBITED IN THE ROYAL ACADEMY.

(6 in number).

YEAR

1812—*FOX-HUNTERS REGALING AFTER THE PLEASURES OF THE CHASE.*

1813—*THE OLD FISHERMAN.*

1814—*THE GAMEKEEPER.*

1815—*THE CAROUSAL.*

1816—(2) *BIGGAGE WIGGONS IN A THUNDERSTORM—THE PEDLARS.*

CHARLES COLLINS.

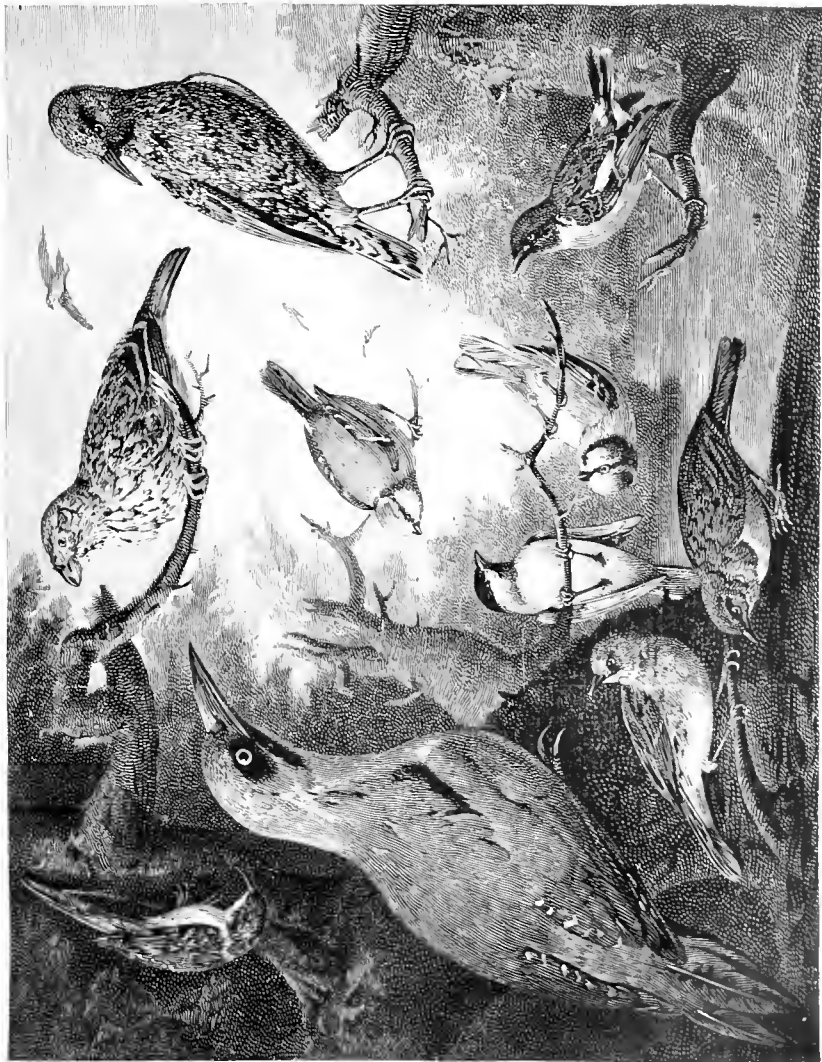
(Born 1680. Died 1744.)

CHARLES COLLINS, born in 1680, was essentially a painter of English bird-life. His works are very beautiful, being executed with rare delicacy and sense of colour. He possessed a marvellous eye for the distinctive pose and character of a bird and his work betrays close and accurate study of birds in their haunts. His pictures of game are particularly true to nature. He painted his own portrait with a hare and birds.

A picture of "Poultry," painted in 1733, from the collection of Sir G. Osborne Page Turner, Bittlesden Park, Woburn, was sold at Christie's in 1824.

Another sale, in 1825, included "A Landscape," with woodman and a woman with a basket; this picture belonged to Mr. James Milstead, the Terrace, Edgware Road.

He executed three oil paintings of British Birds in the year 1736; each picture measures 18 inches by 12 inches. These paintings, executed 162 years ago, are in excellent preservation and are in their



Painted by Charles Wilson

GROUP OF BRITISH BIRDS

Engraved on Wood by G. Fisher

original frames. They were sold at Christie's in May, 1896, from the collection of Mr. C. H. T. Hawkins, of Pulborough, Sussex.

He painted twelve pictures, representing upwards of 100 birds, which were engraved, plates 15 inches by 18½ inches.

In the British Museum are two books, Scone's *Axiom*, and *Plates of Birds*, the illustrations in which are by Collins; these were published by John Lee in 1736; twelve plates are coloured. In the second book eight are line engravings, 18 inches by 14 inches.

Charles Collins died in 1744.

ABRAHAM COOPER, R.A.

(Born 1787. Died 1868.)

ABRAMHAM COOPER was born on the 8th September, 1787, in Red Lion Street, Holborn, where his father carried on business as a tobacconist. The elder Cooper was afterwards an innkeeper at Holloway, and at one period followed the same calling at Edmonton. While still at school the youth's talent displayed itself in the sketches of horses, dogs and ships with which he embellished his copy-books and margins; these differed much from the usual scribblings of idle boyhood armed with a pencil. His artistic gift was not observed, or if observed was not encouraged, and Cooper began life in Astley's Theatre, of which his uncle, Mr. Davis, was at that time manager. The precise nature of his duties is not stated, but we may take it for granted that the stables received much of his attention; for when he severed his connection with the theatre and devoted himself to art, the first picture of which we have record is that of an old horse named Frolic, the property of Mr. Henry Meux, of

Ealing. The portrait must have been an excellent one for Mr. Meux declared nothing should induce him to part with it, and from that time forward he was Cooper's constant friend and patron.

It was in 1809, when Cooper was in his twenty-second year that he discovered his true vocation ; and he applied himself diligently to study of the rudiments of his art, perusing also the writings of contemporary authorities on painting. The works of Benjamin Marshall, R.A., his senior by twenty years, particularly attracted him, and through his uncle, Mr. Davis, he obtained an introduction to the famous horse-painter. Marshall received him with all the traditional courtesy extended by the old artist to the young, giving him admission to his studio at all times and doing whatever lay in his power to promote his interests.

Guided and encouraged by Marshall, Cooper pursued his studies assiduously ; each fresh attempt displayed qualities which strengthened his friends in their conviction that he possessed exceptional talent, and thanks to his abilities and his own charm of manner, he continued to extend his acquaintance among the leading artists of the day. Cooper was fortunate in making friends thus early in his career, for however great his own gifts he could not fail to profit by all he saw and heard in the studios of older men who had made their mark as animal

painters. In the year 1812, he exhibited his first pictures at the Royal Academy, "The Farrier's Shop" and "A Terrier's Head;" and from this time onward till 1869, when his last and posthumous work was shown, he sent in upwards of 332 pictures. It is worth noting that during this long period of fifty-eight years, no single exhibition lacked examples of his work, a record that perhaps stands alone in the annals of the Royal Academy.

In 1812 Cooper became a subscriber to the Artists' Benevolent Fund, and from being a member was afterwards nominated one of its guardians, a circumstance which points to his being a man of sound good sense and business capacity. Industriously as he worked at his profession he found time to discharge his duties with such success that he was subsequently appointed Chairman of the Institution, a position he held for five years.

He was for five years a constant exhibitor at the galleries of the Oil and Water Colour Society, his thirteen contributions to these being for the most part sporting subjects. He only ceased to send works to the exhibitions of this Society when elected an Associate of the Royal Academy, which distinction was conferred upon him in the year 1817. To the exhibitions of the British Institution he contributed altogether seventy-four pictures.

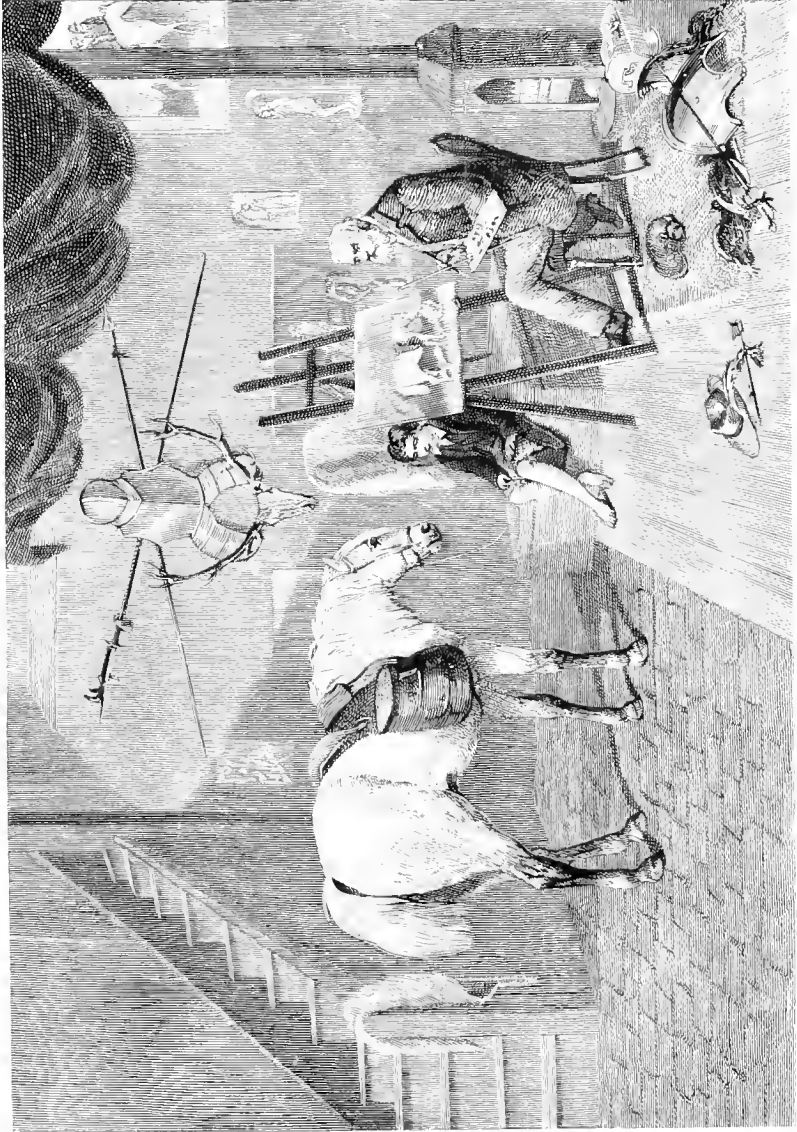
For a few years he seems to have devoted his

brush almost exclusively to portraits of animals, if his contributions to the Royal Academy exhibitions fairly represent the scope of his work. In 1816 he made a sketch entitled, "The Battle of Ligny," which does not appear in the Exhibition catalogues but for which he was awarded 150 guineas.

This was the first of many battle pieces from his easel; such scenes naturally appealed to one who delighted to portray horses and men in strong action, and it will be observed that the majority of his battle pictures were designed to this end. Such were "The Battle of Marston Moor," exhibited in 1819; "The Combat between Sergeant Bothwell and Balfour of Burley" (Burleigh), a scene from Sir Walter Scott's *Old Mortality*, exhibited in 1820; "Cromwell at Marston Moor," depicting the incident which turned the day in favour of the Parliament forces; the Protector, though wounded in the right arm called up a reserve and placing himself at its head, with the aid of Lord Manchester and others, won the victory. This picture was exhibited in 1821. "Rupert's Standard at Marston Moor" and "The Battle of Strigonium," were among the pictures he sent to the exhibition of the following year. Marston Moor found special favour with Cooper; the exhibitions of 1823, 1852 and 1863 also containing pictures inspired by the history of the fight. Other scenes of the civil

war were, "Arthur, Lord Capel, defending Colchester for the King," a work containing portraits of Lord Capel and Fairfax, Sir George Lisle and Sir Charles Lucas, shown in 1823; "The Retreat from Naseby" shown in 1833; "The Fight at Cropredy Bridge, where Sir William Waller on 29th June, 1644, met King Charles I.," shown in 1841; "Prince Rupert routing the Besiegers at Newark," 22nd March, 1644, shown in 1844. The Crusades, the Scottish Rebellion, the Peninsular War, Indian wars, and, last, the Crimean War, also provided Cooper with opportunities of displaying his marvellous skill in portraying the Horse. "Hors de Combat," one of three battle pieces shown in 1853, was thus described by a critic of the time: "an old standard-bearer is leaning on his white charger which extends its weary limbs on the ground: the man is worn and spent by a hard day's fight which has left pretty evident marks on his person; the white horse is wonderfully painted, texture preserved, and the tired, relaxed expression shows at once this master's knowledge of horse life."

This white horse figured frequently in Cooper's pictures. The *Sporting Magazine* critic in his review of the Royal Academy pictures of 1836, remarks of the "Death of Harold at the Battle of Hastings," that its readers "will be gratified at least with an



Printed by Abraham Cooper, R.S.

THE STUDIO

Engraved on Wood by E. Pugh.

old acquaintance a *white* charger who 'makes himself so generally useful,' in Cooper's studio and who would throw no discredit upon any of the most celebrated of Ducrow's unrivalled stud." We need not doubt but that this is the animal which figures in "The Studio," here reproduced.

In 1820 Cooper was elected to full honours as an Academician, presenting as his diploma picture, "Sir Trevisan flying from Despair," a scene from Spenser's Faerie Queene. The Knight is depicted helmetless, but otherwise in full armour; he rides a black horse which is galloping along a rocky track towards the spectator's right; the background is dark with storm clouds.

It may here be added that in 1862, six years before his death, he resigned the honour of Royal Academicianship.

Among Cooper's countless works of sporting interest we may notice a few. A portrait of Elis, winner of the St. Leger of 1836, was exhibited at the Academy in 1838: the jockey John Day is in the saddle, Doe, Lord Lichfield's trainer, standing on the right. In the background is a travelling horse-box or van from which The Drummer is descending. A portrait of Mango, winner of the St. Leger in 1837, was exhibited in the same year; Sam Day is the jockey in the saddle, and in the right background we have again the travelling

horse-box with *The Drummer* emerging therefrom. *The Drummer* was a lucky travelling companion, his van-mates winning the *St. Leger* in two successive years. This picture was painted for *Mango's* owner, C. C. Greville, Esq.

The van, or travelling horse-box for conveying race-horses from one course to another, was first used by Mr. A. W. Terrett in 1816, when that gentleman had his horse, *Sovereign*, thus conveyed from *Red Marley*, in *Worcestershire*, to *Newmarket* to fulfil his engagement in the *Two Thousand* guineas. Mr. Terrett first made use of a caravan to convey fat bullocks to *Smithfield Fat Stock Show*, and so well satisfied was he with the result that it occurred to him to try how the system would answer in carrying race-horses long distances by road. After his experience had proved the advantages of the horse caravan, many prominent turfites adopted it, among them the *Earl of Lichfield*, the *Marquis of Exeter*, the *Earl of Chesterfield*, *Lord Suffield*, *Mr. Greville* and *John Day*.

Cooper also exhibited in 1838 portraits of *Airy*, winner of the *Brighton Stakes* of 1837, with *little Will Day* up, and *Hassan*, a grey Arab painted for *Henry Thomas Hope*, Esq. He painted innumerable portraits of the famous race-horses of his time and also of hunters.

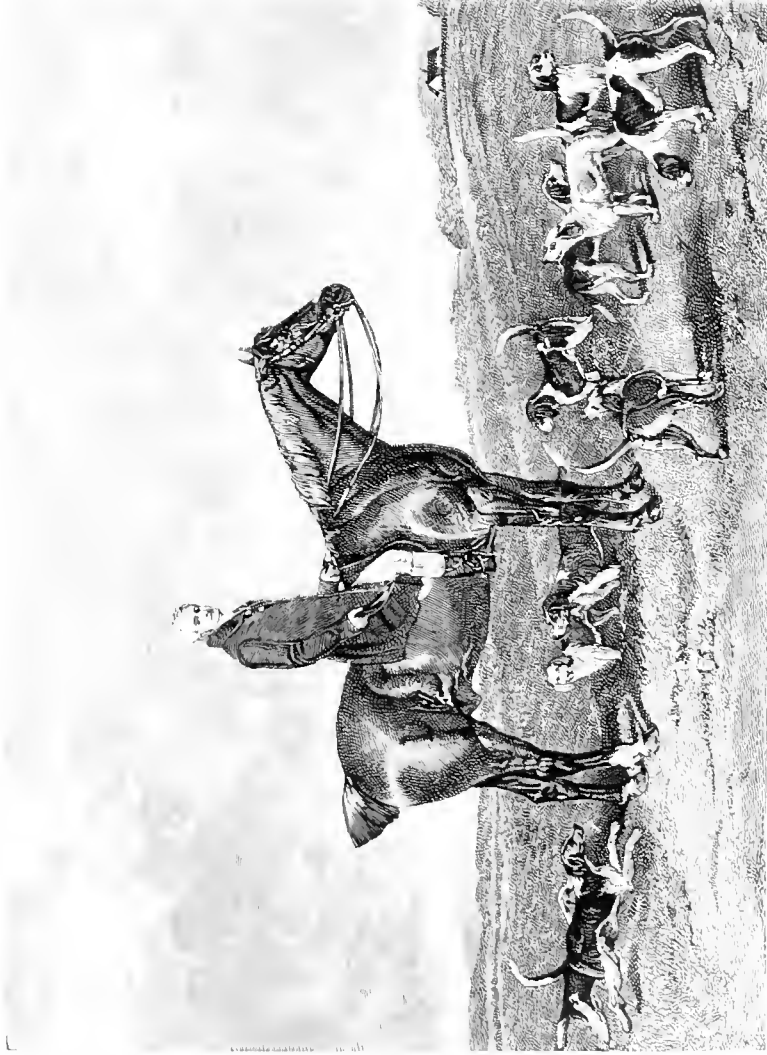
Few Royal Academy Exhibitions during his working life did not contain a horse portrait of interest to turfites or fox-hunters. In 1838, he painted a hunt group of Sir James Flower with his hounds, huntsman and whipper-in; the men wear the hunt uniform, green with blue collar. A groom holds Lady Flower's horse ready for his mistress to mount. "The Day Family," also exhibited in 1838, shows Cooper as a portrait painter; the picture, which measures 4 feet 2 inches by 3 feet 2 inches, contains the following likenesses: Mrs. Anne Day and Mrs. John Day, the jockey's mother and wife, in a mule carriage, John Day, whip in hand, standing on the left, John Day, junior, leaning on the shaft of the carriage, Samuel Day on Venison and William Day on Chateau d'Espagne. The painting of the horses shows infinite care and skill, and the fore-shortening of the mule is very cleverly managed.

An excellent example of Cooper's work is his portrait of "Thomas Waring Esq.," of Chelsfield, Kent, shown in 1836, and engraved by W. B. Scott in the following year; Mr. Waring is painted on a favourite hunter named Peter, with five couples of his harriers grouped round his horse. "Nimrod," in a descriptive article written when the engraving was published, gives the following account of Mr. Waring's hounds:—

“Mr. Waring, as Master of Harriers, hunts the country between Farningham and Sevenoaks, in Kent. The horse upon which he is mounted may be called a pattern-card for the purpose for which he is wanted. From the great obliquity of shoulder he must be a good and safe fencer, and from the setting-on of his head and his apparently placid disposition, it is no wonder he is a favourite. His hounds, as Mr. Cooper has represented them, are thoroughbred harriers, without a cross of foxhound, not rounded in the ear and conveying to us the idea of being well calculated to hunt.”

The reproduction from W. B. Scott's engraving preserves the prominent features of the artist's wonderful draughtsmanship; the drawing of horse and hounds alike betray his talent for catching the character and subtle peculiarities of individual animals.

Cooper had practical and intimate knowledge of field sports, and this knowledge is made very evident in his pictures. He was an all-round sportsman, who rode well to hounds; was a good shot and an exceptionally clever fly-fisher. He was a keen angler to the last. It is recorded of him that from a lake in Capheaton Park, Northumberland, the seat of Sir John Swinburne, Bart., which he frequently fished during his later years, he killed pike, perch, and other coarse fish with the fly. In the *Sporting Magazine* of 1859 we find reference to the artist's love of the rod; then seventy-two years old, he was “as fond as ever of the art, a very expert fisherman, and well



Engraved by W. J. Barber

THOMAS WARING, ESQ., ON PETER, WITH HIS HARRIERS

acquainted with many of the streams in England and north of Tweed."

Mr. Wheble, the proprietor of the *Sporting Magazine*, "discovered" Cooper in 1811, the year before pictures from the artist's easel were exhibited in the Royal Academy, and from that date until 1869 eighty-nine engravings from his pictures were published in the Magazine, many of these being works which had been hung on the Academy walls. John Scott and J. Webb engraved a large proportion of these plates, but the names of other engravers of the first rank, J. H. Engleheart and E. Hacker particularly, occur with frequency on more recent prints.

Among the pictures engraved for separate publication we may note the portrait of a famous pointer named "Shot," size of plate $24\frac{1}{2}$ inches by $19\frac{1}{2}$ inches (with this picture was published a companion by Agasse of "Dash," a famous setter); "Fallow Deer," "Stag," and "Roebuck," three engravings on stone by Fairland, the plates measuring each 12 inches by 10 inches; "Ringwood," "Carlo and Shandy," "Fidele," and "Juno," four companion pictures, also engraved on stone by Fairland, plates 14 inches by 11 inches; and "A Fox Hunt," size of plate $8\frac{1}{2}$ inches by 7 inches. These prints were published by R. Ackermann.

Cooper numbered among his friends and patrons

the first sportsmen in England. Of these, as collectors of his works, may be named, H.M. George IV.; the Dukes of Grafton, Bedford, and Marlborough; the Marquis of Stafford; the Earls of Essex, Carlisle, Egremont, Upper Ossory, and Brownlow; Lords Ribblesdale, Arundel, Townsend, Ducie, Kerr, Bentinck, and Holland; the Hon. Grantley Berkeley; Sirs M. White Ridley, R. C. Hoare, G. T. Hampson, J. Swinburne, and Grey Egerton; Colonel Udney; Messrs. Henry Meux, G. W. Taylor, H. Combe, E. Marjoribanks, George Morant, J. G. Lambton, F. Freeling, J. Archer-Houblon, R. Alston, T. Miles, R. Frankland, John Turner, T. Nash, N. W. Ridley Colborne, and D. Marjoribanks.

A writer in the *Sporting Magazine* (vol. cxxxiv.) of 1859 so aptly sums up the merits of this artist's works that we cannot do better than quote a few lines from him:—

“Whether racing, hunting, shooting, or fishing, you have only to look at them to see that they are done by a thorough sportsman, and are sure to bring back some pleasant recollection of the past—either when you were at Newmarket and had a pony on something of Lord George's—you remember John Day sitting with his hands on both thighs, the horse with his nostrils extended, and remarked the dilated eye on his going back to weigh just as Mr. Cooper had depicted him; how Todd, when Mr. Coombe hunted the Berkeley country, capped on the hounds in the Woodlands when the meet was at Halton, and the fox broke away



Alfred R. W.

London 1841

in a line for Mendover. You had a glorious five-and-thirty minutes—only two up and yourself, the others on the wrong side of the wood. You felt half inclined to write to the editor for the addresses of the owners of the hunters and hacks, and have them at any price. Then his shooting scenes. You say: 'I recollect finding a cock in such a place. I have seen many a bird fall like that. What a likely place for a pheasant! Ah, what sport I had with Old Turk, the ferret, and the nets many, many years ago! The attitudes of the men, how natural! They all look like sportsmen, too.' Then his hounds, setters, pointers, retrievers, spaniels, and terriers—how life-like!"

"The very dead creation from his touch
Assumes a mimic life."

Abraham Cooper died in the eighty-first year of his age, at his residence, Woodbine Cottage, Woodlands, Greenwich, on 24th December, 1868. He was buried in Highgate Cemetery. The portrait of the artist is taken from a painting by John Jackson, R.A., an engraving from which was published in the *Sporting Magazine* of December, 1827. It therefore shows Abraham Cooper at about the age of forty, when he was enjoying the zenith of his fame.

For some of the information concerning the artist's life and work, the writer is indebted to the *Dictionary of National Biography*, vol. xii.

WORKS OF ABRAHAM COOPER.

IN THE BRITISH MUSEUM.

- (1) *PORTRAIT OF A JOCKEY*.—Head only, wearing a cap, three-quarter face, turned to the left. Red and black chalk; size, 4½ in. by 3½ in.
- (2) Two on one mount, viz.:—(a) *STUDY OF A DEAD KING-FISHER*—Lying on its belly. Water-colours; size, 4½ in. by 6 in.—(b) *STUDY OF A DEAD JAY*—Lying on its back. Water-colours; size, 4½ in. by 6 in.

IN THE SOUTH KENSINGTON MUSEUM.

- A DONKEY AND SPANIEL*: an ass tied in a stable; in the foreground a spaniel lying on a yellow stable jacket, panel 12 inches by 9 inches upright; signed and dated 1812 (*Sheepshanks 857*).
- GREY HORSE AT A STABLE DOOR*: a horse with cart harness about to enter the stable, panel 12 inches by 9 inches, upright; signed and dated 1812 (*Sheepshanks 854*).

EXHIBITED IN THE ROYAL ACADEMY (332 in number).

1798

- 1812—(2) *THE FARRIER'S SHOP—TERRIER'S HEAD*.
- 1813—(3) *THE FIRST OF SEPTEMBER—ELEPHANT*, a stallion—*GIG*, a favourite greyhound, property of Lord C. Bentinck—*ANIMALS*, property of T. Milles Esq., with servant—*A GREYHOUND*.
- 1814—(6) *ZEBU BULL AND COW—MR. KEW AND HORSE—FANNY*, a charger and *MUFF*, a poodle—*LEOPARD*, a dray-horse belonging to Messrs. Barclay Perkins & Co., and Will Cradock, a servant—*ROSE AND CRIB*, two celebrated bulldogs—*A HUNTER*, property of Viscount Deerhurst.
- 1815—(7) *SCRUB*, a hoating pony, aged thirty years, belonging to Sir R. C. Hoare, Bart., with two favourite clumbers—*HACKNEY—DELFINI*, a charger, property of Major T. P. Miles, 11th Light Dragoons—*TWO SPANIELS—FAVOURITE CAT—CUTHULLIN*, from Ossian—*HUNTING MARE AND FOAL*, property of the Duke of Grafton.
- 1816—(4) *THE DILAPARTED CHILD FOUND—POWY*, belonging to Mr. Edmund Paddy, an old setter—*GOLDFLYCH*, a celebrated hunter—*A FAVOURITE GILLOWAY*, property of Lady Charles Townshend—*PARTISAN*, by Walton—*HUNTER AND SPANIEL*, the property of F. Wilson, Esq.—*HISKER AND MINNIE*, winners of the Derby and Oaks Stakes, 1815.
- 1817—(7) *THE ADVENTURE OF MAMBRINO'S HELMET—HUNTSMEN AND HOUNDS—FISHERMEN—PILGRIM*, a hunter—*JOY—A MORNING EIDE CURR*, a pug dog.
- 1818—(6) *THE WATPH—ALDERNEY BULL AND COWS—HUNTING MARE—THE HAPPY FOY—HUNTER—SPANIELS—THE FOX HUNTER'S REIURN*.
- 1819—(3) *STUDY FROM NATURE—THE BATTLE OF MARSTON MOOR—THE TURNPIKE GATE—A CELEBRATED FLY-FISHER—STUDY FROM NATURE—LICK*, a celebrated hunter—*LORILDA*, a favourite hackney *LICK*, a celebrated hunter.

YEARS

- 1800—(1) *IRISH—THE COMBAT FOR THE "AT FAN" IN IRELAND AND BALFOUR OF BURLEY*, the Old Almanac, June 1799; *IRISH—PORTRAITS—PORTRAITS—A FAVORITE HUNTER—A HORSE*, property of — Wilson, Esq.
- 1801—(2) *CROMWELL AT MARSTON MOOR—MR. T. STUNTING IN SPANKAWAY*, with portraits of Glansome, G's-crest, and Syren, stag-hounds in the Epping Forest hunt.
- 1802—(3) *THE BATTLE OF STRIGONIUM*, by Grand Hungary, fought in 1699—*A NATIVE DOG IN NEW-YORK—RUPERT'S STANDARD AT MARSTON MOOR—FAVORITE HORSE*, property of Ann W. Roberts, Esq., M.P.—*ARROW*, by Asparagus, a race-horse, bred by the Duke of Rutland.
- 1803—(4) *A FAVORITE DOG—DRAUGHT-HORSES—DEATH OF A CAVALIER AT MARSTON MOOR—ARTHUR, LORD CAPPEL, THE FENDING CULCHES*, for the King (Charles the First, in the year 1641), with portraits of Thomas Lord Fairfax, Sir George Lisle, and Sir Charles Luttrell—*WOOLVERMANS*, a chestnut horse—*WANDA*.
- 1804—(5) *THE TOWING HORSE*, a study—*GREEN JEM*, a hunter—*KING WILLIAM III., LORD CUNNINGHAM, and the FIRST EARL OF PORTLAND—AN ARABIAN*, of the purest blood, bred by the Montefils Arabs—*BATTLE OF SHREWSBURY—ALACRITY*, a favourite mare.
- 1805—(4) *BOSWORTH FIELD—SCHOONMYNNA—THE PORTSMAN AND HIS DISTRESSED HORSE*, assisted by the Rev. G. Herriot—*THE STIEL*.
- 1806—(5) *BATTLE OF ZUTPHEN, 1586—TWO HORSES*, property of Lord Charles V. Townshend, M.P.—*PAINTLER*, a retriever—*THE LIBERATOR*, a hunter—*SMOKER*, a celebrated dog, property of the Hon. Granville F. Berkeley.
- 1807—(6) *THE DEATH OF SIR FRANCIS RUSSELL*, treacherously slain at a Border meeting, 16th July, 1547—*TRACINGES*, a fox-hound—*A FAVORITE HORSE*, property of Thomas Harrington, Esq.—*THE ROBBER*, by Bourbon, property of Sir M. W. Ridley, Bart., M.P.—*WILDER—THE HUN GRANTLEY A. BERKELEY* taking a stag—*HARMONY*, a fox-hound bitch—*HORSES IN A STORM*.
- 1808—(4) *RICHARD I. UNHORSEING SALADIN*, at the Battle of Assalon—*THE SHOOTING PONY—DRAUGHT-HORSES*, property of Mr. Crampden, of Jermy Street—*THE STALLION, RICHARD*.
- 1809—(5) *SHOOTING PONY*, dogs, game, &c.—*SANTY DUCKS—STANLEY*.
- 1810—(6) *SWIFT*, a hunter—*LANE*, a lady's donkey—*CATTLE*, portraits—*HULL FOWE SHOOTING—MISS TURNER*, the celebrated trotting mare, property of J. Gordon, Esq.—*THREE HORSES*.
- 1811—(5) *MARY QUEEN OF SCOTS MEETING THE EARL OF BOTHWELL* between Stirling and Edinburgh—*TWO SPANISHES*.
- 1812—(5) *THE BAGGAGE WAGON—MISS EDWARDS*, an old hackney—*THE RETREAT—WOODCOCK SHOOTING—FRANK THE SON—GILBERT'S ESCAPE FROM TORQUILSTONE CASTLE*.
- 1813—(7) *THE SHOOTING PONY—THE RIFLE, OF HENRY MASEN—THE HORSE FERRY—PORTRAIT OF A GENTLEMAN* on a favourite hunter—*SELENA—THOMAS SLOOT, ESQ.—LADY IN THE SNOW*.
- 1814—(6) *A HAWKING PARTY—HUNTERS ON A PREPARE WITH THEIR HORSES—INTERIOR OF A STABLE*, with a stallion, &c.—*A HAWKING PARTY—A TANNER—SHAKESPEARE*, by S. S. Esq.—1814, by Richard Wilson, Esq.

- YEAR
- 1835—(6) *JUNO* property of W. Pinney, Esq., M.P.—*FANNY*, property of — Peacock, Esq.—*COCO*, property of Sir John St. Aubyn, Bart.—*TOM JONES*—*PLENI-POTEVTIARI*, winner of the Derby in 1834, &c., with portraits of Conolly, the jockey, and Hayne, the trainer—*DRAW-HORSES*.
- 1836—(7) *THE SPORTSMAN'S BOTHY*—*THE DEATH OF HAROLD* at the Battle of Hastings—*RAMFION*, a hunter, property of Earl Grosvenor—*TWO HORSES AND A DOG*—*THOMAS WARRING, ESQ.*, on Peter, with five couples of harriers—*THE DOCTOR*, a hunter—*SPORTSMEN IN THE HIGHLANDS*.
- 1837—(8) *GREEKS*—*JACK*, property of Charles Brown, Esq.—*MASTER FITZ-GIBBON* on his pony, Lion, with Mustard, Pepper and Spice, Skye terriers—*POP*, property of Sir John Shelley, Bart.—*SAM*, a setter—*SPICE*, a Skye terrier—*GREEKS*—*THE TRUMPETER*.
- 1838—(7) *HASSAN*, an Arabian—*WELLINGTON AT WATERLOO*—*SIR JAMES FLOWER, BART.*, and his hounds—*ELIS*, ridden by John Day, and Lord Lichfield's trainer Doe, at Doncaster, in 1836—*THE DAY FAMILY*—*MANGO*, property of the Hon. C. C. Greville—*AIRY*, winner of the Brighton stakes, 1837, ridden by Will Day.
- 1839—(7) *COMUS*, one of Her Majesty's favourite riding horses—*ROXTON*, a hunter, property of Earl Grosvenor—*RATTLE OF LEWES*—*AN ITALIAN SHEEP-DOG*—*CRAB AND PICKLE*, Scotch terriers, belonging to Lady Flower—*CHARLES BRETT, ESQ.*, with his horse Toby—*BAY MIDDLETON*, property of Lord George Bentinck, M.P.
- 1840—(7) *A DAY'S SPORT IN THE HIGHLANDS*, with portraits of Captain George Rooke and the artist—*RICHARD CŒUR DE LION REVIEWING THE CRUSADERS IN PALESTINE*—*STAVELY*—*ARABY* and a *PONY*, favourites of Sir John Swinburne, Bart., and Miss Swinburne's grey horse, *RAPID*—*BRUNO*—*MY FATHER'S FAVOURITE MARE*, property of J. Stamford Caldwell, Esq.—*GREY MOMIUS*, property of Lord George Bentinck, M.P.
- 1841—(6) *LAUNCELOT*, winner of the St. Leger, 1840—*THE FIGHT AT CROFKEDY BRIDGE*—*EQUESTRIAN PORTRAIT OF MISS HOARE*—*TWO DOGS*, painted for Sir John Swinburne, Bart.—*A. L. FFEIL, ESQ.*, on a favourite hack, with Columbine and Nelson, greyhounds—*GARRY OWEN*, property of the Right Hon. George Byng, M.P., ridden by E. Flatman.
- 1842—(7) *SCYROS AND TIT*—*THE CAVALIER*—*TWO MARES AND TWO SKYE TERRIERS*, property of Sir Henry Meux, Bart.—*THE HIGHLAND GILLIE*—*A FLOOD MARE AND HER FOAL*, property of Sir J. E. Swinburne, Bart.—*FLORA*, a thoroughbred mare—*TOM THUMB AND JACKY*, property of Harvey Combe, Esq.
- 1843—(4) *SAILOR*, a retriever—*LEX TALIONIS*, the raid on the Reivers, or the laird getting his ain again—*PORTRAITS OF ALL THE HORSES AND JOCKEYS ENGAGED IN THE DERBY STAKES, 1840*; won by Little Wonder, property of David Robertson, Esq.—*THE GILLIE'S DEPARTURE FOR THE MOORS*.
- 1844—(4) *PRINCE RUPERT ROUTING THE BESIEGERS AT NEWARK*, on the morning of the 22nd March, 1644—*RETURNING FROM DEER-STALKING*—*BRUSH*, a retriever, property of Sir James Flower, Bart., M.P.—*THE FORD*, a scene in Inverness-shire.
- 1845—(4) *HIGHLAND COURTSHIP*—*THE 10th JUNE, 1815*—*A FAVOURITE OLD HUNTER*—*MR. ROBERTSON'S LITTLE WONDER*, winning the Derby, 1840.

YEAR

- 1846—(5) *THE LIFE GUARDS*, in the costume of 1815—*SIR ROWLAND*, a favourite horse—*RED DEER*, ridden by Kitchener, property of the Duke of Richmond—*AN ARABIAN*, property of Sir George Philip Lee—*A FAVOURITE MARE*
- 1847—(6) *CUPID AND NYMPHS*—*THE SLAVE DEALER*—*LA PUCELLE*, Old Talbot, and his Son at the Battle of Patay—*JOY*, a favourite spaniel—*REFRACTION*, property of the Duke of Richmond; ridden by Henry Bell—*VINGPUN AND MAJOR*, property of Sir Henry Meux, Bart.
- 1848—(6) *ARIADNE AFTER HER DESEPTION BY THESEUS*—*MR. WORLEY*, stud groom to Queen Adelaide—*HARVEST IN THE HIGHLANDS*—*THE DEAD KID*—*THE FORAY*—*A STUDY*.
- 1849—(6) *THE WOUNDED GREEK*—*THE OASIS*—*ALI WAL*, an Arab charger, property of Sir Harry G. W. Smith, Bart., G.C.B.—*INTERIOR OF A HIGHLAND INN*—*RETURNING FROM DEER-STALKING*—*SURPLICE*, winner of the Derby and St. Leger, 1843.
- 1850—(7) *BLACKBERRY GATHERERS*—*SHOOTERS ON THE MOORS*—*ARABS*—*MEETING OF THE KEEPERS OF SIR JOHN EDWARD SWINBURNE, BART.*, on his Moor in Northumberland—*ARCADIANS*—*A HUNTER*—*THE PEAT CART*.
- 1851—(8) *VIVE LE ROI!*—*THE DEAD TROOPER*—*"HE WAS A MIGHTY HUNTER BEFORE THE LORD"*—*"WITH WHAT SUM WILL YOU OPEN THE BIDDINGS FOR HER?"*—*THE FORD*—*EDWARD CUTTS* son of Edward Marjoribanks, Jun., Esq., with pony and greyhound (the portrait by Thomas Webster, R.A.)—*MOCKING-BIRD*, a greyhound—*DOGS*.
- 1852—(8) *THE ROUF AT MARSTON MOOR*—*A GREY HORSE*, property of Lady Charles P. P. Clinton—*A CHARGER*, property of Lord Charles P. P. Clinton—*STARTLING INTELLIGENCE*—*THE ARABS SURROUNDED AND FIERCELY ASSAULTED THE CARAVAN AND KILLED THE ATTENDANTS, NOT SPARING ONE OF THEM*—*ONE OF THESE—SHOOTERS ON THE MOORS*—*THE BUTCHER BOY*.
- 1853—(7) *WELLINGTON'S FIRST GREAT VICTORY*—*THE BATTLE OF ASSAYE*—*THE GILLIE'S COURTSHIP*—*LA VIVANDIERE*—*HORS DE COMBAT*—*HENRY MORTON RESCUING LORD EVANDALE FROM THE FURY OF BURLEY* at Drumclog—*THE SHOOTING PONY*—*PILOT AND MIDGE*, property of Viscountess Malden.
- 1854—(6) *DEERSTALKERS*—*HIGHLAND GAME*—*THE BEDAWEEN'S HOME*—*COLLECTING THE WOUNDED AFTER A SKIRMISH*—*PORTRAITS*—*THE FALCONER*.
- 1855—(7) *SPANIEL AND WOODCOCK*—*GOING OUT*—*THE GILLIE*—*THE VIDETTE*—*REPULSE OF THE COSSACKS BY THE NINETY-THIRD*—*THE TIRED HUNTER*—*TAM O' SHANTER*.
- 1856—(8) *ENYUI*, property of Lord Londesborough—*WEST AUSTRALIAN*, property of Lord Londesborough—*ANXIETY*—*A SCENE IN THE CRIMEA*—*TWO OLD CAMPAIGNERS*, *MAKENGU AND COPENHAGEN*—*THE FISHERMAN'S BOY AND HIS DOG*—*MAMBRINO'S HELMET*—*HIGHLAND LASSIE GETTING UP THE KYE*.
- 1857—(7) *THE FIRST OF OCTOBER*, containing portraits of the painter and his son; the former painted by Mr. J. Harwood—*SMUGGLERS ON THE NORTH-UMBERLAND COAST*—*RETURNED FROM THE CRIMEA*—*ARABS*—*MASTER LEWIS*, son of the Right Hon. the Chancellor of the Exchequer—*JOHN COMYN*, the veteran Highlander of Glen Urquhart preparing a salmon fly—*THE SHOOTER'S RETURN*.
- 1858—(8) *AN UNLICENSED HAWKER*—*ARABS*—*BLACKCOCK SHOOTING*—*A HIGHLAND DAIRY*—*A CONFERENCE*—*PHEASANT SHOOTING*—*GROUSE SHOOTING*—*POST-HASTE*.

- YEAR
- 1859—(8) *TAK*, a retriever—*THE FUSEE*—*A CUP O' WHISKEY*—*THE HIGHLAND VULPECIDE*—*MY ARAB STEED*—*ROBIN HOOD AND ZOE*—*WOODCOCK SHOOTING*—*MERRY*, the property of Mrs. Palmer.
- 1860—(7) *THE GUARD*—*MAJOR-GENERAL SKIPPOY'S TROOP OF HORSE CAPTURING THE KING'S GUNS, BAGGAGE, &c., AT NASEBY*—*LIEUT.-GEN. THE HON. SIR EDWARD CUST*, Colonel of the 16th (Queen's) Lancers—*COUNTING THE DAYS SPORT*—*SNIFE SHOOTING*—*GROUSE SHOOTING*—*THE ARAB AND HIS STEED*.
- 1861—(7) *ON THE BANK OF LOCH NESS*—*MONTROSE ROUTED AT PHILIPHAUGH BY SIR DAVID LESLIE*, 1650—*DUCK SHOOTING: SECOND BARREL*—*SHOOTERS GOING OUT*—*SCOTLAND*—*THE STIRRUP CUP*—*THE FIGHT AT GLADSMOOR*, near Edinburgh, 1650—*HUNTERS*.
- 1862—(6) *THE CONTRAST, OR THE OFF SHOE*—*THE BATTLE OF NASEBY*, June 14th, 1645—*THE GILLIE*—*SHEARERS AND SPORTSMAN*, scene near Mealfourvanie, Inverness-shire—*ARABS, &c.*—*HORSES IN A STORM*.
- 1863—(6) *THE PRIDE OF THE DESERT*—*MY OWN GREY*—*THE GLAOUR*—*WOMAN'S MISSION*—*CROMWELL AT MARSTON MOOR*—*HUNTERS*, property of Sir Tatton Sykes, Bart.
- 1864—(5) *THE DESPATCH*—*SHOOTERS ON THE HILLS*—*A LESSON IN MENDICITY*—*SHOOTING PONY, &c.*—*SILENT SORROW*.
- 1865—(4) *COME AWAY*—*THE BATTLE OF EDGE HILL*—*THE SUTTLER'S BOOTH*—*ARABS*.
- 1866—(4) *ARAB CHIEF AND HORSE*—*THE TIRED CAMEL*—*CAVALIERS AND ROUNDHEADS, A STRUGGLE FOR THE STANDARD*—*AN AWKWARD PASS*.
- 1867—(3) *THE PAINTER AND HIS MODELS*—*ARABS*—*DRESSING A FLY*, a scene in Glen Urquhart, Loch Ness.
- 1868—*THE ADVENTURE OF THE CAPTURE OF MAMBRINO'S HELMET*.
- 1869—*THE BAKON HE LOVES HIS OWN GOOD STEED*, by the late A. Cooper, R.A.

PLATES IN THE *ANNALS OF SPORTING*.

STAG AND HIND, 1824, vol. 5; engraved by J. Scott.
FOX OF SPIZBERGEN, 1824, vol. 6; engraved by W. R. Smith.

PLATES IN THE *SPORTING MAGAZINE* (189 in number).

- (2) *BASTO*, a dog, 1811, vol. 38; engraved by Scott—*MR. DAVIS AS THE GEORGIAN CHIEF IN TIMOUR THE TARTAR*, 1811, vol. 38; engraved by Scott.
- (2) *PUNCHER*, a dog, 1811, vol. 39; engraved by Scott—*MADCAP*, a celebrated hunter, 1811, vol. 39; engraved by Scott.
- (4) *HIPPOLYTUS*, 1812, vol. 41; engraved by Scott—*STAG'S HEAD*, 1812, vol. 41; engraved by Scott—*HORSES IN A STORM*, 1812, vol. 41; engraved by Scott—*THE STAG-HUNT AT EPPING*, 1812, vol. 41.
- (3) *THE CHARIOT RACE*, 1813, vol. 42; engraved by Scott—*DOGS FIGHTING*, 1813, vol. 42; engraved by Scott—*FLY*, a brindled greyhound bitch, unbeaten during six sea-sons, 1813, vol. 42; engraved by Scott.

- (2) *GIG*, a greyhound bitch, property of Lord Charles Bentinck, 1813, vol. 43; engraved by Scott—*THE RAT TRAP*, 1814, vol. 43; engraved by Scott.
- (3) *INTERIOR OF A COSTER-MONGER'S STABLE*, with Ass and Goat, 1814, vol. 44; engraved by Scott—*SHE-GOAT, FOY AND KID*, 1814, vol. 44; engraved by Scott—*DRAKE*, a water spaniel, property of Lord Charles Kerr, 1814, vol. 44; engraved by Scott.
- (4) *SQUIRE*, property of Lord C. Kerr, 1814, vol. 45; engraved by Scott—*FIRST OF SEPTEMBER*, 1814, vol. 45; engraved by Scott—*FRANCIS BUCKLE*, 1814, vol. 45; etched—*DUKE OF GRAFTON'S WOLF*, by Waxy, 1815, vol. 45; engraved by Scott.
- (5) *FENVELOPE*, a bay mare foaled 1798, bred by the Duke of Grafton, 1815, vol. 40; engraved by Scott—*J. GOODISSON*, 1815, vol. 46; an etching—*THE HIGH-METTLED RACER*, 1815, vol. 46; engraved by Scott—*FFRIEND*, a greyhound, 1815, vol. 46; engraved by Scott—*MORNING OF FIRST OF SEPTEMBER*, 1815, vol. 46; engraved by Scott.
- (2) *DON*, a pointer, property of Jasper Pates, Esq., Sussex, 1815, vol. 47; engraved by Scott—*MINUET*, property of the Duke of Grafton, 1816, vol. 47; engraved by Scott.
- (2) *EVENING OF 1st OCTOBER*, 1816, vol. 48; engraved by Scott—*PARTISAN*, a bay horse foaled 1811, bred by the Duke of Grafton, 1816, vol. 48; engraved by Scott.
- (5) *PADDI*, a setter, 1816, vol. 49; engraved by Scott—*THOMAS OLDAKER*, huntsman of the Berkeley Hounds, 1816, vol. 49; etched by Scott—*WHISKER*, a bay horse, foaled 1812, bred by the Duke of Grafton, 1816, vol. 49; engraved by Scott—*THE EAGLE AND NEWFOUNDLAND DOG*, 1816, vol. 49; an etching—*STATELY*, a hound belonging to the Berkeley Pack, 1816, vol. 49; engraved by Scott.
- (4) *FOX'S HEAD*, 1817, vol. 50; engraved by Scott—*THE ASTONISHED VILLAGE*, 1817, vol. 50; an etching—*DULCINEA*, a hunter mare famed with the Craven and Essex hounds under Colonel Cook, 1817, vol. 50; engraved by Scott—*HARES FIGHTING*, 1817, vol. 50; engraved by Scott.
- (6) *STILL LIFE*, 1817, vol. 51; engraved by Scott—*WAPITI DEER*, 1817, vol. 51; engraved by Scott—*GREYHOUND AND FOX*, 1817, vol. 51; engraved by Scott—*FOACHERS*, 1818, vol. 51; engraved by Scott—*HORSE'S HEAD FROM THE ELGIN MARBLES*, 1817, vol. 51; etched by J. Scott—*EQUESTRIAN FIGURES FROM THE ELGIN MARBLES*, 1817, vol. 51; etched by J. Scott.
- (2) *TRUFFLE*, a bay horse foaled 1808 (bred by Colonel Udny), 1818, vol. 52; engraved by Scott—*THE FOX-HUNTER'S RETURN*, 1818, vol. 52; engraved by Scott.
- ARCTIC DOG AND FOX*, 1819, vol. 53; engraved by Scott.
- (2) *SPANIELS*, 1819, vol. 54; engraved by Scott—*THE FLYING LEAP*, 1819, vol. 54; engraved by Scott.
- (2) *DRAY-HORSES*, 1820, vol. 56; engraved by Scott—*A CART COB*, 1820, vol. 56; engraved by W. Smith.
- GLADSTONE*, a staghound bitch, 1821, vol. 57; engraved by Wm. Smith.
- (3) *RHODA*, a bay filly, bred by the Duke of Rutland, 1821, vol. 58; engraved by Wm. Smith—*THE HON. THE KING'S CHAMPION, HENRY DYMOKE, ESQ.*, 1821, vol. 58; etched by W. Smith—*STUDY FROM NATURE*, 1821, vol. 58; etched by A. Cooper, R.A.
- (3) *SLEEPY TRAVELLERS*, 1821, vol. 59; etched by W. Smith—*LAPLANDERS AND REINDEER*, 1822, vol. 50; etched by T. Fry—*ADVANTAGES OF THE MARTINGAL*, 1822, vol. 59; etched by W. Smith.

- NATIVE DOG OF NEW SOUTH WALES*, 1822, vol. 60; etched by W. Smith.
- (2) *BOXER*, a black water spaniel, 1823, vol. 62; engraved by Cooke—*WOUVERMANS*, a chestnut horse, 1823, vol. 62; engraved by W. Smith.
- (2) *GREY JEM*, aged 21, well-known with the Hatfield Hunt, 1823, vol. 63; engraved by Webb—*FLEMISH FISHERMEN*, 1824, vol. 63; engraved by J. Phelps.
- (4) *POACHER DETECTED*, 1824, vol. 64; an etching—*SNIFE SHOOTING*, 1824, vol. 64; engraved by J. Scott—*THE ARABIAN, BORACK*, brought from Madras, 1824, vol. 64; engraved by J. Webb—*WOODCOCK SHOOTING*, 1824, vol. 64; engraved by J. Webb.
- VIGNETTE*, 1824, vol. 65; engraved by J. Scott.
- VIGNETTE*, 1825, vol. 66; engraved by J. Webb.
- (5) *VIGNETTE*, 1825, vol. 67; engraved by J. Webb—*PHEASANT SHOOTING*, 1825, vol. 67; engraved by J. Webb—*GREEN SANDPIPER*, 1825, vol. 67; engraved by Mr. Raddon—*BLUNDER*, a staghound in the pack of the Hon. Grantly Berkeley, 1826, vol. 67; engraved by J. Webb—*PERDKRY BOREALIS*, or Maryland Quail, 1826, vol. 67.
- (4) *VIGNETTE*, 1826, vol. 68; engraved by J. Webb—*DOG AND CAT*, 1826, vol. 68; engraved by J. R. Scott—*SUSSEY CAMP*, 1826, vol. 68; engraved by W. Raddon—*STORMY PETEREL*, 1826, vol. 68; engraved by W. Raddon.
- (2) *VIGNETTE*, 1826, vol. 69; engraved by J. Webb—*HARMONY*, a foxhound bitch, 1827, vol. 69; engraved by J. Webb.
- (5) *VIGNETTE*, 1827, vol. 70; engraved by J. Webb—*TROUNCER*, a foxhound, 1827, vol. 70; engraved by J. Webb—*ARBUTUS*, by Walton, 1827, vol. 70; engraved by J. Webb—*GKEEVSHANK*, 1827, vol. 70; engraved by W. Raddon—*ICTOR*, a pointer, 1827, vol. 70; engraved by J. R. Scott.
- (3) *VIGNETTE*, 1827, vol. 71; engraved by J. Webb—*RICHARD*, a dark brown horse, 1828, vol. 71; engraved by J. Webb—*GEORGE NELSON*, 1828, vol. 71; engraved by J. R. Scott.
- (4) *VIGNETTE*, 1828, vol. 72; engraved by J. R. Scott—*HORSES IN A STORM*, 1828, vol. 72; engraved by J. Webb—*CADLAND*, a brown colt, bred by the Duke of Rutland in 1825, 1828, vol. 72; engraved by J. Webb—*SOLITARY SNIFE*, 1828, vol. 72.
- COCK ROBY*, a bay colt, 1828, vol. 73; engraved by J. Webb.
- FLEUR-DE-LIS*, a bay mare, property of His Majesty, 1829, vol. 74; engraved by J. Webb.
- (2) *VIGNETTE*, 1829, vol. 75—*DUCK SHOOTING*, 1829, vol. 75; engraved by J. Webb.
- (3) *VIGNETTE*, 1830, vol. 76—*THE WHIPPER-IN*, 1830, vol. 76; engraved by J. R. Scott—*ARCHER*, a foxhound in the Old Berkeley Pack, 1830, vol. 76; engraved by J. Webb.
- (2) *VIGNETTE, WATER-HEN*, 1830, vol. 77—*MISS TURNER*, a trotting mare, bred in Wales, 1830, vol. 77; engraved by J. Webb.
- OCTOBER'S OWN*, 1846, vol. 108; engraved by J. Scott.
- ALIWA*, an Arab, property of Sir Harry Smith, Bart.
- WITHIN RANGE*, 1849, vol. 113; engraved by E. Hacker.
- MOCKING-BIRD*, a black bitch greyhound, winner of the Wiltshire Champion Stakes, March 1851. 1851, vol. 117; engraved by E. Hacker.
- (2) *THE COMPLETE ANGLER*, 1851, vol. 118; engraved by J. Scott—*THE SPORTSMAN'S PICNIC*, 1851, vol. 118; engraved by E. Hacker.
- (2) *THE STAG MUST DIE!* 1852, vol. 119; engraved by E. Hacker—*HOLIDAY TIME*, 1852, vol. 119; engraved by E. Hacker.

- THE COUNT OUT*, 1852, vol. 120; engraved by J. H. Engleheart.
- THE BURN*, 1853, vol. 121; engraved by W. Backshell.
- (3) *WHICH WAY NOW?* 1853, vol. 122; engraved by W. Backshell—*AUTUMN GLEANINGS*, 1853, vol. 122; engraved by S. Scott—*TO AN OLD TUNE*, 1853, vol. 122; engraved by W. Backshell.
- RED-HEADED WIDGEON*, 1854, vol. 123; engraved by J. Outrim.
- (3) *THE OPENING DAY*, 1854, vol. 124; engraved by J. H. Engleheart—*THE SPORTSMAN'S SIESTA*, 1854, vol. 124; engraved by J. H. Engleheart—*MARK! COCK!* 1854, vol. 124; engraved by E. Hacker.
- HERE HE IS!* 1855, vol. 125; engraved by W. Backshell.
- THE BLACK COCK*, 1855, vol. 126; engraved by E. Hacker.
- (3) *IN THE RIGHT PLACE*, 1856, vol. 127; engraved by J. H. Engleheart—*THE VEDETTE*, 1856, vol. 127; engraved by E. Hacker—*THE QUARRY*, 1856, vol. 127; engraved by J. H. Engleheart.
- (3) *UNDER WEIGH*, 1856, vol. 128; engraved by W. Giller—*IN THE MORNING EARLY*, 1856, vol. 128; engraved by J. H. Engleheart—*THE FORESTER'S FREIGHT*, 1856, vol. 128; engraved by W. Backshell.
- THE COMING MAN*, 1857, vol. 129; engraved by E. Hacker.
- A STRONG POINT*, 1857, vol. 130; engraved by J. H. Engleheart.
- (2) *THE DOG IN THE MANGER*, 1858, vol. 131; engraved by J. H. Engleheart—*WHAT SPORT?* 1858, vol. 131; engraved by J. H. Engleheart.
- (5) *THE FIRST BARKEL*, 1858, vol. 132; engraved by J. Outrim—*HOME FROM THE HILL*, 1858, vol. 132; engraved by W. Backshell—*A CROSS SHOT*, 1858, vol. 132; engraved by E. Hacker—*THE SHEALING*, 1858, vol. 132; engraved by J. H. Engleheart—*"WE EXEAT,"* 1858, vol. 132; engraved by E. Hacker.
- (2) *UP THE PASS*, 1859, vol. 134; engraved by J. H. Engleheart—*SO FAR, SO GOOD*, 1859, vol. 134; engraved by E. Hacker.
- (4) *BOCK AGEN*, 1860, vol. 135; engraved by J. H. Engleheart—*A QUIET PIPE*, 1860, vol. 135; engraved by J. H. Engleheart—*A KILLING FLY*, 1860, vol. 135; engraved by E. Hacker—*THE DEAD HART*, 1860, vol. 135; engraved by W. Backshell.
- THE TOD-HUNTER*, 1860, vol. 136; engraved by J. H. Engleheart.
- (2) *TAR*, a retriever, 1861, vol. 137; engraved by J. H. Engleheart—*THE WILD HUNTSMAN*, 1861, vol. 137; engraved by E. Hacker.
- (3) *THE FIRST FLIGHT*, 1861, vol. 138; engraved by T. S. Engleheart—*THE BOUNDS OF THE BEAT*, 1861, vol. 138; engraved by T. S. Engleheart—*THE MOUNTAIN PASS*, 1861, vol. 138; engraved by J. H. Engleheart.
- (5) *DECLINING DAY*, 1862, vol. 139; engraved by E. Hacker—*RIGHT AND LEFT*, 1862, vol. 139; engraved by T. S. Engleheart—*THE PYRAMID*, 1862, vol. 139; engraved by E. Hacker—*SAFF AN' SLYLY*, 1862, vol. 139; engraved by E. Hacker—*THE FISHERMAN'S FAMILY*, 1862, vol. 139; engraved by E. Hacker.
- (2) *VIGNETTE, LANGUISH*, property of Her Majesty, 1862, vol. 140; engraved by E. Hacker—*AN AUTUMN EVENING*, 1862, vol. 140; engraved by E. Hacker.
- (3) *THE LOST SHOE*, 1863, vol. 141; engraved by E. Hacker—*MR. JOHN GULLY*, 1863, vol. 141; engraved by J. B. Hunt—*THE MORNING MEAL*, 1863, vol. 141; engraved by E. Hacker.
- (2) *THE MOUNTAIN DEW*, 1863, vol. 142; engraved by J. H. Engleheart—*EXCELSIOR*, 1863, vol. 142; engraved by W. Backshell.
- NEW-BIGGIN*, a greyhound, property of Captain L. W. Atkinson, King's Dragoon Guards, 1864, vol. 143; engraved by E. Hacker.

3. *THE THREE GRACES*, 1861, vol. 121; engraved by E. Hacker—*THE COMING STORM*, 1861, vol. 121; engraved by E. Hacker—*TWELVE A RING AT THE BELL*, 1861, vol. 121; engraved by E. Hacker.
4. *MARSH DAY*, 1861, 1862; engraved by E. Hacker—*A WINDSIDE WELCOME*, 1862, vol. 121; engraved by E. Hacker.
5. *THE WINDSHEPHERD*, 1862, vol. 121; engraved by E. Hacker—*THE REST AND BE TRANQUIL*, 1862, vol. 121; engraved by E. Hacker—*MANORIAL RIGHTS*, 1862, vol. 121; engraved by E. Hacker—*THE FIRST SERVICE*, 1862, vol. 121; engraved by E. Hacker—*H. J. HIMMELMANN*, 1862, vol. 121; engraved by E. Hacker.
6. *WIND TONES*, 1862, vol. 121; engraved by E. Hacker—*ON THE BEAM*, 1862, vol. 121; engraved by E. Hacker—*THE HUNTERMAN'S BLOOD*, 1862, vol. 121; engraved by E. Hacker.
7. *A WINDSHEPHERD*, 1862, vol. 121; engraved by E. Hacker—*THE FOOT OF THE HILL*, 1862, vol. 121; engraved by E. Hacker—*A WINDSHEPHERD*, 1862, vol. 121; engraved by E. Hacker—*WREST*, 1862, vol. 121; engraved by E. Hacker.
8. *WINDSHEPHERD*, 1862, vol. 121; engraved by E. Hacker—*ON THE RIFLE*, 1862, vol. 121; engraved by E. Hacker—*MY LADY'S MERRY*, 1862, vol. 121; engraved by E. Hacker—*FRONTIER A FEW*, 1862, vol. 121; engraved by E. Hacker.
- STEADY*, 1862, vol. 121; engraved by E. Hacker.
- AFTER*, 1862, vol. 121; engraved by E. Hacker.
9. *A WINDSHEPHERD*, 1862, vol. 121; engraved by E. Hacker—*THE PRIVATE FIX*, 1862, vol. 121; engraved by E. Hacker—*THE TRESS*, 1862, vol. 121; engraved by E. Hacker.
10. *ON THE BRANCH LINE*, 1862, vol. 121; engraved by E. Hacker—*THE BARRON HUNTER*, 1862, vol. 121; engraved by E. Hacker—*THE STUDY*, a portrait of himself, 1862, vol. 121; engraved by E. Hacker.
- THE DEATH STRUGGLE*, 1862, vol. 121; engraved by E. Hacker.

PLATES IN THE *NEW SPORTING MAGAZINE*

71 in number.

- (A) *PARTRIDGE SHOOTING*, 1852, vol. 2; engraved by J. Webb—*FLYFISHING*, 1852, vol. 2; engraved by J. Scott—*PLAIN GAME*, 1852, vol. 2; engraved by W. Radford—*WINDSHEPHERD*, a brown horse, bred by the Earl of Egmont in 1852, 1852, vol. 2; engraved by J. Webb—*RACING: THE STARTING POST*, 1852, vol. 2; engraved by J. Scott.
- (B) *WINDSHEPHERD*, 1852, vol. 2; engraved by Webb—*WINDSHEPHERD*, 1852, vol. 2; engraved by Webb—*WINDSHEPHERD*, 1852, vol. 2; engraved by J. Scott—*HUNTING: No. 2*—*WINDSHEPHERD*, 1852, vol. 2; engraved by Webb—*WILD FOWL SHOOTING*, 1852, vol. 2; engraved by E. Golding—*WINDSHEPHERD*, a dog, property of the Hon. G. Berkeley, 1852, vol. 2; engraved by Webb.
- (C) *WINDSHEPHERD*, No. 1, 1852, vol. 2; engraved by Smith—*WINDSHEPHERD*, 1852, vol. 2; engraved by W. Radford—*RACING: No. 2*, 1852, vol. 2; engraved by Scott—*WINDSHEPHERD*, 1852, vol. 2; engraved by Radford—*GALATA*, a brown filly, bred in 1852 by Lord Eversley, 1852, vol. 2; engraved by Scott—*SETTERS*, 1852, vol. 2; engraved by P. Parr—*WINDSHEPHERD SHOOTING*, 1852, vol. 2; engraved by W. R. Smith—*WINDSHEPHERD*, 1852, vol. 2; engraved by W. Radford.

- AUGUST*, 1843, vol. 25; engraved by J. Godden.
- (7) *BRUSH*, a spaniel, property of Sir James Flower, Bart., 1845, vol. 28; engraved by E. Hacker—*DEAD BEAT*, 1845, vol. 28; engraved by E. Hacker.
- (2) *SHOOTING ON THE MOORS*, 1845, vol. 29; engraved by J. R. Scott—*REFRACTION*, a brown filly, bred by the Duke of Richmond, 1845, vol. 29; engraved by E. Hacker.
- READY*, a spaniel, property of Sir James Flower, Bart., 1846, vol. 30; engraved by Scott.

ALEXANDER DAVIS COOPER.

ALEXANDER DAVIS COOPER, son of Abraham Cooper, followed, but at a distance, in the footsteps of his father, whose tastes for art and sport he inherited. He is described in Graves' *Dictionary* as a Landscape artist; but some of the works exhibited by him at the Royal Academy, and those engraved for the *Sporting* and *New Sporting Magazines* show that he could paint animals and sporting scenes with sufficient skill to render his comparative neglect of such subjects matter for regret. Volume xiv. of the latter (1838) contains an engraving by E. Hacker from a picture entitled "Spaniel and Dead Game," which is made the subject of editorial remark:—"The painter of this subject is the son of A. Cooper, R.A., and this, we believe, is the young artist's maiden plate. . . . The picture which was exhibited at the Royal Academy last year is very cleverly composed, and the head of the spaniel is, in particular, well painted." In 1841 he painted the portrait of Byron, a famous black and tan spaniel, for which the owner, Baron Lenton, had paid

100 guineas. Like his father he was an angler, and left evidence of his affection for the rod in his pictures. In the *New Sporting Magazine* for 1843 we find an engraving by J. Godden from "The Burn Side," a clever fishing piece; and again the *Sporting Magazine* for 1859 contains a plate entitled "Arcades Ambo," in which are represented two large trout with a fisherman whipping a rapid stream in a beautiful landscape. "No doubt," says the descriptive article, "Mr. Davis Cooper sat down and sketched them on the spot."

A. D. Cooper contributed altogether sixty-seven pictures to the Royal Academy exhibitions between the years 1837 and 1888. The very large majority of these were landscapes and subject pictures. To the British Institution he contributed twenty-seven, and to various other galleries twenty pictures.

WORKS OF A. D. COOPER.

SPORTING AND ANIMAL PICTURES IN THE ROYAL ACADEMY (11 in number.)

- 1837—*SPANIEL AND GAME.*
 1839—*CAVALIERS.*
 1843—*PORTRAIT OF A. COOPER, ESQ., R.A.*
 1844—*MILKING TIME*, the cows the property of Chas. Brett, Esq.
 1846—*QUARRELSOME COMPANIONS*, the property of Mrs. H. C. Hoare.
 1851—*HORSES*, the property of the Hon. G. W. C. Byng.
 1869—*TOPSY, WASP, SAILOR, AND MASTER TURKEY*, protégés of James Farrer, Esq., of Ingleborough.
 1871—*AT BAY.*
 1879—*AFTER THE FAIR.*
 1880—*BLACKCOCK AND MOUNTAIN HARE.*
 1883—*A MUTUAL SURPRISE.*

LUKE CRADOCK.

(Born *circa* 1657. Died 1717.)

LUKE CRADOCK was born at Somerton, in Somertsetshire, about the year 1657. In his youth, his parents, actuated perhaps by the desire to encourage what they supposed to be his natural bent, apprenticed him to a London house-painter : and in this very elementary school, without instruction and with few opportunities of study, Cradock's innate talent developed.

Birds and animals were the subjects to which he devoted his brush and his success in the portrayal of these was the more remarkable, inasmuch as he was entirely self-taught. His birds, particularly, show strength and truth of colouring, but spirit and fidelity to nature distinguish all his works. His paintings were in much request for decorative purposes to be placed over chimney-pieces and doors ; their value rose greatly after his death for Horace Walpole quoting Vertue, the great authority on painting in the various English collections, states that Cradock's pictures

frequently brought from three to four times the price the artist received for them.

The British Museum contains four examples of this artist's work, engraved by Josephus Sympson, 1740-1743:—(1) A Heron and Geese near a mill wheel; (2) Hawk swooping down on Fowls; (3) Hawk carrying off a Chicken; (4) Various birds—pigeons, plover, and a parrot perched on a bough.

The birds in the above four engravings are very spirited in drawing. Size of each plate 18 inches by 14 inches.

A painting by Cradock is described in a catalogue of the sale of pictures belonging to Sir G. Osborne Page Turner, Battlesden Park, Woburn, 7th June, 1824: "Poultry, a Stork, a Passage-boat on a Canal, and Figures crossing a Bridge." The catalogue of a sale at Christie's in May, 1847, includes one of his works, "Poultry attacked by a Hawk," the property of Edward Harman.

Luke Cradock died in London 1717, and was buried at St. Mary's, Whitechapel.

DAVID DALBY.

(Born *circa* 1790.)

DAVID DALBY was born about the year 1790, and was probably a Yorkshireman; but where he first saw the light, who were his parents, how or where he received his education, under what circumstances he adopted the brush as a means of livelihood, and where and when he died, cannot be discovered. It is certain that for some years he resided at York, and that he left that city to seek a home in Leeds; and the fact that this migration took place very shortly after the publication of a sketch he made, caricaturing the Sheriff, appears at once to furnish a motive for his change of residence, and also to indicate that Dalby occasionally employed his talents with more ability than discretion.

He appears to have had a struggle for his bread after he settled in Leeds, as we are informed that he painted pictures for a dealer there, work which for a time kept him from starvation. However that may be, his gifts in course of time won the recognition which is their due, and he found patrons

among the most prominent North-country sportsmen of the second decade of the century.

Dalby's style of painting is chaste and much resembles that of J. F. Herring; and if he could not impart to the coats of his race-horses the wonderful sense of texture for which Herring's pictures are remarkable, his horses are at all events anatomically correct in drawing while his hunting pieces are superior in their grouping and also in sporting technique. We see by the manner in which he puts his men in their saddles that Dalby himself was a good horseman; he also understood fox-hunting and could prove his knowledge on his canvas; Herring knew more of coaching than of fox-hunting, and thus Dalby had the advantage over him in the latter department of art.

It is by his hunting scenes, and by the portraits of race-horses which North-country sportsmen commissioned him to paint, that Dalby is known. One of his earliest patrons was Richard Watt, Esq., of Bishop Burton, at that time one of the most celebrated men on the turf. It was for Mr. Watt that he painted that remarkable portrait of a wonderful horse, the famous Blacklock, to whom we trace the best blood on the English turf to-day. This portrait, which is life-size, is a most life-like presentation of the great sire. The picture, which was painted in the year 1823, was sold at Christie's

on 9th May, 1892, when it fell to the bid of Mr. E. R. B. Hall Watt, and is now at Bishop Burton. Blacklock was foaled in 1815, ran until the York August Meeting of 1819, and died in 1831.

Two years before he painted the portrait of Blacklock, in 1821, Dalby executed for Mr. T. O. Powlett a picture of Jack Spigot, winner of the Doncaster St. Leger of that year, with his jockey up. This picture was engraved in small size by T. Sutherland, and published in colours by T. Sotheran, of York, whose business as a bookseller, by the way, did not prevent his holding the office of Clerk of the Course.

In 1823, Dalby painted a small hunting picture called "Down Hill," which serves to display the artist's knowledge of both the horse and horsemanship. It represents a man in the fashionable hunting dress of the period—scarlet double-breasted tail coat, closely buttoned, tall beaver hat, and blue choker tie with white spots—on a black hunter which he is handing down a high and steep bank. The rider's pose, as he sits well back to relieve his mount's forehand, is cleverly treated. Size of canvas, 11½ inches by 9 inches.

In 1826, for Mr. Consett Dryden, he did the portrait of White Legs, a celebrated hunter. This painting which has considerable merit, is now in the possession of Thomas Parrington, Esq., of

Whitby, Yorkshire ; as also is another excellent sketch in oil by Dalby, namely a portrait of Done Up, a chestnut hunter, ridden by a sportsman in pink with the blue and white spotted choker tie which appears to have been the "correct thing" for wear in the hunting field at that date.

In 1834, he painted a picture of Bran, by Humphrey Clinker. Bran was bred by Lord Sligo, and was foaled in 1831. He won his share of honours on the turf ; he ran second to Touchstone in the St. Leger of 1834, in which year he was purchased by Sir Edward Baker for 1,300 guineas. This work was engraved by Richard Parr and the plate therefrom forms the frontispiece to vol. lxxxv., the *Sporting Magazine* of 1835. In 1837 Dalby painted the portrait of Mango, by Emilius. Mango was bred in 1834, by C. C. Greville, Esq., for whom, in Sam Day's hands, he won the St. Leger of 1837 ; he also won many other races. The picture of Mango was engraved by J. H. Engleheart ; the plate forms the frontispiece to vol. xci., 1838, of the *Sporting Magazine*. These two plates it may here be added, are the only examples the Magazine contains of the works of this artist, who is described as "Dalby, of York."

The artist did not confine himself exclusively to horse portraits ; he painted in 1834, for Edward



Painted by Durill Co.

LORD HAREWOOD'S HUNT No. 3 THE DEATH

Howard, Esq., a picture of Lear, a celebrated retriever, which was bred by the Marquess of Carmarthen. An engraving from this picture appeared in the *New Sporting Review*, vol. viii.

For Mr. William Scott, Dalby painted the portrait of Blacklock's well-known son Velocipede, winner of the York St. Leger in 1828. The size of this canvas is 29 inches by 24 inches.

Let us revert to the artist's fox-hunting pictures. In 1824, he painted three hunting pieces, "Lord Harewood's Hunt" (as the Bramham Moor was called during the twenty years of Lord Harewood's mastership) at Knaresborough. No. 1 shows The Meet, a group of eight horsemen waiting in easy attitudes for the hounds; a clump of trees forms an effective back-ground; in the right distance the pack with huntsman and whipper-in are approaching, through a stream. The eight figures are evidently portraits, but whose it is not possible now to discover. No. 2, Full Cry, shows the pack with huntsman in attendance, driving through a wide stretch of water; and in No. 3, The Death, hounds are in the near foreground breaking up their fox. These pictures, which are in the writer's possession, are of uniform size, showing that they form a series. They are very cleverly drawn; again we recognise Dalby's close and careful study of horse and hound in action, and the

workmanlike style in which he puts his men in their saddles. The third of the set faces page 134.

Dalby, for all his talent, does not appear to have succeeded in a pecuniary sense, for we find that at one time Mr. Dryden, Mr. John Booth,* and others clubbed together to guarantee him twenty hunters to paint at three guineas each. That such an arrangement should have been suggested at all, indicates that the artist was in want when he had many admirers; and the fact that he gladly accepted the commission, modest though the remuneration was, confirms the impression that this guarantee was in the nature of a charity.

With the number of patrons and friends upon whose support Dalby could reckon, he should at least have been able to realise a competence; but had he reaped only a share of the success to which his talents entitled him, it would surely be possible to trace his later career. As it is, we lose sight of him in middle age, when he passes into the unknown. The only conclusion is that the man was his own enemy, and that the kindly exertion of friends failed to save him from himself.

* Mr. Booth, of Killerby, Yorkshire, was a yeoman farmer and famous breeder of Shorthorns, also one of the best known hunting men in the north of England; he had great reputation as a wit.

RICHARD BARRETT DAVIS.

(Born 1782. Died 1854.)

RICHARD BARRETT DAVIS, born 1782 at Watford, in Hertfordshire, was, it may be said, reared in the atmosphere of sport. His father, Richard Davis, was huntsman of George III.'s harriers, and one of his eight younger brothers, Charles, who began by turning hounds to his parent, became in 1822 huntsman to the Royal Buckhounds a post he held under George IV., William IV. and Her Majesty Queen Victoria. With such connections it was only to be expected that Richard's artistic tastes would take the direction they did.

He studied under William Evans, better known as Evans of Eton; and also under Sir William Beechey who, as drawing master to the Princess, resided much at Windsor. It may be conjectured that he owed the advantage of tuition by Sir William to the positions held by his father and brother; Charles Davis, as Lord Ribblesdale tells us in his published work, *The Queen's Hounds*, was indebted to George III. for his later educa-

tion, and it is probable that the Royal favour extended to the elder brother. When nineteen years of age Richard Barrett Davis became a student at the Royal Academy, and while there painted the first of his pictures of which there is record. One of these was a portrait of the Duke of Beaufort's huntsman, Philip Payne, on his favourite grey horse Charington with eight and a half couples of hounds, three of the hounds leading the way into covert over a wall. This painting was beautifully engraved in mezzotint by C. Turner, the plate being 27 inches by 18 inches; the print bears a dedication to the Duke of Beaufort. The second picture was entitled "Mares and Foals at the Royal Stud."

In 1802 R. B. Davis, then in his twentieth year, contributed his first picture, "A Landscape," to the Royal Academy exhibition. Two landscapes with cattle represented him in the following year, and in the exhibition of 1805 he had a picture of "His Majesty in his Travelling Chariot returning to town from Windsor, accompanied by his usual escort of Guards, Riders and Attendants." This work, which is happy in composition and spirited in drawing, was engraved by Charles Turner and published on 20th February, 1806, by Mr. R. B. Davis, 41, Great Portland Street (for the proprietor) and C. Turner, 50, Warren Street, Fitzroy Square.

The artist being himself proprietor of the work, it would seem that this was his first venture in publication and that the engraver shared the speculation. This very fine example of mezzotint engraving is "by permission humbly dedicated to H.R.H. the Duke of Cumberland by his devoted and very humble servant, R. B. Davis." The plate measures 28 inches by 21 inches.

Having proved his artistic ability it was only to be expected that his family connections should have brought him renown in the country hunted by the Royal hounds; and he soon numbered among his patrons many of the best known sportsmen of the day, including King George III., the Duke of York, the Duke of Cumberland, the Dukes of Beaufort, Grafton and Richmond, the Earl of Egremont, and Sir F. Bourgeois. Time brought him distinctions both significant of his talent and remunerative; in 1831 he was appointed animal painter to King William IV., and in 1842 he received the patronage of Her Majesty and the Prince Consort.

In 1813 he executed a picture of "The King's Harriers," with portraits of the huntsman and whipper-in on horseback and thirteen couples of hounds grouped about them; this work was, no doubt, commissioned in view of the abolition of the Royal harrier pack, as it was given up in April

of the same year. The picture was engraved, and the print bears dedication to General Manners. It may be added that in 1824 King George IV. re-established the Royal Harriers, purchasing drafts from Mr. Loraine Smith, of Enderby Hall, Leicestershire, and thirteen couples of the pack sent up to Tattersall's by Lord Maynard's executors. Charles Davis, who had succeeded George Sharpe as huntsman of the Royal Buckhounds in 1822, undertook to hunt the harriers on non-staghunting days. George IV. was a keen sportsman and appreciated the joys of pace; when Prince of Wales he accepted a Mastership of Foxhounds during his residence at Critchill, in Dorsetshire. His father was fond of the chase, and in 1780 established a pack of foxhounds with Sharpe as huntsman; but His Majesty's weight was against him in the field, and, according to Lord Ribblesdale, he was not in the habit of tempting Providence by trying big places or of riding too hard.

In 1822 Davis painted for the Duke of York a portrait of his horse, Moses, which in Tom Goodisson's hands had won the Derby of that year. His Royal Highness is said to have been a good judge of a horse, and Moses he bred himself out of Sister to Castensa by Whalebone. This picture was shown at the Academy of 1823; an engraving of the work by J. Scott was published in vol. lxi.





Painted by Richard Barrett Davis.

Engraved on Wood by F. Babbage.

TOM GRANT, Huntsman at Goodwood

of the *Sporting Magazine*. The Royal Academy Exhibition of 1824 should have included a large picture of "His Majesty's Hunt," to which Davis had put the finishing touches in April of that year; but unfortunately the carrier to whom he entrusted the work for conveyance from Windsor to London, omitted to deliver the picture within the time prescribed by the Academy, and in consequence it was never shown. In the same year he painted the portrait of Tom Grant, for many years huntsman to the Dukes of Richmond; this picture was engraved by W. T. Fry and the reigning Duke was so much pleased with it that he accepted dedication of the engraving.

Portraits of horses, more especially race-horses and hunters, formed a considerable proportion of Davis's works, but likenesses of men and subject pictures also frequently occupied his easel. In 1827 he painted the portrait of George Sharpe, who after many years service as huntsman to George III., had retired on a pension in 1822. This work was also engraved by W. T. Fry. In 1831 he painted his brother's portrait, "Mr. Charles Davis, His Majesty's Huntsman on his favourite Mare Columbine;" Charles Davis, cap in hand and at full gallop, is waving hounds on to the line beside a coppice. This picture was engraved by W. Giller, the plate measuring 19 inches by 15 inches, and

was published in July, 1831, by Moon, Boys and Graves, London. The engraving was dedicated by the artist to the then Master of the Buckhounds, Viscount Anson.

Shooting subjects do not figure largely among the works of this artist, but when he turned his attention to sport with the gun he was highly successful, as witness the set of six pictures painted in 1836 and engraved by R. G. Reeve; this comprised:—

“Grouse Shooting,” August; “Partridge Shooting,” September; “Pheasant Shooting,” October; “Snipe Shooting,” November; “Woodcock Shooting,” December; and “Water-fowl Shooting,” January.

These were printed in colours, the plates being 18 inches by 14 inches, and were published on 2nd November, 1836, by Thomas Maclean, London.

He was a keen sportsman and possessed wide knowledge of sporting matters, particularly of hunting; he does not appear to have been a great horseman, as we are told that it was his custom to follow the Royal pack on foot and make rough and hasty sketches of incidents which he turned to account after in his hunting pictures. He was a good judge of both horse and hound nevertheless.

In 1837, by command of the Queen Davis

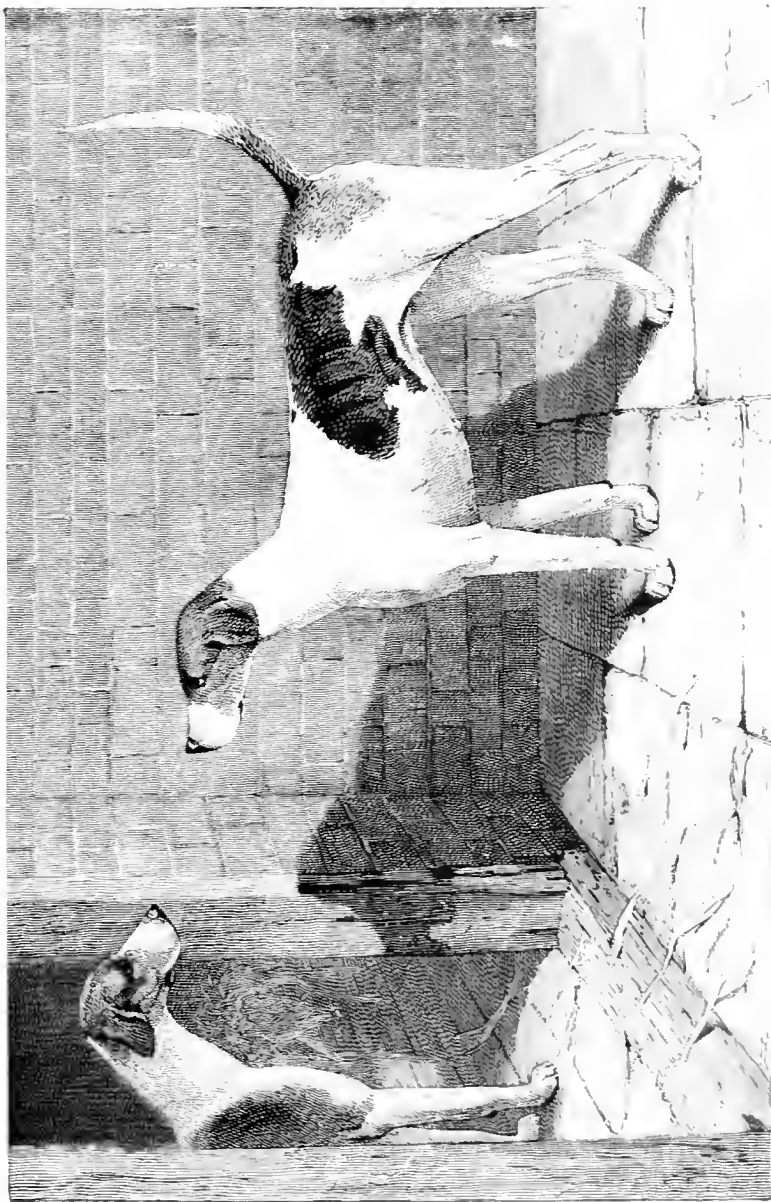
painted a "Scene in Windsor Great Park," containing some twenty equestrian portraits. The scene is the Long Walk, Windsor Castle appearing in the distance, and the picture shows Her Majesty attended by her suite and accompanied by the King and Queen of the Belgians, and other distinguished persons. The horses, all portraits of favourites of the Queen, are admirably painted. This picture, which was engraved in 1838 by F. Bromley and published by Hodgson & Graves, was exhibited at the Royal Academy in 1841.

In 1837, Davis appears again as the publisher of his own work. At Wilton Street, Grosvenor Place, he issued the first number of *The Hunter's Annual*, a series of four drawings on stone by J. W. Giles from the artist's paintings, all "on elephant size," viz., 28 inches by 23 inches. The publication is dedicated to the King, and the pictures are (1) a portrait of Charles Davies on Hermit, just emerging from the kennels surrounded by the Buckhounds—"all remarkable likenesses," says the writer of an appreciative critique in the *Sporting Magazine*; (2) a portrait of T. Goosey, huntsman of the Belvoir, the scene being Croxton Park; (3) Geo. Montford and Will Derry, huntsman and whipper-in to the Melton (Quorn), scene John o' Groat's Gorse; and (4) John Shirley, huntsman to the Bramshill hounds, scene Bramshill House. In

each case the hunt servants are accompanied by hounds. An additional plate gives portraits of the most prominent hounds in the four packs with their names. *The Hunter's Annual* does not seem to have enjoyed a very prosperous career for we can trace reference to only three issues of the publication in the *Sporting Magazine*, the third and evidently last number having appeared in the autumn of 1839.

One of Davis's most successful hound portraits was that he painted in 1841 of a bitch in the Royal pack named Luxury, bred by his brother. Luxury was considered a model hound; she came of the best Goodwood and Belvoir blood, and stood 23 inches high; she was six years old when she stood for her portrait. The sixth volume of the *Sporting Review* contained a well-executed engraving by A. Warren from this picture; a reproduction of this plate faces this page.

Davis's picture of Hermit deserves mention as one of his best equine portraits. Hermit was a grey, bred by Mr. Gates, of Brookwood Stumps, near Woking, by Grey Skin out of a white Arab mare, and was considered by Charles Davis the stoutest and best hunter he ever had. His speed and bottom were proved one day when Harry King, who was riding him, received the order to stop hounds when they "were flying like pigeons" over the grass



Painted by H. M. M. M.

"LUXURY," one of the Royal Stag-hounds

Painted by H. M. M. M.

more than a mile away. He stopped them ultimately; from that time Charles Davis rode Hermit, and continued to do so till he was lamed, which happened after he had been worked for nine seasons. This picture was shown at the Royal Academy Exhibition of 1840, and was engraved for the *Sporting Review*. A portrait of Charles Davis on Hermit was exhibited in the Academy two years later.

In 1845 Davis painted "The Royal Hunt," in which is portrayed Charles Davis galloping away from the spectator, up a broad, winding ride in Windsor Forest with about twelve couple of hounds some of which are racing on the line ahead of the huntsman, while the remainder are streaming out of the woodland; the field and whippers-in are grouped on the right of the canvas. The hounds are full of movement and spirit, and the artist has painted his brother in a position which shows to perfection the graceful seat in the saddle for which Charles Davis was famous. The landscape, with Windsor Castle in the distance, is only fairly good; the canvas measures 44 inches by 48 inches.

Another picture of the Royal Hunt was that painted in 1847, as a presentation work to Earl Granville, Master of the Buckhounds. The scene is a meet on Ascot Heath; Charles Davis is on a favourite grey Lincoln—an entire; Robert Bartlett,

first whipper-in rides Corn Law; Harry King is on Postmaster-General; J. Freeman on Traverser, and George Bartlett, the feeder, stands on the left looking at the hounds. This picture, which measures 72 inches by 48 inches, was shown at the Royal Academy Exhibition of 1847.

Davis's pictures of the Royal Hunt and Mr. Garth's hounds, and of incidents connected therewith, were numerous: many of them are to be seen in the houses of hunting residents and in the hotels of the district, where they possess an interest apart from their artistic merit which would not attach to them elsewhere.

Among other works may be mentioned, "Foxhounds and Whelps," which was engraved on stone by S. W. Giles, size of plate $12\frac{1}{2}$ inches by 10 inches: "Foxhounds Running in Covert," size of canvas 2 feet 6 inches by 2 feet 2 inches. The hounds, about five couple, are in full cry on the outside of a thick forest; a glimpse of light is shining through the distant foliage. A beautiful mezzotint engraving of the work, $15\frac{3}{4}$ inches by $11\frac{1}{2}$ inches, was executed by W. Giller, published in 1829 by Mr. Davis, at 10, Wilton Street, Grosvenor Square, and sold by Boys and Graves, 6, Pall Mall; the original picture is now in the collection of H. J. King, Esq., 138, Piccadilly, London. "Foxhounds in their Kennel," and "The King's Harriers,"

companion pictures, were engraved by Giles, plates 16 inches by $10\frac{3}{4}$ inches.

Davis resided at Windsor during a considerable period of his life; among his friends he counted James Ward, R.A., Edmund Bristowe and James Stark, the last named a landscape painter who took up his abode at Windsor in 1840.

Hounds excepted, the artist painted few pictures of dogs; so far as our researches have shown, he has not even left a portrait of one of the black and tan wire-haired fox-terriers, a breed celebrated for their keenness at fox, badger, and other vermin, and which at the time were much prized by huntsmen. Davis shared possession of this breed with an old friend of his, Mr. P. L. Rumbull, of Seymour Place, London.

Though the artist must have been much with his brother Charles, to whom it is no doubt truly stated he owed a great deal as sporting mentor, the two were not very deeply attached to one another; they were too utterly unlike to have much in common. Charles Davis's staid character, the "even and deserved prosperity of his career, his converse—almost identity—with great personages, and the responsible authority of his position may easily have induced a certain semi-royal aloofness," to quote from Lord Ribblesdale's excellent account of him. Richard Davis on the other hand was careless and

Bohemian in his mode of life. Charles Davis when he died, at the age of seventy-nine, in 1867, left a large fortune which he bequeathed to Her Majesty; whereas Richard, when he died, at the age of sixty-two, in the year 1854, was in poverty.

WORKS OF RICHARD BARRETT DAVIS.
IN THE SOUTH KENSINGTON MUSEUM.

NEAR VIRGINIA WATER, Two tall trees overshadow cottage, backed by a part of the forest; in the front is a pool of water covered with water-lilies, a boy fishing on the margin; canvas 17 inches by 15½ inches upright (*Shephanks Gift*).

EXHIBITED AT THE ROYAL ACADEMY (69 in number).

YEAR

- 1802—*A LANDSCAPE.*
 1803—(2) *LANDSCAPE AND CATTLE—LANDSCAPE AND CATTLE.*
 1805—*HIS MAJESTY IN HIS TRAVELLING CHARIOT, RETURNING TO TOWN FROM WINDSOR.*
 1806—(3) *MARES AND FOALS IN HIS MAJESTY'S STUD AT WINDSOR—AN OLD HUNTER*, the property of H. R. B. the Duke of Cumberland.
 1807—(3) *DUNCAN'S HORSES—PORTRAIT OF A HUNTER—A VIEW OF WINDSOR CASTLE.*
 1808—*LANDSCAPE*, horse and figures.
 1809—(2) *HACK*, the property of Capt. H. Vyse—*THE WILD HUNTSMAN*, *vide* "Scots' Ballads and Songs."
 1810—*A BLOOD-MARE*, the property of Sir T. Bourgeois.
 1813—*A BOW HUNT.*
 1814—(2) *GOING TO MARKET—THE STABLE.*
 1817—(2) *HORSES—PORTRAIT OF A RACEHORSE*
 1818—(2) *CLITTLENO*, property of the Earl of Clarendon—*PORTRAIT OF LADY DUKE*, property of the Earl of Clarendon.
 1819—(3) *HACK*, property of — Lombard, Esq.—*HACK*, property of H. R. Hoare, Esq.—*HUNTER*, property of — Lombard, Esq.
 1820—(3) *OLD CARRIAGE HORSES IN HIS LATE MAJESTY'S STUD AT WINDSOR—BLAZETTI*, property of an officer in the Guards—*LA COURTE OLIVE HORSE*, property of a gentleman at Windsor.
 1821—(5) *LANDSCAPE—A HORSE FAIR—AN OLD GIG HORSE—EATON*, by Sir Peter—*PORTRAIT OF A CHARGER—PORTRAIT OF A RACER—AN OLD HUNTER—PORTRAITS OF HUNTERS.*
 1822—(2) *POWY*, property of the Earl of Clarendon—*BLOOD-MARE*, property of the Earl of Clarendon—*BULL*, property of the Earl of Clarendon—*AN OLD HUNTER—PORTRAIT OF A HUNTER.*

- YEARS
 1823—(4) *MOSES*, property of the Duke of York—*THE HAWKING PARTY*; *vide* Bracebridge Hall—*AN OLD COACH HORSE*, aged thirty-five years—*AN OLD HORSE*.
 1825—(3) *EMILY*, the dam of *Emilius*—*EMILIUS*—*PORTRAIT OF A GENTLE-MAN, WITH HIS MAJESTY'S HUNT*.
 1826—*MIDDLETON*, property of the Earl of Jersey.
 1827—*MILKE*, property of — Davison, Esq., and Life Guards.
 1829—*A FAVOURITE OLD PONY*.
 1830—*AN OLD CARRIAGE HORSE*, property of His Majesty
 1831—*TRAVELLERS ATTACKED BY WOLVES*, a Sketch.
 1832—*LORD FREDERIC FITZCLARENCE*; A Study for a Picture of the Coronation Procession.
 1833—1 *SKETCH*.
 1834—*WAITING FOR A TURN*.
 1839—*PORTRAIT OF A FAVOURITE*.
 1840—(2) *THE HERMIT*, celebrated in the Royal Hunt, property of Her Majesty—*NEAR THE BANKS OF LOCH LAGGAN, INVERNESS-SHIRE*, deer-stalkers in the distance.
 1841—*A SCENE IN WINDSOR GREAT PARK*, containing portraits of Her Majesty Queen Victoria, the King and Queen of the Belgians, the Hon. Colonel Cavendish, the Earl of Belfast, Lord Lilford, Colonel Buckley, Lord Torrington, Sir George Quinlan, Miss Quintin, Sir Frederick Stovin, the Earl of Unbridge, Colonel Wymes, Lord Alfred Paget, — Fozard, Esq., &c. Painted 1837.
 1842—*MR. DAVIS, HER MAJESTY'S HUNTSMAN, ON HERMIT*.
 1843—*SIR ROGER DE COVERLEY AND THE SPECTATOR GO HUNTING*.
 1844—*THE HAWKING PARTY*, *vide* Bracebridge Hall.
 1845—*TAKING THE STAG*.
 1847—*THE ROYAL HUNT, AT THEIR MEET ON ASCOT HEATH*.
 1848—"Hark! What loud Shouts
 Re-echo through the Groves! He breaks away.
 Shrill Horns proclaim his Flight."—*SOMERVILLE*.
 1849—*OLD FRIENDS*.
 1851—*FAVOURITES*.
 1852—*THE COVERLEY HUNT*.
 1853—(2) *TRESPASSERS—THE WILD HUNTSMAN*, from the German.

PLATES IN THE *SPORTING MAGAZINE* (30 in number).

- (1) *THE LADY AT EGHAM RACES*, 1812; an etching—*GOHANNI*, a bay horse, foaled in 1790, bred by the Earl of Egremont, 1813; engraved by Scott.
MOSES, a celebrated race-horse, the property of His Royal Highness the Duke of York, 1822; engraved by J. Scott.
MIVOS, a favourite hound in His Majesty's Pack, 1824; engraved by J. Webb.
TOU GRANT, huntsman of His Grace the late Duke of Richmond, at Goodwood, 1827; engraved by Mr. Fry.
 (2) *MR. G. SHARPE*, many years huntsman to His Majesty, 1827; engraved by Mr. Fry—*MAMELUKE*, 1827; engraved by J. R. Scott.
SOUTH AMERICAN MULE, sent to His Majesty from Valparaiso, by Mr. Nugent, appears from its make, as well as the beauty of its colour, to be a mixture of the Spanish horse and the zebra or the quagga, 1827; engraved by J. R. Scott.

- LOP*, a celebrated hunter, 1828; engraved by J. R. Scott.
- SHIVLEY*, a Hanoverian Stag, presented to His Majesty by the Duke of Cambridge 1829; engraved by J. R. Scott.
- TURQUOISE*, a brown mare, foaled in 1825, bred by, and the property of, the Duke of Grafton, 1829; engraved by J. R. Scott.
- CRITIC*, a red dog, property of Mr. F. Clarke, three times winner of the Cup at Netherbaven, 1835; engraved by H. Setchel.
- FORWARD ALL! FORWARD!* 1837; engraved by H. Setchel.
- ALP AND GLORY*, a dog and bitch of the true Mont St. Bernard breed, the property of Her Majesty and Prince Albert, 1842; engraved by H. Beckwith.
- THE NEWMARKET TOUT*, 1844; engraved by J. H. Kernot.
- (3) *A DILEMMA*, 1845, vol. 105; engraved by J. H. Engleheart—*MAKING THE STAG*, 1845, engraved by G. Paterson—*INCIDENT OF THE CHASE*, 1845; engraved by G. Paterson.
- VIGNETTE*, 1846; engraved by J. H. Engleheart.
- PORTRAITS OF HER MAJESTY'S STAGHOUNDS*, 1846; engraved by J. Scott.
- (2) *WHO'S UP FOR THE RESCUE?* 1847, vol. 109; engraved by E. Hacker—*HAVE A CARE FOR THE VIXEN!* 1847; engraved by J. Scott.
- PORTRAITS OF HER MAJESTY'S STAGHOUNDS*, 1849; engraved by E. Hacker.
- FUTURE HOPES* 1848; engraved by J. Scott.
- A CASE OF REAL DISTRESS*, 1850; engraved by J. Scott.
- VIGNETTE*, 1852; engraved by W. Backshell.
- VIGNETTE*, A Fresh Fox, 1852; engraved by E. Hacker.
- OVER THE OPEN*, 1854; engraved by E. Hacker.
- THE DEER PADDOCK*, 1855; engraved by W. Backshell.
- THE GLOOMY WOODS*, 1869; engraved by J. Scott.

PLATES IN THE *NEW SPORTING MAGAZINE*

(7 in number).

- GADFLY*, a foxhound, the property of His Majesty, 1831; engraved by Webb.
- THE ILLUSTRIOUS SPORTSMAN*, a portrait of His Grace the Duke of Wellington, with the Vine Hounds, 1841; engraved by E. Radclyffe.
- ORNAMENTS OF THE BENCH*, Foxhounds, 1841; engraved by J. Bull.
- THE EARTHSTOPPER ON HORSEBACK* (in a wood, on a stormy night), 1843; engraved by J. Godden.
- YOICKS! GONE AWAY!*, horseman and hounds, 1843; engraved by J. H. Engleheart.
- THE DEER PADDOCKS, ASCOT*, 1843; engraved by J. Godden.
- RIGGING HIM OUT* or *MAKE YOUR GAME*, 1845; engraved by J. R. Scott.

PLATES IN THE *SPORTING REVIEW* (12 in number).

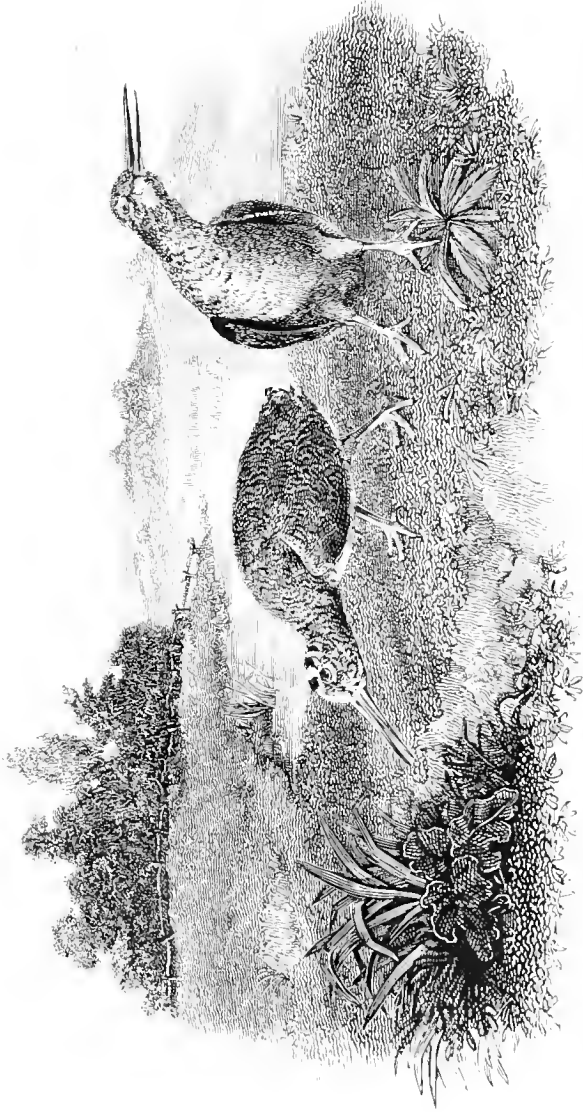
- THE BADMINTON SWEEP*, Wot Hunts with the Duke, 1849; etched by Landells.
- THE HERMIT*, a hunter belonging to the Royal Hunt. 1849; engraved by H. B. Hall.

- MEET OF HER MAJESTY'S STAGHOUNDS*, 1840; engraved by T. A. Prior.
FOX-HUNTING: pl. 1, *THE DRAW*; pl. 2, *COME AWAY*; pl. 3, *FULL
 CRY*; pl. 4, *THE DEATH*; 1841; engraved by T. A. Prior.
COVES HARBOUR, 1841; etched by E. Landells.
LUXURY, one of the Royal Stag Hounds, 1841; engraved by A. W. Warren.
ILLUSTRATIONS OF THE EQUESTRIAN ORDER, 1841; etched by Landells.
PHEASANT SHOOTING IN SWINLEY PARK, His Royal Highness Prince
 Albert shooting, 1841; engraved by A. W. Warren.
ILLUSTRATIONS OF THE EQUESTRIAN ORDER, No. 2, A Patrician, 1841,
 etched by Landells.

STEPHEN ELMER, A.R.A.

(Born 1717. Died 1796.)

STEPHEN ELMER was born at Farnham, Surrey, in 1717. The son of a maltster, he was brought up to his father's business; but while following that occupation he found ample time to devote to artistic pursuits and won success as a painter of animals and birds, rural scenes and still life. In the last department of art, in the portrayal of dead game, fish, flowers, and fruit he particularly excelled; but his pictures of birds, more especially of game birds, combine with high artistic merit, great accuracy of drawing and fidelity to life; he possessed in a degree that has been rarely exceeded the gift of seizing the characteristic pose or attitude of birds, and betrays a knowledge of their ways of life and habits that only a careful student of nature can acquire. Notwithstanding the nicety of touch required for the accurate presentation of the plumage of birds, Elmer was master of a bold and free style of draughtsmanship which lends individuality to his pictures. Character studies occur occasionally in



Printed by S. J. P. ...

WOODCOCK

Engraved on Wood by F. B. B. B.

the list of his contributions to the Royal Academy ; thus, in 1777 he exhibited "The Politician" (afterwards engraved by T. Ryder), and in 1785 "Avarice." "The Miser," engraved by B. Granger, was another of the same class ; but studies of birds, noticeably pheasants, partridges and woodcock, of trout and of fruit seem to have possessed most attraction for him.

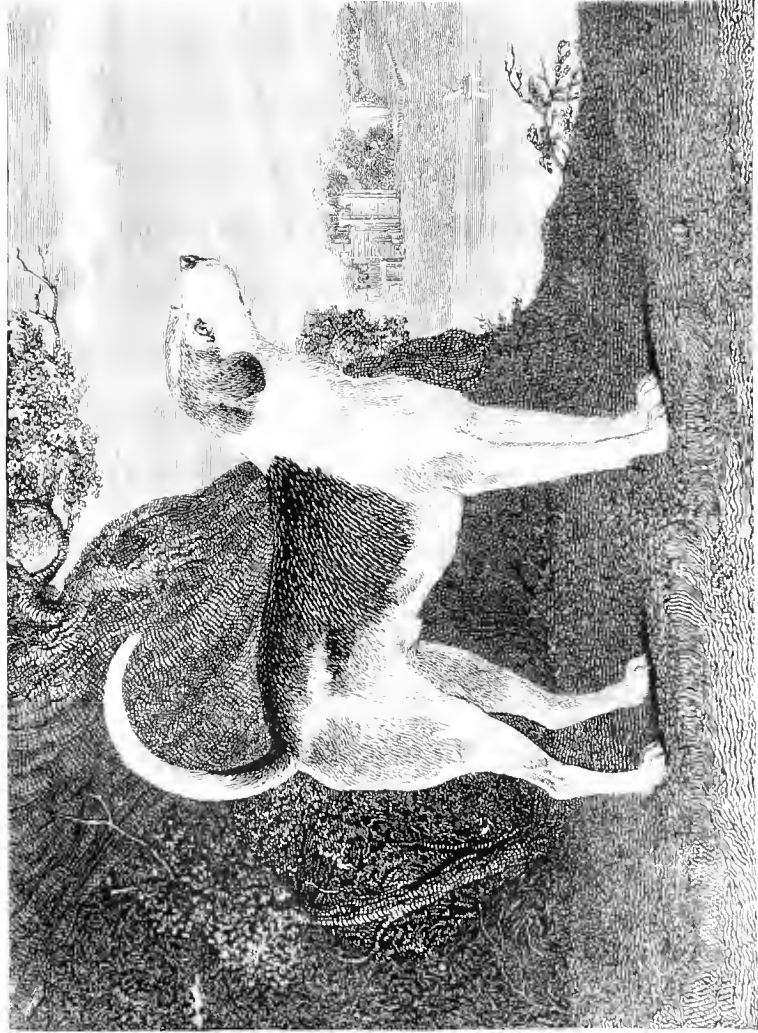
In the vestry of Farnham Church is a picture of "The Last Supper," which formerly hung over the altar. This, so far as can be ascertained, is the only work of sacred character painted by Elmer : and we may suppose that it was executed for the express purpose of presentation to the church of his native place.

Elmer, in 1763, was a member of the Free Society of Artists, at whose annual exhibitions he showed numerous works. The fifth exhibition of the Royal Academy, held in 1772, included nine pictures by Elmer, then in his fifty-fifth year ; and for the ensuing twenty-three years, until 1795, with the exception of the 1792 exhibition, he was unfailingly represented upon its walls. The nine works contributed by him to the exhibition of 1772 were very fairly representative of his range of art, including as they did pictures of a fox, hare, pheasant, small birds and trout, flower and fruit pieces, all of which were marked "For Sale." In

regard to this it is worth noting that as time passed by Elmer appears to have made no attempt to sell his pictures; at all events he possessed a large collection of his own paintings at the time of his death. His reputation had been well established long ere this date, and the Royal Academy evidently only waited until he should send pictures to their exhibition to elect him an Associate; for this honour was conferred upon him in 1772, the first year in which he exhibited. Between that year and 1795 he sent altogether 117 works to the Royal Academy exhibitions.

Elmer's addresses in the catalogues are given as Farnham, Surrey, and 44, Watling Street, London; the latter perhaps being an occasionally visited place of business, for he seems to have made the pretty little Surrey town where he was born his place of residence.

Foxhounds and other sporting dogs furnished subjects for some of Elmer's best pictures. Two of his pictures were engraved by W. Smith for reproduction in the *Sporting Magazine*. One occurs in the issue for April, 1805, entitled "Mallard and French Spaniel;" it shows a dog whose closely shaven legs, shaven tail, with tip-tuft and fierce moustaches suggest the poodle rather than spaniel. The letterpress describing the original as the work of "the ingenious Mr. Elmer, of Farnham," says



Painted by Stephen Leiver, A.R.S.

TROJAN

Engraved from Wood by F. Reynolds.

The rough French sparrow has been found the best companion on these occasions (both standing) he watches the conduct of the sportman and with a velocity unequalled darts to the wounded bird and having fastened on his prey presents it to all possible speed at the feet of his master. The second plate is from Elmer's portrait of Tryon's famous hawk and belonging to Mr. Carter when he hunted the Warwickshire country. Elmer's account of this hawk whose portrait faces this page will be found in the Appendix page 100.

Trial's Tynan, Turment's Turpin and Turquet all as fine sounds as a cat went into a field were among Tryon's get. When the parson was said to say Mr. Carter reserved the bird for himself.

Daniel's *Fauna Sylvestris* contains ten engravings, by John Sait, from Elmer's paintings, named: Terrier and Fox, Hare, Squirrel, Scented Hare, Groups of Fish, Pheasants, Woodcock, Pheasant, Black Grouse, Red Grouse, Coveys of Partridges and Woodcock. The last named is here reproduced. The *Fauna Sylvestris* for 1813 contains a plate engraved by John Sait from

Partridge's *Basking in the Sun*, a picture which had been exhibited by Elmer at the Royal Academy. It depicts a covey warmed while basking by the sudden light overhead of a covey of coveys and a beautiful sunset.

Among many important engravings from his pictures mention may be made of three fine plates on a large scale engraved by Charles Turner and published by W. D. Jones, of Oxford, in 1807; these are "Dead Game," "Black Game" and "Red Game."

Elmer died at the age of seventy-nine, in 1796, having exhibited for the last time three years previously; he was buried at Farnham. Dying as he had lived, unmarried, he bequeathed his property (which included, as already remarked, a large number of his own works), to his nephew. These were exhibited at the Large Room in the Haymarket in the spring of 1799, under the title of "Elmer's Sportsman's Exhibition." Many of them were disposed of at good prices, and the remainder were removed to Gerrard Street, Soho, where they were accidentally destroyed by fire on 6th February, 1801. The catalogue of these pictures consisted of 148 lots, and the Introduction describes it as a collection of pictures of dead pheasants, partridges, hares, "and the numerous etceteræ of what painters call still life." It proceeds:—"To blazon the merit of Mr. Elmer is quite unnecessary, as for more than half-a-century his talents have been universally admitted and universally admired. He took Nature, English Nature, for his model, and in his works she herself appears as in a mirror." The story of the ancient

painter whose grapes were so natural that the birds flew and pecked at them is quoted, and it is added that Elmer's painting went further, for on one occasion, a lady of rank, calling at his studio at Farnham, found him painting a brace of partridges hanging before him, and exclaimed,

"No wonder, Mr. Elmer, you succeed so well, for I see you paint from Nature."

"Not now, madam, not now; for I am copying a picture I painted last year," replied the artist; and he lifted from his easel the picture which his visitor had mistaken for two real birds.

WORKS OF STEPHEN ELMER, A.R.A.

IN THE SOUTH KENSINGTON MUSEUM.

GROUP OF FISH LYING ON THE GROUND, on canvas, 24 inches by 20½ inches, oblong. Signed.

PICTURES EXHIBITED IN THE ROYAL ACADEMY

(117 in number).

YEAR

- 1772—(9) *A FOX, &c.*—*A HARE*—*A PHEASANT*—*TWO FLOWER PIECES*—*TWO FRUIT PIECES*—*THREE DEAD BIRD PIECES*—*A BRACE OF PHEASANTS*—*BRACE OF TROUT*—*TWO PIECES OF SMALL BIRDS.*
- 1773—(10) *FOWLS*—*LURCHER AND DEAD FOX*—*SPORTSMAN*, with dead game, &c.—*CANARY IN A CAGE*—*FRUIT PIECE*—*TWO SMALL FRUIT PIECES*—*BRACE OF PARTRIDGES*—*WOODPECKER, LYNX, &c.*—*BASKET OF STRAWBERRIES*—*GAME.*
- 1774—(9) *HERON AND SPANIEL*—*POINTER*—*PHEASANTS*—*PARTRIDGES*—*TROUT*—*FRUITS*—*FRUITS*—*GAME*—*HARE AND PHEASANTS.*
- 1775—(4) *A BRACE OF TROUT*—*WOODCOCKS*—*PARTRIDGES*—*A BASKET OF STRAWBERRIES.*
- 1776—(5) *DEAD GAME*—*DEATH OF A FOX*—*FISH AND CAT*—*FRUIT*—*FRUIT.*

VFAR

- 1777—(7) *FOX AND PHEASANT—FOWLS, &c.—BASKET OF STRAW-BERRIES—PARTRIDGES—FRUIT—A POLITICIAN—VIEW OF FARNHAM CASTLE.*
- 1778—(6) *A BRACE OF TROUT—BASKET OF STRAWBERRIES—FRUIT—FRUIT—FLOWERS—FLOWERS.*
- 1779—(6) *A BRACE OF PHEASANTS—CARP—WOODCOCKS—WILD DUCKS, TEAL, &c.—TROUT, CARP, &c.—HEN AND CHICKENS.*
- 1780—(6) *FRUIT—WOODCOCKS—HARE AND PARTRIDGES—PERCH—BRACE OF PARTRIDGES—PHEASANT AND WOODCOCKS.*
- 1781—(6) *WOODCOCKS—BRACE OF PARTRIDGES—BRACE OF PHEASANTS—FRUIT—FRUIT—COVEY OF PARTRIDGES.*
- 1782—(5) *WOODCOCKS—DEAD GAME—FISH AND CAT—FRUIT—FRUIT.*
- 1783—(7) *FISH—NEWFOUNDLAND DOG—SPANIELS AND WOODCOCKS—BLACK GAME—PARTRIDGES—WOODCOCKS—FRUIT.*
- 1784—(5) *PHEASANTS—FRUIT—WOODCOCKS—AN ALARMED POACHER—PARTRIDGES.*
- 1785—(5) *GOLD PHEASANTS—FRUIT—MANDARIN DRAKE—AVARICE—PHEASANTS.*
- 1786—(5) *BRACE OF PHEASANTS—HAWK AND PARTRIDGE—FIGHTING COCKS—WOODCOCKS—GRAPES, &c.*
- 1787—(4) *COVEY OF PARTRIDGES—BRACE OF PHEASANTS—HARE AND WOODCOCKS—FOX AND PHEASANT.*
- 1788—(3) *BRACE OF PARTRIDGES—COUPLE OF WOODCOCKS—A HARE SITTING.*
- 1789—(5) *PEACOCK—FISH—FRUIT—PARTRIDGES—PHEASANTS.*
- 1790—(3) *FISH—PHEASANTS—FRUIT, &c.*
- 1791—*COVEY OF PARTRIDGES.*
- 1793—(2) *COUPLE OF WOODCOCKS—FRUIT.*
- 1794—(2) *TEAL—PARTRIDGES.*
- 1795—*BRACE OF TROUT.*

PLATES IN THE *SPORTING MAGAZINE* (2 in number.)

MALLARD AND FRENCH SPANIEL, 1805, vol. 26.
TROJAN, 1825, vol. 65; engraved by W. Smith.

PLATE IN THE *ANNALS OF SPORTING.*

COVEY OF PARTRIDGES, 1825, vol. 7; engraved by J. Scott.

JOHN E. FERNELEY.

(Born 1782. Died 1860.)

JOHN E. FERNELEY was born on 18th May, 1782, at Thrussington, in Leicestershire, a place well known to followers of the Quorn. The son of the village wheelwright, he followed his father's craft and worked in his yard until he attained the age of twenty-one. A wheelwright's business is not one that at first sight appears to offer scope for the exercise of artistic talents. But the born artist makes opportunities for himself, and in his teens young Ferneley betrayed his real bent by adorning the foreboards of waggons sent for repair with devices in colours which he prepared for himself. Further proof of his proclivities was forthcoming in his method of employing his leisure hours, which he spent copying pictures borrowed for the purpose.

His success in these early efforts evidently impressed Ferneley senior, who must have been a man of less narrow views than some of the parents who have claimed incidental notice in these biographical sketches, for in 1803, John E.

Ferneley, being then of age, migrated with his father's consent to London in order to study under Benjamin Marshall. He spent a year in Marshall's studio in Beaumont Street, Marylebone, varying his work there with occasional visits to Dover, where he painted pictures of horses for the officers of the Leicestershire Militia then stationed at Dover Castle. That gentlemen from his native county should have requisitioned his services so soon after he had embraced the artist's career, seems to indicate that the work which engaged his spare time while in his father's yard had attracted attention beyond the limits of his own village.

He appears to have been of rather restless disposition. When he had spent about twelve months with Marshall, he started to seek his fortune in Ireland, thinking no doubt that a country in which sport ranked so highly in the esteem of all classes offered a promising field to one of his profession. His residence on the other side of St. George's Channel was not continuous, as he found time to pay occasional visits to Thrussington. Travel in those days was neither cheap nor expeditious, so it may be fairly concluded that Ferneley was doing well in a pecuniary sense. At all events, he found patrons among the most prominent Irish sportsmen of the time; between the years 1809 and 1813 he executed commissions for the Earl of Belmore, Lord Lismore, Lord Rossmore, and many others.

As was most natural in view of the place of his birth and upbringing, fox-hunting pictures were Ferneley's speciality. Mr. Thomas Assheton Smith was one of his first patrons. That gentleman left Northamptonshire to succeed Lord Foley as Master of the Quorn in 1806, collecting a first-rate pack from various kennels, his best draft being purchased for 1,000 guineas from Mr. Musters, of Colwick Hall. For Mr. Assheton Smith, in the first year of his mastership of the Quorn, Ferneley painted some large hunting pictures. Afterwards he undertook commissions for Lord Tamworth, at Stanton Harold, near Ashby-de-la-Zouch. Having these successes to remind him that there was no better field for a painter of fox-hunting scenes than his own county, it is not surprising that Ferneley, when weary of vacillating between Ireland and England, should have selected as his home the metropolis of the sporting world, Melton Mowbray, not half a dozen miles from Thruxington. Here he married and settled down.

Once established at Melton work flowed in upon him; his reputation grew apace, and soon was almost unrivalled by that of any man in his own line. His talent as a portrait-painter, combined with his remarkable ability in catching the likeness of horse and hound, rendered his position exceptionally strong; and he numbered among his

patrons such men as the Duke of Rutland, the Marquis of Westminster, the Earls of Cadogan and Kintore, Lords Jersey, Middleton, Forester, Gardner, and Tyrone, the Hon. Augustus Craven, Sir Bellingham Graham, Sir Harry Goodricke, Sir J. Crewe, Mr. F. H. Standish, and many of the other celebrated hard riders of the time.

Among Ferneley's best known pictures may be noted one painted in the year 1815 for the Earl of Plymouth, "The Quorn Hunt, Mr. Thomas Assheton Smith and his hounds"; a group of fifteen sportsmen. Mr. Assheton Smith stands by his horse Gift, a light chestnut, whose rein is held by Dick Burton. He is talking to Mr. Mills, who is mounted on an iron-grey. Lord Plymouth stands near, leaning over his horse Fancy; Tom Edge is on Gayman; and Jack Shirley from the back of Young Jack o'Lantern looks down on his favourite hounds. Young Will Burton lingers on the outskirts of the group waiting to see hounds thrown into covert before he takes home his master's hack. (Young Burton was only fourteen years old at the time this picture was painted, and he died a few months afterwards). The meet is at Barkby Holt, and the eye, passing the church tower of Hunger-ton and Quenby Hall, rests on the fir-clad eminence of Billesdon Coplow.

For Sir Bellingham Graham, who was Master

of the Quorn from 1821 to 1823, Ferneley painted a picture which Sir Reginald Graham has now in his possession; he says "it is perhaps the largest and probably the best work of that excellent artist." This was "The Quorn at Quenby in 1823"; it contains more than forty portraits of men well known in Leicestershire; among them are Lord Darlington (Master of the Raby), Lord Cardigan, Mr. Maxse, on Cognac, Mr. Valentine Maher, Captain the Hon. F. Berkeley, R.N. (afterwards Lord Fitzhardinge), Colonel Coke, on Advance, Lord Rancliffe (of Bunney Park), Sir Bellingham Graham, Lord Sefton, Sir Francis Burdett, M.P., Colonel George Anson, Lord Elcho, Sir James Musgrave, Captain Whyte Melville, Sir Roderick Murchison, Mr. Greene (of Rolleston), Mr. Frank Forester, Sir George Wombwell, Mr. John Bushe, Mr. "Jack" White (afterwards Master of the Cheshire, 1841-1855), Will Staples, first whipper-in, and Jack Wigglesworth, second whipper-in.

"The Meet at Kirby Gate" was also painted for Sir Bellingham Graham.

Mr. Osbaldeston's first commission to Ferneley was for a portrait of Assheton, a hunter for which Lord Plymouth gave 400 guineas. It shows Mr. Osbaldeston on this horse topping a flight of rails; he is in the act of checking the hounds. Mr. Holyoake on Crossbar is at his side, and

some of the other leading Meltonians are equally well up.

“Scurry,” painted for Mr. Crawford, of Langton Hall, is a large canvas which has special interest as containing the portraits of three famous sportsmen, Sir Harry Goodricke, Squire Osbaldeston and Mr. Francis Holyoake (afterwards Sir F. Holyoake Goodricke). In reference to the last-named, a quotation from Sir John Eardley Wilmot's *Reminiscences of Thomas Assheton Smith, Esq.*, published by John Murray, is not out of place here :

“ He was first man at one time for a twenty minutes' thing, was Mr. Holyoake. To see him ride Brilliant, shoving the fox along! This horse was a rich dark chestnut; such a countenance, such an eye; he had him from Newmarket. Sir Harry Goodricke, Sir St. Vincent Cotton, and Mr. Holyoake lived together at Quorn, and were called ‘The Sporting Triumvirate.’ Mr. Holyoake succeeded by will to the entire property of his brother-sportsman, Sir H. Goodricke, whose name he took, and was afterwards created a baronet. He himself rode Young Sheriff for several seasons. Clinker originally belonged to him, but was subsequently bought by Captain Ross. Sir Francis Goodricke has long since left the hunting-field under the influence of deep and very sincere religious impressions; the zeal which uniformly displayed itself with such ardour in his case in the pursuit of a favourite diversion, is now directed with even greater strength and intensity into a far higher and nobler channel.”

Among J. E. Ferneley's other pictures may be mentioned a smaller work, termed “Modern

Scarlets," which was won by the Earl of Milton in a raffle, by whom organised and under what circumstances does not appear.

"A Favourite Hunter," the property of H. De Burgh, Esq., of Drayton Hall, near Uxbridge, dated 1823; size, 41 inches by 33 inches. This picture is in the Elsenham collection.

An equestrian portrait of Sir Harry Goodricke, with that of Mountford, the huntsman, who holds aloft the fox; Will Derry and Beers, the whippers-in, appear in the background. This picture was left unfinished.

For Mr. Foljambe, of Osberton Hall, near East Retford, he painted a portrait of a famous mare named Lark, the property of Sir Vincent Cotton. So admirably did the artist catch her likeness that "Nimrod" said when he saw the mare herself he recognised her from her portrait at the first glance.

"Silver Firs": a shooting picture painted for Mr. Foljambe.

"The Quorn Hunt": a caricature sketch in oils. The scene is the district of Stapleford, in Leicestershire, and the figures are portraits of well known followers of the Hunt. Sir F. Holyoake Goodricke leads the first flight on Brilliant, and the other riders are the Marquis of Worcester, Lord Belgrave, Lord Milton, Lord Forester, Lord Alvanley, Lord Brudenell, Sir Bellingham Graham, Sir Francis

Burdett, Sir Edward Mostyn, Sir Francis Mackenzie, Col. the Hon. Arden, the Hon. Robert Grosvenor, Captain Frederick Berkeley, Captain C. Berkeley, Captain Garth, Captain Ross, Count Sandois, Messrs. George Anson, Blount, "Billy" Coke,* Maxse, Maher, White, Kent, Patrick, T. Heycock, Gilmore, Nicholson, Lyne Stephens, Wharton, John Wormald, Henry Wormald, and Dick Christian. The riders are represented in very various attitudes: Sir F. Holyoake Goodricke, who was said to try and catch the fox himself, is leading, while others are riding hard, falling off—in short, in every position in which the fortune of the chase may find a keen rider. On the left of the picture we see a group, eager and angry, having been stopped at a gate in a lane by a brood mare and her foal, which block their way. This canvas is in the Elsenham collection; it is dated 1828; size, 83 inches by 25 inches.

"Sir Francis Burdett, Bart.": an equestrian portrait. Ferneley received from Miss Burdett Coutts (now the Baroness Burdett Coutts) the commission to paint this picture of her father, who then resided at Foremark, Derbyshire. Sir Francis Burdett died in 1844.

* This gentleman, nephew of Mr. Coke, who was afterwards created Earl of Leicester, is portrayed in the foreground on his famous chestnut Advance. Mr. William Coke introduced the low-crowned hat in which Ferneley has represented him; this style of head gear was afterwards known by his name in the slightly corrupted form of "Billycock."

“The Lambton Hounds at Feeding Time.” was painted in 1832 and exhibited at the gallery of the Society of British Artists. The figure by the kennel door is Fenwick Hunnum, the feeder. This picture was engraved in 1833.

“Breaking Cover” was painted in 1833. This work contained portraits of members of the Sedgefield Hunt; it was presented to Mr. Ralph Lambton at a dinner given in March, 1833, by Mr. Fawcett, on behalf of the subscribers.

Filagree and Cobweb: two race-horses with foals; painted for Lord Jersey.

Velocipede and The Cur: two race-horses; painted for Mr. Crawford.

“Waiting for a Shot at Roedeer”: a portrait of John Henry Bouclitch, for forty-five years head keeper to the Earl of Kintore.

“The Horse Fair” and “The Cattle Market.” These were two of Ferneley’s latest works; their interest is largely due to the artist’s introduction therein of equine portraits, and of “horsey” characters of note at the time.

He painted the portrait of Samuel Dumbleton, for twenty-three years whipper-in to the Earl of Spencer’s hounds under the two Richard Knights. This picture was drawn on stone by Miss Ferneley, the artist’s daughter, and published by Ferneley himself at Melton Mowbray in 1834.

The *New Sporting Magazine*, vol. viii., for January, 1835, gives a description of the work.

“Here is the portrait of a veteran sportsman—a man in his eighty-fifth year, who is yet able to get to hounds! beautifully drawn on stone by the hand of a fair lady. Why, it is enough to rejuvenate the old fellow! This picture of one of the men of olden times—who flourished in the palmy days of the Pyrchley and “Dick Knight”—is published for the benefit of the venerable subject of it, both Mr. Ferneley and his daughter having, with a liberality of feeling that reflects the highest credit on their character, given their time and talents to its execution. The likeness is admirable, and we feel assured that Mr. and Miss Ferneley’s charitable exertions only require to be known to receive the generous support of the hunting world, particularly of the gentlemen who are acquainted with the original. We have elsewhere in this number said a few words on behalf of the servants of hunting establishments, and have often regretted the non-existence of a benevolent fund among them, from which aged and infirm members might draw a little relief in sickness and the decline of life; for as things now stand we hold it to be no discredit to them not to have saved a competency during their servitude, and such, we fear, is the case with honest Samuel Dumbleton.”

Ferneley’s contributions to the Royal Academy were less numerous than his large output might justify us in expecting; the probability is that in his day the practice, now so usual among painters, of stipulating for permission to exhibit a work before delivery to the person who had commissioned it, was not in vogue. During the period 1806-1853 he sent only nineteen pictures. In the issues of the *Sporting Magazine*, between the years 1812 and

1839, we find seven engravings from his works, and the *New Sporting Magazine*, for the years 1832, 1834, and 1838, contains three plates, engraved from pictures by Ferneley.

During the artist's long residence at Melton Mowbray, extending over fifty-four years, he necessarily witnessed many changes: his experience is eloquently reflected in his works, which give us portraits of *three* generations of the hard-riding sportsmen of Leicestershire. It is impossible to leave this phase of the subject without more specific reference to the man who was so prominent a figure with the Quorn hounds in Ferneley's day: and again, we cannot do better than quote from the book already mentioned—Sir John Eardley Wilmot's *Reminiscences of Thomas Assheton Smith*. It is peculiarly apposite, as the writer's remarks are inspired by a picture painted by Ferneley:—

“Speaking on the subject of hounds, we are naturally drawn to contemplate the splendid picture of the hunt at Tedworth, painted at Penton in 1829 by Mr. Ferneley, who came expressly from Leicestershire into Hants, and was the Squire's guest for a fortnight for this purpose. Mr. Smith, as has been elsewhere already mentioned, is on Ayrton, with Dick Burton, his huntsman, standing at the side of the Big Grey; Tom Day, the first whip, on Reformer; and Bob Edwards, the second whip, holding Anderson, Mr. Smith's second horse. The numerous hounds in the picture are all portraits. Among those most famous are Rifleman, standing close to Dick Burton, who has a pair of couples in his hand, Watchman,

Dimity, Chorister, Dabchick, Trimbush, Tomboy, Traffic, Reginald, Rubicon, Roundley, Rosy, Commodore, and Clinker. Trimbush is looking up at Mr. Smith, while Chorister stands under his horse's head, and Rifleman with the huntsman is at his side. In front of the picture are Commodore and Watchman, while Rarity is gambolling towards her master. Under the tree, in the background, sits Remus, a well-known hound. On the left is Tedworth House. The sportsman in the green coat just about to mount his horse in the distance is Mr. Northeast, the agent of the Tedworth estates, famous for his judgment and experience in the breeding of Southdown sheep." Speaking of this picture and of the principal figure in it, Mr. Ferneley says in a letter written on the 23rd of October last: "It gives me much pleasure to hear of the publication of a memoir of so excellent a sportsman and so good a man. It is now fifty-three years since I first saw him; he was riding his horse Jack-o'-Lantern. I saw him near Frisby Gorse, trying to get his horse over a flight of rails six or seven times, but he refused, and Mr. Smith had to take him to another place before he could succeed." Mr. Ferneley adds: "He was the first red-coat I painted, and on Jack-o'-Lantern. The picture was bought by Mr. Valentine Maher, and at his death it was sold, and I do not know what became of it. This was in 1806, the year Mr. Smith first took the Quorn hounds. I also painted his portrait with his hounds for the Earl of Plymouth. In the same picture were portraits of Lords Plymouth, Aylesford and Dartmouth, Messrs. P. Mills, J. Bradshaw, Paris, J. W. Edge, Hinton, &c. This was in 1819; and I fear never again will Leicestershire boast the assembling together of such thorough sportsmen, as well as kind, noble-hearted men."

Ferneley's unwearying energy and industry and dauntless perseverance continued until the last, though during the two closing years of his life he was a great invalid. To the end he was an

early riser; no matter how sleepless or full of pain the night, he was in his studio with the morning light. He was a man whose interests were not confined to his own department of art; to the end of his life it was his custom to come up to London every year to keep himself abreast of the artistic life of the time by visiting the exhibitions.

Many of the equine portraits and hunting pieces which came from his prolific brush adorn the walls of English country houses; these, as we have said, were his specialities, but he occasionally painted scenes of Turf and Coaching life and other sporting subjects. Many of Ferneley's works will live to perpetuate his name in the world of sport; for if his achievements were not of an order which would entitle him to rank with the first animal painters of his time, it must be admitted that he possessed gifts, the exercise of which assured him the patronage of the best sportsmen of his day, and also won him, despite his humble origin, the personal friendship of all with whom he came in contact.

He married, first Miss Sally Kettle, by whom he had seven children, and who died in 1836. His second wife, Miss Ann Allan, by whom he had one son, died in 1853. Two of his sons followed in his footsteps, John, of whom some notice follows, and Claude Lorraine, landscape and animal painter.

An engraving of the picture of Captain Ross on Clinker, which appeared in the *Sporting Magazine* of 1827, faces this page.

John E. Ferneley died in the seventy-ninth year of his age, on the 3rd June, 1860, and was buried in the churchyard of his native village, Thrussington.

WORKS OF JOHN E. FERNELEY.

PICTURES EXHIBITED IN THE ROYAL ACADEMY (20 in number).

YEAR

- 1806—(2) *MR. FREER—L. SMITH, JUN., ESQ.*
 1807—(4) *PORTRAIT OF A HUNTER AND GROOM—PORTRAIT OF A GENTLEMAN AND HIS HORSE—SETTERS*, the property of Mr. Lambert—*A FAMOUS SETTER.*
 1810—*J. MILLS, ESQ.*, on horseback.
 1821—*A GROUP*, containing portraits of horses, grooms, and harriers, belonging to J. Morant, Esq.
 1822—*PORTRAIT OF A HORSE.*
 1828—(2) *GLENARTNEY*, and his jockey, George Edwards, painted for the Earl of Jersey—*A GROUP OF CHILDREN, PONY AND ASS.*
 1831—*SIR RICHARD SUTTON, BART.*, his hounds, and portraits of gentlemen of the Lincoln Hunt.
 1839—*PORTRAITS OF THREE HUNTERS.*
 1844—*PORTRAIT OF MELTONIAN.*
 1847—*WILLIAM RUSSELL, ESQ.*, with his horses, dogs, &c. Presented to him by the members of the Brancepeth Hunt Club.
 1849—(2) *PORTRAIT OF A HUNTER—THE CUR*, winner of the Casarewitch Stakes at Newmarket, 1843.
 1850—(2) *HUNTERS*, Sambo and Pilot, property of Lord Gardner—*F. GRANT, ESQ., A.R.A.*, on a favourite hunter.
 1853—*GROUP OF DOGS.*

PLATES IN THE *SPORTING MAGAZINE* (7 in number).

- JUPITER*, bred by Col. Thornton, 1812, vol. 49; engraved by Scott.
COGNAC, a celebrated hunter, property of James Maxse, Esq., 1826, vol. 67; engraved by H. R. Cook.
CAPTAIN ROSS ON CLINKER, 1827, vol. 70; engraved by J. Webb.
LORD KINTORE'S KEEPER SHOOTING ROEDEER, 1831, vol. 78; engraved by H. Woodman.



Engraving from the Library of Congress

CAPTAIN ROSS ON "CLINKER"

Engraving

LEATHERHEAD, property of Mr. Callinan; this horse was reputed the best hunter in Ireland, 1831, vol. 79; engraved by H. R. Cook.

ORELIO, a celebrated Arabian, 1833, vol. 83; engraved by J. Greig.

RALLYWOOD, a celebrated foxhound, the property of the Duke of Rutland, 1859, vol. 134; engraved by E. Hacker.

PLATES IN THE *NEW SPORTING MAGAZINE*

(3 in number).

JOHN WINTER, huntsman to Ralph John Lambton, Esq., 1832, vol. 4; engraved by J. R. Scott.

THE LAMBTON HOUNDS AT FEEDING TIME, 1834, vol. 7; engraved by R. Parr.

EXTRAORDINARY LEAP TAKEN BY COL. STANDEN, 1838, vol. 14; engraved by T. E. Nicholson.

JOHN FERNELEY.

(Born 1815.)

JOHN FERNELEY, eldest son of John E. Ferneley, was born in 1815. His pictures have merit, whether we consider them from the artistic or sporting stand-point; but they cannot be compared with those of his father's. John Ferneley's work is first mentioned in the *Sporting Magazine*: vol. ci. of 1843, contains a plate engraved by J. H. Engleheart, from the artist's portrait of Theon, a dark brown horse by Emilius out of Maria, by Whisker. The picture was painted for Mr. R. Blacker, of Ripon, 1843.

Two plates also appear in the *New Sporting Magazine*, in vol. v., 1833, viz.:—a portrait of Robert Hunnum, Mr. Ralph John Lambton's first whipper-in. This was painted by John Ferneley from a large work by his father; it was engraved by W. Raddon. In vol. vii., 1834, we find a portrait of Eglinton, a celebrated hunter belonging to Mr. Ralph John Lambton, of Durham; this plate was engraved by Engleheart.

Vol. ii. of the *Sporting Review*, 1839, also contains

an engraving from a picture by John E. Ferneley, "The First Step," engraved by J. W. Cook.

The Hunting Exploits of Count Sandois, published by Rudolph Ackermann, London, 1841, contains ten coloured plates, $13\frac{3}{4}$ inches by $10\frac{1}{2}$ inches, engraved by E. Duncan from paintings by J. Ferneley. *Deer Stalking* also published by Rudolph Ackermann, 1841, contains two coloured plates, namely "The Stag Soiling" and "The Death," after J. Ferneley, engraved by E. Duncan, 24 inches by $18\frac{1}{4}$ inches.

For Mr. R. Goddard he painted an equestrian group representing Messrs. Robert Darling and John Browne, two well-known characters in the East Riding of Yorkshire. This work was engraved and was published by Maclean, of the Haymarket, in 1840.

Little is known concerning John Ferneley's career beyond the fact that he resided chiefly in Yorkshire; as an artist we know him chiefly from the engravings of his paintings, which may be found in the sporting publications of his time.

GEORGE GARRARD, A.R.A.

(Born 1760. Died 1826.)

GEOURGE GARRARD was born on 31st May, 1760. He came of a family of artists, tracing his descent to Marcus Garrard who came from Bruges to England in 1580, and became painter to Queen Elizabeth. Among other important works executed by him was a picture of the procession on the occasion of the Queen's visit to Hunsdon House, near Ware, Hertfordshire, in 1584. Marcus Garrard died in 1635. The name in connection with art next occurs in the Stafford Papers, among which we find two letters dated respectively 9th November and 13th December, 1637, from "Mr. Garrard," who writes of Charles I. as a great patron of the Arts: "In evidence of the King's affection for his pictures," he says, "a great room is being erected in the first court at Whitehall, betwixt the guard-chamber and the banqueting-house, which will cost the King £2,500, because he will not have his pictures in the banqueting-house hurt." The new room was only a temporary structure, built of weather-boarding; and it was intended to house the

King's pictures while the banqueting-hall was given up to rehearsals of two masks, one of which was to be held at Twelfth-tide and the other at Shrove-tide.

Of George Garrard's early life very little is known. He studied under Joseph Simpson, a famous drawing-master and was afterwards a pupil of Sawrey Gilpin; in 1778 he studied at the Royal Academy. His first contribution to the Royal Academy exhibition was a picture entitled "Two Horses," which was shown in 1781, when his address is given as "At Mr. Gilpin's, Knightsbridge." It was not long before he received a convincing proof of the opinion entertained of his work by the first artists of the day. This was a commission from Sir Joshua Reynolds, who was so pleased with his "View of a Brewhouse Yard," exhibited in 1784, that he gave the young artist an order for a picture of similar character. Though portraits of horses and dogs occupied much of Garrard's attention at this period, as they did for the best part of his career, he also enjoyed some reputation as a landscape painter.

Hence when Colonel Thornton,* in preparing for his famous sporting tour in Scotland about 1786, addressed "the ingenious Mr. Gilpin, in whose taste as an artist, and good sense as a man I could confide; particularly lamenting the want of a proper

* See APPENDIX, p. 211.

person with me last year to do justice to the views I had been so enchanted with," Gilpin promised "to exert himself to find some young man of good family whose abilities were equal to the task," and suggested among others, George Garrard. For excellent reasons Colonel Thornton chose Gilpin's old pupil—"The scenes which I wished to have painted were to illustrate not only the views as mere views, but as scenes adapted to sport ; and his forte in animals was very manifest ; his age, constitution and acknowledged rising genius would admit of no comparison ; added to which he was an excellent walker."

During his patron's six months' tour about the northern counties of England and the Highlands of Scotland, Garrard's brush was steadily employed ; and when the *Sporting Tour* was published in 1804, the work was illustrated with engravings from these pictures.

Garrard, after his tour in the wilds of Scotland with his patron, appears to have settled down in London to work at his profession. The Royal Academy exhibition of 1786, contained evidence of his travels in a "View of Hamilton Palace," and a "View of Inverary, in Argyllshire," another view of the same mansion being shown in the following year. Portraits of horses and dogs and landscapes make up the majority of his contributions during

the next few years. In 1796, he exhibited a picture entitled "A Wharf near London Bridge." "Anthony Pasquin" (John Williams), in his *Critical Guide to the Exhibition*, "notices this performance with satisfaction as it affords us an opportunity of administering praise in consonance with our duty. . . . In the material parts of the outline the artist has soared above his competitors and has given us something very near the truth of character." The critic, however, is weighed down with a sense of his self-set task to "Ascertain the Truth and Improve the Taste of the Realm," as declared on the title-page of his guide; and he complains that "the objects are too much crowded for any choice of nature unconnected with a mob."

In 1795, we find the first indication of his taste for modelling in the "Model of a Cow," exhibited at the Royal Academy of that year. From this date he devoted an increasing proportion of his time to modelling and sculpture, if we may judge by the preponderance of models, busts and kindred works which represented his art in the Royal Academy exhibitions.

The idea that models of cattle might be of utility to landscape painters seems to have inspired his efforts in this direction, but he found himself confronted at the outset with the difficulty that there was no copyright in works of plastic art. To secure

therefore the fruits of their work to sculptors and modellers he obtained the support of the Council of the Royal Academy and some of the leading sculptors of the day, and petitioned Parliament for the legal protection of such works. In 1798, his exertions were rewarded by seeing 38 Geo. III., c. 71, placed on the Statute Book. This is an Act "for encouraging the art of models and casts of beasts, and other things therein mentioned."

In 1792 were published engravings from two good examples of his work, "A View from the East End of the Brewery, Chiswell Street," the plate, measuring 21 inches by 16½ inches, being engraved in mezzotint by W. Ward, and "A Brewhouse Yard," plate 22 inches by 17 inches, engraved also in mezzotint, by R. Earlom. The artist's choice of scene was doubtless due to the fact that on a brewer's premises he found the massive old English horse which at an earlier date was known as the War horse. The animals in these pictures are typical specimens of the heavy Shire horse of the present time; the gelding in the Chiswell Street brewery picture is a model which breeders of Shire horses will find instructive. Garrard's knowledge of anatomy is made apparent in the drawing of these horses. One of his best subject pieces is to be seen in the Duke of Bedford's collection at Woburn Abbey. This is "An Agricultural Show," which is



Engraved on Wood by R. B. Barrett.

From the Illustrated London News.

THE NINTH DUKE OF HAMILTON AND BRANDON ON A COVER HACK

described by a modern authority as luminous and powerful in colour; the canvas possesses additional interest in that the figures are portraits of men prominent in the agricultural world of the day.

The portrait of a horse named Soldier was engraved by S. Alken—size of plate $18\frac{3}{4}$ inches by $14\frac{1}{2}$ inches—and published in January, 1793, “by G. Garrard and Mr. Gilpin Knightsbridge, No. 43, Little Britain.”

Archibald, ninth Duke of Hamilton and Brandon, was one of the patrons for whom Garrard executed many pictures, among them a portrait of “The Duke on a Cover Hack” with a foxhound in front. This canvas shows admirably the dress of the period; the action of the horse is exceedingly well presented; the work was engraved in mezzotint, the plate measuring 23 inches by $17\frac{1}{4}$ inches, the artist himself being the publisher in 1797.

Two of his pictures, “Coach Horses” and “Chaise Horses” were engraved in mezzotint by J. Young, size of plates 23 inches by 16 inches; these, dedicated to Sir John Leicester, Bart., were published by John Jeffreys, London, 1798. Plate 1 shows a grand pair of horses, fully seventeen hands high, with cropped ears and short, nicked tails; they are harnessed and two men quaintly attired in knee breeches, buckled shoes, wigs and turned up hats are preparing to attach them to a

heavy state carriage which stands in the background. Plate 2 shows four grey post-horses with two postboys in attendance; one boy stands by the near leader while the second is drawing out from the coach-house the travelling chaise; the wheelers stand about sixteen hands, the leaders about two inches less. In both these pictures the excellent drawing of the horses arrests attention.

"A Holderness Cow," or as we should now call it, a Shorthorn, is an admirably drawn picture, a plate from which, by W. Ward, dedicated by the artist to Lord Somerville, President of the Board of Agriculture, was published in 1798. This plate measures 22 inches by 17 inches.

The year 1800 saw Garrard's election as an Associate of the Royal Academy; it was in 1800, too, that he completed the designs for that most valuable and instructive work, Garrard's *Prints of Improved British Cattle*. The introduction to this work shows that the artist had obtained the support of the Board of Agriculture in making the drawings. The volume, a folio published by J. Smeeton, of St. Martin's Lane, Charing Cross, contains coloured plates representative of all breeds of cattle; a table of the dimensions of the animals portrayed and a history of the breed accompany each plate. Not the least remarkable part of the undertaking was a set of models from Nature made

to show the exact proportions of every part of the animal. The Royal Academy recognised the importance of the work, and the skill with which it had been executed, by awarding Garrard a formal vote of thanks and congratulation.

Daniel's Rural Sports, published in four volumes in 1801, contains two engravings from pictures by Garrard: "Hounds in Full Chase" and "A Vixen and Cubs." A glance through the list of the painter's contributions to the Royal Academy exhibitions shows that he did not confine himself to the delineation of British animals. Indian cattle, nyfghai, camels, reindeer, lions, tigers and other beasts formed the subject of many pictures and models. In 1802 one of his exhibits was "A Peasant attacked by Wolves in the Snow"; "A Norway Elk pursued by Wolves" having been one of his pictures in the exhibition of 1800.

From 1802 until 1824 Garrard devoted himself almost entirely to the plastic art, an occasional portrait of man or horse and, more seldom, a landscape, varying the long record of modelled and sculptured works; but during the last three years of his life he turned again to palette and brush, as if to show the world that in animal portraiture and landscape his hand had lost none of its cunning. Between 1803 and 1823, the most notable picture from his easel was, perhaps,

“Woburn Sheep Shearing,” painted in 1804; this work vies with “An Agricultural Show” in historical interest, containing no fewer than eighty-eight portraits of celebrated agriculturists. The work which is in the Woburn Abbey collection was engraved in aquatint by the artist himself.

Garrard's pictures, though very frequently engraved, rarely found their way into the serial publications which were the means of making so many paintings of sport and allied matters known to the world at large. One picture in the *Sporting Magazine* and one in the *New Sporting Magazine* complete the list of these. The former was a portrait of “Betty Bloss,” a mare, which at six years old went totally blind, but was ultimately cured. In her prime she was capable of trotting 17 miles in the hour carrying ten stone; of galloping 22 miles an hour, under eight stone; and of travelling 120 miles in twelve hours on the road. The artist sent altogether fourteen works to the exhibitions of the British Institution and nine to the Suffolk Street galleries.

We must revert for a moment to Garrard's achievements in sculpture. In 1819 in the Sculpture Room at the British Institution, Garrard exhibited models of equestrian statues of the Duke of Wellington and Sir John Moore, and at the Royal Academy in the same year he showed four

models, all of which received the warm approval of critics. At the Royal Academy in 1829 he showed a bronze equestrian statue of the Duke of York, which the *Sporting Magazine* eulogises in these terms:—"An inimitable performance. The attitude and spirited character of the horse are in accordance with the noble and commanding figure of the equestrian, whose likeness to the lamented original is as faithful as anything can be conceived." An excellent example of his work as a sculptor, is a bas relief in marble, 15 inches by 9 inches, representing a group of four horses, which is in the Elsenham Collection.

It is hardly necessary, after what has been said, to lay stress on the remarkable range of George Garrard's abilities. He was a painter in both oil and water colour, equally capable whether he elected to portray domestic animals or wild, portraits of men, sporting subjects or landscapes. He executed busts, statues and groups in clay, marble and bronze, and was equally clever in handling so large a subject as a public monument, or one requiring such fineness of touch as a medallion; and finally he engraved, with no mean skill, plates from his own pictures.

George Garrard died in his sixty-sixth year on 8th October, 1826, at Queen's Buildings, Brompton, London.

WORKS OF GEORGE GARRARD.

IN THE POSSESSION OF MR. J. M. GARRARD, PINNER PLACE, PINNER (13 in number).

1. *PARK SCENE, WITH HUNTERS*; a bright bay and a golden bay Between the two stands a hunt servant with three more hunters.
2. *CREAM-COLOURED HORSE*, having a snake twined round his near fore-leg. Colouring rich and harmonious.
3. *WINTER FARMYARD SCENE*. In the foreground, sheep in the snow. Evening effect.
4. *MAKES AND FOALS*. To the left a white mare standing in repose; to the right, a bay mare suckling her foal. This picture was engraved by Thos. Morris.
5. *A SUSSEX COW*.
6. *AFRICAN CAMEL*, and in middle distance a second camel reposing.
7. *BLACK-AND-WHITE GREYHOUND*.
8. *FOXHOUND*.
9. *GROUP; THREE MARMOZET MONKEYS*.
10. *A RED DEER*.
11. *HANOVERIAN HORSE*.
12. *SKEWBALD MARE AND FOAL* in field.
13. *BAY HORSE* grazing.

EXHIBITED IN THE ROYAL ACADEMY (215 in number).

- YEAR
1781—TWO HORSES.
- 1783—(3) *PORTRAIT OF FRIEZLAND MARE* and *NEWFOUNDLAND DOG*—*PORTRAIT* of a Gentleman and his Horse—*PORTRAIT* of a dog.
- 1784—(4) *VIEW OF A BREWHOUSE-YARD—PONY AND DOG*—*PORTRAIT* of a Mare—*SKETCH FOR HUNTING PICTURE*.
- 1786—(5) *PORTRAIT* of a nobleman on a trotting horse—*VIEW OF HAMILTON PALACE—HORSES AT A FARRIER'S SHOP—VIEW OF INVERARY IN ARGYLESHIRE*—*PORTRAIT* of a race-horse, property of the Duke of Hamilton.
- 1787—(2) *PORTRAITS* of horse and dog—*VIEW OF INVERARY CASTLE*.
- 1788—(6) *GOING OUT IN THE MORNING—PORTRAITS OF DOGS—PORTRAITS OF HORSES—PORTRAIT* of an old Suffolk horse—*PORTRAIT OF A HORSE* in miniature—*PORTRAIT OF A HORSE* in miniature.
- 1789—(4) *VIEW IN A BREWHOUSE-YARD—HOUND RETURNING FROM CHASE—PORTRAIT* of a gentleman and pony—*PORTRAITS OF HORSES*, with view of Burley near Otley, Yorkshire, the seat of P. Mosley, Esq.
- 1790—(4) *PORTRAIT OF A HORSE—PORTRAIT* of a gentleman and grey horse—*COACH-HORSES—PORTRAITS OF HORSES*.
- 1793—(11) *A SNOW PIECE—VIEW OF A GENTLEMAN'S SEAT IN HERTFORDSHIRE—VIEW IN TRING PARK, HERTS.—MAKES AND FOALS FROM THE PRINCE OF WALES' STUD—VIEW OF A GENTLEMAN'S SEAT IN HERTFORDSHIRE—A YARMOUTH CART, WITH VIEW OF YARMOUTH—PORTRAIT OF A HORSE—"SALTRAM"—SHEEP-SHEARING AT ASTON CLINTON, IN BUCKINGHAMSHIRE—PORTRAIT OF BULL DOG—SIMIA JAC. CHUS.*

- 1794—(5) *MARES AND FOALS—MARES AND FOALS—THE ZEBU—PORTRAIT OF A PONY—MARE*, property of Sir John Dashwood.
- 1795—(5) *PORTRAITS OF HORSES—PARK SCENE* at Witham, Essex—*CAMELS—MODEL OF BULL—MODEL OF COW*.
- 1796—(10) *THE LIME WORKS AT PURFLEET—“HAMBLETONIAN”—“CAI’ENDISH”—“BENNINGBROUGH”—A WHARF NEAR LONDON BRIDGE—MODELS: NIL GAW (NYLGHA) ANTELOPE—REINDEER—SHEEP—HEAVY DRAUGHT HORSE—TABLET FOR A CHIMNEY PIECE*.
- 1797—(11) *PORTRAITS OF HORSES—BULL-BITCH AND PUPPIES—STABLE YARD—VIEW OF WOOLMER PARK, HERTS.—VIEW IN BEDWELL PARK, HERTS.—MODEL OF COW AND CALF—GROUP OF PUGILISTS—MODEL FOR EQUESTRIAN STATUE—GROUP OF LAMBS—MODEL OF STAG—BUST OF INFANT*.
- 1798—(3) *MODEL OF A FOINTER*, property of Sir Charles Hunter—*BAS RELIEF: DUNCAN’S HORSES* (from a sketch by Mr. Gilpin)—*BAS RELIEF: LION, LIONESS, AND WHELPS*.
- 1799—(7) *PORTRAIT OF A COACH-HORSE—“WHISKY,”* property of J. H. Durand, Esq.—*STABLE YARD—MODEL OF BISON AND ZEBU—IRISH FIG*, 4 ft. 2 in. high, and *BERKSHIRE HOG*, 2 ft. 10 in. high—*NESSUS AND DEJANIRA—ALEXANDER AND BUCEPHALUS*.
- 1800—(5) *PORTRAITS OF TWO HORSES—PORTRAIT OF A HORSE—PORTRAIT OF A HORSE—SCULPTURE, FIGHTING BULLS—NORWAY, ELK PURSUED BY WOLVES*.
- 1801—(3) *BUST OF A YOUNG LADY—GROUP OF HOLDERNESS CATTLE*, from the King’s stock at Windsor—*STATUE OF AN INFANT* recumbent (son of Sir J. Mildmay).
- 1802—(3) *VIEW IN THE HIGHLANDS OF SCOTLAND—TIGER*, from nature—*PEASANT ATTACKED BY WOLVES*.
- 1803—(5) *BUSTS: A. YOUNG, ESQ.—P. COX, ESQ.—B. WEST, ESQ., P.R.A.—HOLLAND, ESQ.—THE EARL OF FAUCONBERG*.
- 1804—(10) *SOUTH DEVON RAM*, from the Duke of Bedford’s flock at Woburn Abbey—*TWO PRIZE HEREFORD OXON—DURHAM OX, AND MR. COATES’ SHORT-HORNED COW—VIEW FROM THE EAST END OF THE INNER COURT OF BURGHLEY HOUSE*, the seat of the Marquis of Exeter—*BUSTS: W. STEVENSON, ESQ.—LORD SOMERVILLE—S. WHITBREAD, ESQ.—J. HEAVISIDE, ESQ.—SIR J. BANKS, K.B.* (in marble)—*A. YOUNG, ESQ.*, Secretary to Board of Agriculture.
- 1805—(7) *ALTO RELIEF—ALTO RELIEF—BUSTS: REV. MR. GILPIN*, Vicar of Boldre—*MR. A. NEWLAND*, chief cashier of the Bank of England—*MR. FULLAR—MAJOR BATTEN—T. W. COKE, ESQ.*
- 1806—(2) *BUST: S. GILPIN, ESQ., R.A.—A LADY*.
- 1807—(6) *BUST: THE LATE RT. HON. W. PITT—A YOUNG LADY—EARL ST. VINCENT—THE LATE RT. HON. C. J. FOX—THE RT. HON. J. FOSTER—J. C. CURWEN, ESQ.*
- 1808—(6) *MODEL* for bust of a lady—*SKETCH IN CLAY: The death of Adonis—MODEL* for bust of V. Green, A.E.—*BUST IN MARBLE OF THE LATE RT. HON. WM. PITT—BUST IN MARBLE OF J. C. CURWEN, ESQ., M.P.—MODEL* for bust of Mr. Pugett.
- 1809—(6) *MODEL* for statue of the Rt. Hon. William Pitt—*BUST OF A LADY—MODELS* for busts: the Rt. Hon. W. Pitt, in the robes of the Chancellor of the Exchequer—*Capt. Thompson—H. Ashby, Esq.—The Rev. T. Fry, A.M.*
- 1810—(5) *MODELS* for busts: H. Repton, Esq.—*Dr. S. Jackson—T. Tomkins, Esq.—W. Wilberforce, Esq., M.P.*

YEAR

- 1811—(8) *MODELS* for busts: W. Adam, Esq.—A lady—The Rt. Hon. Sir J. Sinclair, Bart.—A youth—*MODEL* for equestrian statue of Sir John Moore—*STUDY* for equestrian study of His Majesty, proposed as design to commemorate the Jubilee—*MODEL* for a lion—*MODEL* for statue of His Majesty.
- 1812—(7) *MODEL* for bust of a gentleman—*MEDALLION* of the Duke and Duchess of Bedford—Case containing *THREE BRONZES* to press letters: a favourite terrier, the property of Lady E. Whitbread; bull-dog, the property of the Hon. R. P. D. Burrell; and greyhound, the crest of the Duke of Newcastle—*MODEL*, life size, of a true bred bull bitch, property of the Hon. R. P. D. Burrell—*MODEL* for bust of General Tarleton—*BRONZE*, Sir J. Moore—*MEDALLION* of Tom Cribb, the British champion.
- 1813—(6) *COLONEL BEAUMONT, M.P.*—*REV. MR. HUTTON*, with view of Houghton Hall, Durban—Glass case containing *THREE MODELS*: favourite dogs, property of Mrs. Baker, of Elemore Hall, Durham; and of Miss Foljambe, of Osberton; and of a horse—*BOA SERPENT CRUSHING A TIGER*: *STUDY* for bas-relief—*MODELS* for busts of a young lady, and R. B. Sheridan, Esq.
- 1814—(3) *BUSTS*: *A YOUNG LADY*—*AN INFANT*—*BOXERS*: a late celebrated combat between the Champion and the Black.
- 1815—(9) *PERSIAN HORSES AND SPANISH SHEEP DOG*, the property of Earl Percy—*THE FALL OF PHAETON*: model for a salver—*MODELS* for busts: *LORD LASCELLES*—*PRINCE HOARE, ESQ.*, Secretary for Foreign Correspondence to the Royal Academy—*SIR T. FRANKLAND, BART.*—*HON. MISS LASCELLES*—*SIR J. GILPIN, M.D.*, Inspector General of the fortress of Gibraltar—*THE DUKE OF WELLINGTON* in Marshal's uniform, executed at the instance of subscribers to a proposed equestrian statue; cast prepared for Her Majesty's apartments at Windsor—*A GENTLEMAN*.
- 1816—(5) *MODELS*: for *BUST OF A GENTLEMAN*—*DESIGN FOR A STATUE*—for *BUST OF W. WILSHIRE, ESQ.*—for *MONUMENTAL BUST OF S. WHITBREAD, ESQ.*—*BUST OF THE DUKE OF WELLINGTON*.
- 1817—(7) *H. HOLLAND, ESQ.*, architect, with a view of Hans Place—*SIR A. CORBET, BART.*—*MEDALLION* of a lady—*MODEL* for bust of an artist—*MODEL* of "Comet," a celebrated improved short-horned bull, which sold for 1,000 gs.—*STUDY* for a monumental bust of young lady—*MODEL* of a bull calf of the improved short-horned breed.
- 1818—(4) *VIEW OF ALNWICK CASTLE*, with Indian cow and group of half-bred Highland cattle—*THE WAPITI*, in possession of Lord James Murray—*MODELS*: for *EQUESTRIAN STATUE OF THE DUKE OF WELLINGTON*—for *BUST OF H.R.H. PRINCESS CHARLOTTE*.
- 1819—(5) *MODEL* for *BUST OF THE REV. W. COVE, M.A., F.R.S., F.S.A.*, Archdeacon of Wilts.—*BAS RELIEF* of a bull, from an antique gem—*MODEL* in clay of design for public monument—*MODEL* in clay: *VICTORY AND FAME*, design for public monument—*MODEL* for *BUST OF MR. CLIFT*.
- 1820—(3) *MODEL* for *EQUESTRIAN STATUE*, to commemorate the downfall of usurpation—*BUSTS* in bronze: *DUKE OF WELLINGTON*—*SAM WHITBREAD, ESQ.*
- 1824—(7) *HORSE AND DOGS*, the property of R. Westerra, Esq., M.P.—*A CELEBRATED GREYHOUND*, property of Edward Ellice, Esq., M.P.—*VIEW IN THE PLEASURE GROUNDS OF CRAVEN LODGE*—*A FAVOURITE PONY*, property of Lady Hannab Ellice—*INTERIOR OF CRAVEN COTTAGE*—*MODELS* (in clay) for *BUST OF JOSEPH BARRETT, ESQ.*—*MODEL* for bust for General Mina.

- ^{YEAR}
1825—(8) *STABLE YARD—SUNSET VIEW OF THE LIME WORKS AT PUR-FLEET*—"ECLIPSE," painted at Colonel O'Kelly's stables, Epsom, in 1787, and finished in 1824—"VIEW IN OSTERLEY PARK"—*DESIGN* for Gothic truss, busts of a lady and her seven daughters—"MODELS for busts: MASTER LANE FOX—MISS LANE FOX.
- 1826—(8) *SHEEP SHEARING—VIEW IN SANDWELL PARK*, seat of the Earl of Dartmouth—"PORTRAIT OF A HORSE"—Four *STUDIES* of the Marquis of Exeter's mare, "Augusta"—"MODELS for busts: A LADY—MRS. LANE FOX—BRONZE BUSTS: A GENTLEMAN—A LADY."

PLATE IN THE *SPORTING MAGAZINE*.

BETTY BLOSS, a famous trotting mare, bred by a smuggler in Kent, and ultimately belonging to Mr. Lawrence, 1834, vol. 24; engraved by Scott.

PLATE IN THE *NEW SPORTING MAGAZINE*.

ECLIPSE, a celebrated race horse, bred by the Duke of Cumberland, 1843, vol. 24; engraved by E. Hacrke.

SAWREY GILPIN, R.A.

(Born 1733. Died 1807.)

SAWREY GILPIN, son of Captain John Bernard Gilpin by his wife Matilda, daughter of George Longstaffe, was born at Carlisle in 1733. The Gilpins come of a very old Cumberland family, the famous "Apostle of the North," Bernard Gilpin, a collateral ancestor, being recognised as a man of ancient lineage even in his day (1517-1600). Captain Gilpin possessed some artistic talent himself and was able to direct his son's first efforts with the pencil; but the boy's exceptional ability soon became evident to his father, and at the age of fourteen Sawrey Gilpin was sent up to London to study under Samuel Scott, the eminent painter of river pieces and sea-scapes.

From the circumstance that his father sent Sawrey Gilpin to study under Scott, we may hazard the conjecture that at this early period the special bent of his genius had not declared itself; but if this were so it was not long before his peculiar skill in portraying animals was recognised. Scott lived in the near neighbourhood of Covent Garden, and

in the great market his pupil is said to have found his first models among the horses and carts which thronged it daily. The Duke of Cumberland was shown some of his sketches, and so greatly did their merit impress him that he extended his patronage to the young man, and employed him to paint portraits of his favourite race horses at Newmarket and Windsor. One of the pictures he exhibited at the gallery of the Society of Artists in 1771, reflects this connection; it shows "The Duke of Cumberland visiting the Stud at Windsor"; this work was painted in collaboration with another pupil of Samuel Scott, namely W. Marlow who executed the background, a view of the Castle.

After leaving Samuel Scott, Gilpin went, in 1758 to Newmarket to study the horse; and afterward returned to London and settled in Knightsbridge. He first appears as an exhibitor in the year 1762, when he was represented in the gallery of the Society of Artists; for a period of twenty years he was a frequent contributor to this exhibition, sending altogether eighty-three works. Among these may be noticed a drawing "Darius gaining the Persian Empire," illustrative of the familiar legend: "Gulliver's Visit to the Houyhnyms," and "Gulliver taking leave of the Houyhnyms," two large paintings of incidents selected from Dean Swift's classic; the picture of "Gulliver's Visit"

was engraved in mezzotint by Valentine Green, the celebrated mezzotint engraver. The latter works are in the Cambridge House collection, and the former of the two, it may be added parenthetically, was selected for mutilation by burglars who broke into the house in 1892, the head of the dapple-grey horse having been cut out.

“Pegasus at the Fountain of Hippocrene, being haltered by Perseus,” is another of the pictures which displays Gilpin's talent for the presentment of scenes mythological and fanciful. This work is said to have been painted for a wager. At a party of artists, the possibility of painting a horse with wings and without obvious and flagrant violation of anatomical laws was discussed. Sawrey Gilpin declared his ability to do it, his brother artists defying him to perform a feat they deemed impossible; Colonel Mitford, Professor of Ancient History at the Royal Academy, who was of the party, laughingly offered to bet him a hundred guineas he failed to paint the winged horse of mythologists, and Gilpin took the wager. By a clever but simple artifice the artist won his bet: he drew Pegasus in the act of alighting, his wings being so disposed that the spectator does not see whence they spring, and anatomical laws are kept inviolate. This picture is now in the collection of Mr. A. B. Freeman-Mitford, C.B., at Batsford

Park ; the colours are as fresh and bright as on the day they were laid on.

The Rev. William Gilpin, the artist's brother, is known by his book *Forest Scenery*, published in 1791, and other works for the illustration of which Sawrey Gilpin executed several cattle pieces. The *Sporting Magazine* for April, 1807, contains reference to "the Rev. William Gilpin, the tourist" ; Mr. Gilpin no doubt travelled like other men of culture and taste, but his famous *Forest Scenery* owes its inception to the fact that he counted among his pupils at the school he kept near Cheam, the first Lord Redesdale and his brother, Colonel Mitford, the historian of Greece, of whom passing mention was made above. Colonel Mitford (who was the great-grandfather of Mr. Freeman-Mitford, of Batsford, lately M.P. for the Stratford-on-Avon division of Warwickshire) in later years presented his old master to the living of Boldre, in Hampshire ; here Mr. Gilpin wrote his books and passed the remainder of his life. It may be added that at the time of the artist's death, 1807, his only surviving brother, Joseph Dacre Gilpin, filled the mayoral chair of Carlisle.

In 1773 Sawrey Gilpin was made a Director of the Society of Artists, and in the following year was elected President of that body. The earlier exhibitions of the Royal Academy included no

works from his easel; he contributed his first pictures in 1786, sending then the "Portrait of a Horse belonging to His Majesty," and the portrait of "A Foxhound in the Possession of Colonel Thornton." His contributions to the Royal Academy were not numerous by comparison with the number of his works, nor did he exhibit with any great regularity; between 1786 and 1807, when he died, he sent in thirty-six pictures. He was elected an Associate in 1795, and an Academician two years later: he deposited as his Diploma work "Horses in a Storm"; horses in various attitudes of terror grouped round a leafless tree as if seeking shelter from the heavy storm and lightning approaching from the right distance.

Colonel Thornton, whose name occurs in connection with one of the artist's first Royal Academy works, was his friend and patron, and it was for Colonel Thornton that Sawrey Gilpin painted one of his best sporting pictures, "The Death of the Fox," exhibited at the Academy in 1793. The incident portrayed occurred one day when Gilpin was hunting with the Colonel's pack; and the picture received perhaps more general approbation than any from his brush. The art critic of the *Sporting Magazine* (vol. 11) writes as follows:—"The public has long been indebted to Mr. Gilpin for his valuable exertions which have greatly con-

tributed towards the enrichment of our equestrian collections. In the particular scene before us—‘The Death of the Fox’—he has displayed much judgement and knowledge of his art: the hounds are equal to anything we have seen of the kind in our school.” This picture is one of the three which we find reproduced in the *Sporting Magazine*, an engraving by T. Cook accompanying the notice quoted. Eighteen years afterwards, in 1811, John Scott completed a large plate from this work, and another to serve as a companion from Philip Reinagle’s beautiful picture of “The Fox Breaking Cover”; these engravings, which are among Scott’s happiest efforts, will receive their meed of attention under the name of that famous artist and engraver.

“The Death of the Fox” was sold at Hickman’s gallery, St. James’s Street, in June, 1819, with other sporting pictures belonging to Colonel Thornton, when recklessness and extravagance brought that celebrated sportsman’s property into the market; it passed into the possession of Baron de Tessier, and when his pictures were sold at Brighton in 1864, it was purchased by Mr. William Hine-Haycock, of Belmont, Sidmouth, in Devonshire, in whose collection it may now be seen.

In 1785 Gilpin painted the portrait of a boon companion of Colonel Thornton, namely, John

Parkhurst, Esq., of Catesby Abbey, Northamptonshire. The canvas is a large one, measuring 6 feet square: Mr. Parkhurst is on a grey horse, and capping his hounds on to the line of a fox. An engraving by Mr. Babbage from this picture faces this page: the easy and workmanlike seat of the rider arrests attention in the reproduction; indeed the whole pose is admirable, recalling the touch of Snyders, the Dutch artist. Mr. Parkhurst was a remarkably good-looking man, and appears at his best in pink with the powdered hair usual at that period; he was known as "Handsome Jack," and after accession to his estates joined many of Colonel Thornton's wild and extravagant exploits, until he ran through his fortune, which did not take long to accomplish. About the year 1800 he married the widow of Sir Griffith Boynton, Bart., who had died leaving her with three sons; Mr. Parkhurst brought up his stepsons, Francis, Griffith and Henry, in every sort of vice, and it is probable that the succession of each in turn to the baronetcy was due to the ill-health caused by excesses.

On 1st January, 1783, Geo. Garrard, from Sawrey Gilpin's address, published an engraving by Wm. Ward of Gilpin's portrait of Lord Derby's Sir Peter Teazle; size of plate, $18\frac{1}{2}$ inches by 14 inches. Sawrey Gilpin painted a portrait of the famous racehorse, Pot8os, which was engraved by



Engraved on Wood by E. Babbage.

Painted by George Jones.

JOHN PARKHURST, of Catesby Abbey, Northamptonshire

H. Hodges, plate $18\frac{3}{4}$ inches by $14\frac{1}{2}$ inches, and published on 25th March, 1790, by Jas. J. Boydell, of Cheapside and the Shakespeare Gallery, Pall Mall. His portrait of Colonel Thornton's Jupiter, exhibited in 1792 at the Royal Academy, was engraved by Wm. Ward, plate $19\frac{1}{4}$ inches by 14 inches, and was published by George Garrard, "at Mr. Gilpin's, Knightsbridge." His portrait of Highflyer, which was etched by himself and also engraved by F. Jukes, plate 19 inches by $14\frac{1}{4}$ inches, was likewise published by Garrard "at Mr. Gilpin's, Knightsbridge."

In the Royal Academy Exhibition of 1794, Sawrey Gilpin showed "A Gentleman on Horseback bringing up lag Hounds," the portrait being by the hand of Philip Reinagle. Of this work Anthony Pasquin (John Williauns) says in his *Liberal Critique on the Exhibition* for that year: "This is the prime picture in the exhibition of its kind. Mr. Gilpin is inferior to Mr. Stubbs in anatomical knowledge, but is superior to him in grace and genius. The human portrait is not disreputably finished." The critic, it should be observed, is by no means lavish of his praise whatever the work under notice. Very many of Gilpin's pictures were painted in collaboration with other artists; Reinagle and he together executed a portrait of Colonel Thornton shooting with

a twelve-barrelled rifle (the only weapon of the kind ever made) in Glenmore Forest: "A Litter of Foxes," shown in the Royal Academy Exhibition of 1796, owed its background to P. Reinagle. Anthony Pasquin remarks of this picture that "these are as faithful portraits of foxes as any we have beheld from the graver of Ridinger, and the subtle character of this prowling savage is so well depicted that we think a hen and her brood might tremble at the terrific effigies." He complains, however, that "the force of the background overpowers those objects in colour and effect" in such degree that the picture were better described as "a background with a litter of foxes."

George Barrett, R.A., the landscape painter, was frequently indebted to Gilpin for the animals which lent animation to his scenes, as also was William Marlow. Among the collection of Richard Hulse, Esq., of Blackheath, whose pictures were sold at Christie's on 21st and 22nd March, 1806, was "a *chef-d'œuvre* that does infinite honour to the British School," to quote from the description in the catalogue. This was a view of Lake Windermere with a man driving sheep and cattle, the joint work of George Barrett, R.A., and Sawrey Gilpin, R.A. It brought the sum of eighty guineas.

Perhaps some of the most noteworthy examples of joint work in art known are three large pictures

illustrative of incidents in Colonel Thornton's famous Sporting Tour through the Highlands of Scotland. These were painted conjointly by Sawrey Gilpin, who did the animals, Philip Reinagle, who drew the portraits, and George Barrett, who was responsible for the landscape and the work as a whole. As might fairly be expected of the combined efforts of three Royal Academicians, the pictures display peculiar merit as well as interest. "Czarina and Maria," a brace of greyhounds coursing a hare, was engraved by John Scott, and was used to illustrate Daniels' *Rural Sports*, published in 1801. These dogs were no doubt two of Colonel Thornton's; in the *Sporting Magazine* for May, 1805, we read that "The produce of [Colonel Thornton's] Major and Fawn-coloured Czarina, Lydia and Czarina, are in London, and may be seen by applying to Mr. Tattersall. They are matched for 2,000 guineas to kill a box hare within 500 yards, and the hare to have 20 yards law." The three works mentioned above as having been painted for Thornton's tour in Scotland are in the Elsenham Hall collection.

Mr. Freeman-Mitford, C.B., has at Batsford Park very fine samples of Sawrey Gilpin's work in the large painting of "Cattle going down to Water at Sunset"; in the finished sketches from which the two pictures of Gulliver's Travels were made; in a study in sepia entitled "The War Horse," and in

“Horses,” the landscape in which was painted by William Marlow.

In the Duke of Portland's collection at Welbeck Abbey there is a picture by Sawrey Gilpin of a “Hound in Chase”; the scene is an open landscape, with tall trees and a wood in the distance; it bears date 1773, and the canvas is 61 inches high by 71½ inches long.

The Right Hon. F. J. S. Foljambe has in his collection at Osberton Hall, Worksop, Notts., a painting of the celebrated racehorse and stallion, Jupiter, a son of Eclipse, which was executed by Gilpin for Colonel Thornton. This picture, which is 6 feet 8 inches wide by 5 feet 5 inches high, was engraved by Scott for the *Sportsman's Repository*, published in 1845 by Henry C. Bohn.

The four volumes of *Rural Sports*, in addition to the picture of greyhounds already mentioned, contain ten exquisitely fine engravings by Scott from Gilpin's pictures of renowned pointers, foxhounds, harriers, and beagles; also a plate from a clever picture entitled “Terrier worrying a Fox.”

The *Sporting Magazine* for 1795, vol. vii., contained an engraving from Gilpin's portrait of Colonel Thornton's famous pointer Dash; and the vol. 54, for 1819, contains a plate from the portrait of the Earl of Derby's racehorse, Sir Peter Teazle.

a turf giant of his day ; both of these plates were executed by John Scott.

In the South Kensington Museum there are examples of Gilpin's work in oil and water colour, some sketches and a few spirited etchings.

The *Sporting Magazine* of April, 1807, in course of an obituary notice of the artist, says of his paintings that they "are justly admired for the great truth and spirit of the composition and extreme chasteness of colouring. . . . The Prince of Wales' and the Duke of Hamilton's collections are both enriched with the productions of his pencil, but we believe his *chef-d'œuvre* is in the possession of S. Whitbread, Esq., M.P. It consists of a group of tigers, and is a noble and spirited composition. He excelled much in giving an expression of terrible but majestic fierceness to that noblest of animals, the lion." Without in any way impugning Gilpin's skill in portraying wild animals, it is safe to assert that his reputation is most surely based upon the insight, knowledge and truth to life with which he painted the horse, the dog and the fox.

Sawrey Gilpin was a man of culture and refinement, who in a licentious age was held in deserved respect by his contemporaries for his high moral character and extreme simplicity of manner.

An industrious and prolific workman, he produced a very large number of pictures during his

life. His hand retained its cunning to the last ; the Royal Academy Exhibition of 1807 contained three pictures from his easel, the artist having died on the 8th of March in that year, at Brompton.

He left one son, William Sawrey Gilpin, who for a time pursued the study of art and painted in water colours. William Gilpin, however, possessed little talent ; he became the first President of the Water Colour Society, and was a frequent contributor to its exhibitions ; but so indifferent were his performances, says Redgrave, that he injured his practice as a drawing master by showing his pictures. He eventually laid aside the palette and brush to adopt landscape gardening as a profession.

The accompanying portrait of Sawrey Gilpin has been engraved from a picture kindly lent by Captain Norcliffe Gilpin, of Brighton, a descendant of the painter.

WORKS OF SAWREY GILPIN, R.A.

IN THE SOUTH KENSINGTON MUSEUM.

COWS IN A LANDSCAPE ; three red cows in the foreground of a sunny landscape : on canvas 24½ inches by 18 inches, oblong. Water colours.

SKETCH OF A LION AND LIONESSES.

A MANSION IN PROCESS OF CONSTRUCTION (Fonthill Abbey?), signed and dated, 1797.

MOUNTAIN LANDSCAPE WITH CATTLE AND FIGURES, signed and dated 1787.

TREES AND HORSES (painted with George Barrett, scul., R.A.) dated 1782.



SAWREY GILPIN, R.A.

*From a Painting in the possession of Captain Norcote Gilpin,
9, Eaton Gardens, West Brighton.*

THOMAS GOOCH.

(Born *circa* 1750.)

THOMAS GOOCH, who was born about the year 1750, is another of the artists whose fragmentary history is written only in the catalogues of exhibitions. His pictures are occasionally seen in collections in the old country mansions of England, but it would appear that he had a tolerably extensive connection. His specialities were equestrian portraits and portraits of horses and dogs, in the execution of which he displayed considerable artistic talent. He exhibited largely; his name first appears in 1772, when he contributed a picture to the exhibition of the "Free Society of Artists;" between that date and 1781, when his name figures for the first time in the catalogue of the Royal Academy, he does not appear to have exhibited; but we find a connecting link in his portrait of the racehorse Goldfinder—size of canvas 2 feet 7 inches by 2 feet 2 inches—which he executed in 1777 for Mr. Cook. This picture is in the Elsenham collection, and an engraving from it is here given.



Engr.

"GOLDFINDER"

By the Hon. Mr. Woodford, B. P. S. A.

In 1781, the year of his first contribution to the Royal Academy, Gooch's address is given as "7, facing the Chapel, Knightsbridge": he was represented by three works in that year's exhibition, and thenceforward until 1802 was a tolerably regular and often large contributor, sending no fewer than seventy-six pictures in eighteen years. The large proportion of portraits in the list which follows indicates the extent of his connection, and testifies to the esteem in which his work was held by contemporary sportsmen and other patrons of art. His predilection for painting horses and dogs on the same canvas compels notice; but no doubt this was usually done in compliance with the wish of his patron. His pictures from time to time received flattering notice in the pages of the *Sporting Magazine*. Thus in the issue for May, 1793, the critic remarks of Gooch's exhibits in the Royal Academy: "'The portrait of a horse' will be no disgrace to the Dormitory stud of the first sportsman in the kingdom." Again—" 'Breaking in the Young Coach-horse' with its companion picture 'The Latter State of the Coach-horse' does the artist credit; they are a pretty pair of pictures, and worthy a place in any sportsman's collection." Modern art critics may perhaps consider these remarks lacking in discrimination and analytical spirit, but they at least go to prove that

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Gooch's work attracted notice when the art critic's survey of the exhibitions was much less exhaustive than it is nowadays.

In 1794, the year in which the artist had no fewer than thirteen paintings on the Royal Academy walls, the critic is at greater pains to express his appreciation. "The smaller sized pictures of Mr. Gooch's are meant as different characters, and the set (of which he is now finishing the remainder) comprises twelve, with the like number of dogs to correspond; these, together with six stages of the racehorse, are designed for the furnishing of any gentleman's room entirely with portraits of those useful and entertaining animals, and which from the specimens here given certainly will form a very pleasing assemblage." That the pictures were well worth buying was the highest praise the writer could bestow; we have not gone much beyond that at the present day, but the idea is less frankly expressed.

In the exhibition of 1800 he exhibited a portrait of an ox which had distinguished himself by the unbovine achievement of winning a race. The animal is said to have run this race, which was nearly two miles, in eight minutes.

Gooch appears to have painted either one, two or three sets of pictures representing the career of a racehorse. The Royal Academy exhibition

of 1783 included among other works from his brush "The Life of a Racehorse" in six scenes, viz., (1) The Foal with the Mare; (2) The Colt Breaking; (3) The Time of Running; (4) As a Hunter; (5) As a Post-Horse and (6) His Death. This horse in his time played many parts! In 1790 a series of six engravings from the "Life of a Racehorse" was published; but in the absence of particulars it is impossible to know whether these plates were executed from the pictures exhibited seven years earlier or from another set. In 1792, Edward Jeffery, of Pall Mall, published a book, in folio size, from whose title page the following quaint description is taken:—

"The Life and Death of a Racehorse exemplified in his various stages of existence till his dissolution. The whole drawn and engraved in Aquatinta by Thomas Gooch, Esq., with an Essay tending to excite a benevolent conduct towards the Brute Creation by Dr. Hawksworth, to which is added 'The Song of a Racehorse,'" &c.

The plates are six in number, and their titles at once challenge comparison with the set exhibited in 1783:—

(1) When a Foal with his Dam; (2) When a Colt Breaking; (3) After running a Race and Winning; (4) As a Hunter going out to the Chase; (5) As a Postchaise-Horse, on the Road; and (6) His Dissolution.

It will be noted that this publication shows the artist in the *rôle* of engraver of his own works.

Though Gooch did much and excellent work, few of his paintings seem to have been engraved, and the fact that his brush was so frequently employed upon portraits of animals more interesting to their owners than to the general public, may in a measure account for this. One of his works, "Foxhounds," was engraved by Godby and Merke and published by Orme in 1808.

We find no record of the date or circumstances of Thomas Gooch's death. His last contributions to the Royal Academy appeared in the exhibition 1802, after which date we lose sight of him, the engraving of a painting at a later date being of course no proof that he was at the time alive.

WORKS OF THOMAS GOOCH.

EXHIBITED AT THE ROYAL ACADEMY (76 in number).

- YEAR
- 1781—(3) *A GIG-MARE*, the property of a gentleman—*PORTRAIT OF A GENTLEMAN WITH HIS HORSE AND DOGS*—*A HORSE*, for Colonel Gallatine.
- 1782—(6) *PORTRAIT OF A HUNTER*—*PORTRAIT OF AN OLD HORSE—HORSES AND DOGS* belonging to the Hon. Mr. Pitt—*PORTRAIT OF A HORSE WITH DOGS*—*PORTRAIT OF A HORSE AND DOG*—*PORTRAIT OF A NOBLEMAN ON A MANAGED HORSE*.
- 1783—(4) *PORTRAIT OF A GENTLEMAN ON HORSEBACK*—*PORTRAITS OF A YOUNG NOBLEMAN AND HIS SISTER ON HORSEBACK*—*PORTRAITS OF TWO HORSES*—"The Life of a Racehorse," in a series of six different stages, viz.:—1st, *THE FOAL WITH THE MARE*. 2nd, *THE COLT BREAKING*. 3rd, *THE TIME OF RUNNING*. 4th, *AS A HUNTER*. 5th, *AS A POST HORSE*. 6th, *HIS DEATH*.
- 1784—*PORTRAIT OF A HORSE*.

- YEAR
- 1786—(7) *PORTRAIT OF A HORSE AND DOG—PORTRAITS OF TWO HORSES—PORTRAIT OF A HORSE WITH A GREYHOUND—PORTRAIT OF A HORSE WITH FIGURE AND DOGS—A GENTLEMAN ON HORSEBACK, WITH HIS GAMEKEEPER AND POINTERS—TWO HORSES IN A CURRICLE—AN OLD HORSE.*
- 1787—(3) *PORTRAIT OF A BROOD MARE—A POINTER—A GENTLEMAN WITH HIS SPANIELS*
- 1789—(3) *Three studies of horses—1 SHOOTING HORSE, WITH POINTERS—HOUNDS KILLING A FOX.*
- 1790—(12) *LADY'S LAP-DOGS—PORTRAIT OF A CAT—A STAGHOUND—A SETTING DOG—A GREYHOUND—SPANIELS—FOXHOUSES—POMERANIAN DOG—COACH DOGS—A NEWFOUNDLAND DOG—PORTRAIT OF A HORSE—AN OLD POINTER.*
- 1792—(3) *PORTRAIT OF A HORSE—PORTRAIT OF A DOG—PORTRAIT OF A HORSE.*
- 1793—(6) *PORTRAIT with horse and dogs—THE LATTER STATE OF THE COACH-HORSE—PORTRAIT OF A LADY ON A REMARKABLE TROTTING MARE—A DOG FROM MILAN—PORTRAIT OF AN ITALIAN GREYHOUND—"STARLING TOM"—"SATELLITE," by Eclipse, a favourite stallion—BREAKING IN THE YOUNG COACH-HORSE—PORTRAIT OF A HORSE.*
- 1794—(13) *PORTRAIT OF AN OLD PACK-HORSE—A CURRICLE HORSE, the property of a nobleman—THE RACEHORSE—PORTRAIT OF A HORSE AND DOG—THE DEATH OF A MARE—Equine Characters: (1) THE CART-HORSE—(2) THE POST-HORSE—(3) THE DRAY-HORSE—(4) THE GALLOWAY—(5) THE COACH-HORSE—(6) THE HUNTER—(7) THE SPALLION—PORTRAIT OF A GENTLEMAN ON HORSEBACK.*
- 1795—(2) *PORTRAIT OF A HUNTER—A FAVOURITE HACKNEY.*
- 1796—*THE PROGRESS OF THE RIDING SCHOOL.*
- 1797—*A GENTLEMAN ON A FAVOURITE TROTTING MARE.*
- 1798—(3) *PORTRAIT OF A HUNTER—PORTRAIT OF A DOG—PORTRAIT OF A BLOOD MARE.*
- 1800—*THE OX THAT WON THE PLATE AT LYNDDHURST RACES.*
- 1801—(2) *PORTRAIT OF A HUNTER—PORTRAIT OF A HORSE.*
- 1802—(2) *PORTRAIT OF A HUNTER—PORTRAIT OF A HUNTER*

APPENDIX.

I. TROJAN.

From Nimrod's account in the *Sporting Magazine* of January, 1825.

“Whoever has hunted in Warwickshire has heard of ‘the blood of the Trojans,’ which was a standing toast in that country when Mr. Corbet hunted it, and was always drunk after ‘the King’ in the club-room at Stratford-on-Avon. The hero from whom these modern sons of Ilium were descended was one of the best foxhounds that ever challenged on a fox, and whose blood has circulated through most of the first kennels in the United Kingdom. Various have been the reports respecting this celebrated hound, some of which gained credit enough to be believed. One was that he came astray to Mr. Corbet's kennel, and distinguished himself by carrying the scent for a considerable distance along the top of a park wall, thereby recovering his fox when lost to the rest of the pack. Whether he ever performed this exploit (as he was before my time) it is not in my power to determine; but certain it is that old Trojan was bred by Mr. Corbet, and got by Lord Spencer's True-boy out of a bitch called Tidings (of unknown pedigree) purchased by Mr. Corbet at Tattersall's.

“Trojan was entered in 1782 and hunted nine seasons. He would never look at a hare, and would speak only to a fox, a marten cat, or a pheasant. In his day, however, pheasants in Warwickshire were not much thicker than foxes, so that this propensity, if I may so call it, was of little consequence, for in chase he was as perfect as his nature could make him.

With the nose of a bloodhound, his pace was a killing one; and as a proof of his powers in chase, Mr. Corbet has often been heard to say that he was the only hound he ever had who could leap Chillington Park wall after a fox. This circumstance, perhaps, may have given birth to the other story of the park wall exploit. It appears that Mr. Corbet's hounds found a very dark-coloured fox in Chillington Park, in Staffordshire, the seat of Mr. Gifford, which had beaten them twice. The third time they found him Trojan leaped the park wall after him, but, in consequence of the rest of the pack not being able to follow him, old Cæsar, as the gallant fox was called, beat them again. The following season Trojan found this fox again, nearly in the same place, and leaped the wall close at his brush, but from the cause before mentioned, although he afforded a good run after the other hounds got around to him, *he beat them once more!* In short, in spite of old Trojan, 'Cæsar's fortune' attended him to the last, as he was never killed by hounds, neither was it ever known in what way he ended his life."

II. COLONEL THORNTON.

Colonel Thomas Thornton was so conspicuous a figure in the sporting world during the later decades of the eighteenth century and the earlier years of the nineteenth, and was also so liberal a patron of art in its sporting aspects, that more than passing notice of him seems desirable. He was born in the neighbourhood of St. James's about the year 1755, his father being Colonel Wm. Thornton, who raised a troop of yeomanry one hundred strong, and maintained it at his own cost while serving with distinction under the Duke of Cumberland in the Scottish Rebellion. Young Thornton was sent to Charterhouse where he remained till he was fourteen; when having made rapid progress, he was removed and sent to Glasgow University. When about sixteen years of age his father, then M.P. for York, died somewhat suddenly, and Thomas Thornton, at the age of two-and-twenty, came into possession of an immense fortune. Sport, and above all

things hawking, was a passion with him ; in more than one of his portraits he is represented as a falconer or engaged in hawking ; hence on leaving Glasgow he soon took up his quarters at the family place in Yorkshire, Old Thornville, and busied himself about the congenial task of laying the foundations of the sporting establishment with which his name is associated. He joined the West York Militia of which he ultimately became Colonel and, in pursuance of his favourite scheme to bring hawking to perfection, formed a Falconers' Club. He kept a pack of foxhounds, hunting them himself, and was a familiar figure on the turf both as an owner and rider. His bodily activity was remarkable and he delighted in athletic feats ; he was an excellent shot with gun and rifle, and a good fisherman. About 1785 he appeared to have made a sporting tour in the Scottish Highlands ; and so pleased was he with the experience, that in the following year he organised the formidable expedition whose events are recorded with minuteness and detail in *A Sporting Tour*, a work which has recently been republished by Mr. Edward Arnold. It was on this expedition that George Garrard accompanied him as his "special artist." It is to be observed that the Colonel gave his voluminous diaries to an old school-fellow who was in distress, and whose necessities, it appears, the proceeds of the work went to relieve. In 1789 Colonel Thornton purchased from the Duke of York, Allerton Maulverer, which he afterwards renamed Thornville Royal, paying for the estate £110,000 which it is said he had won from the Duke and others in gambling transactions. As the standing crops hindered hawking from Thornville Royal, he built a house on the Wolds near Baythorpe, about twelve miles from Scarborough, and when he was in residence here, the place became the scene of sport on a scale of mediæval magnificence ; the revels, for the word is not misused, were sometimes continued for three or four weeks in succession, the guests being entertained with hunting, hawking, and coursing every day, and with the most sumptuous banquets at night. Early in 1803, for example, the programme for a

week's sport was made public. It ran thus: "On Monday, stag-hunting, followed by coursing; Tuesday, wolf, stag and fox-hunting and beagling; Wednesday, stag-hunting and coursing; Thursday, wolf, stag and fox-hunting, beagling and coursing; to meet every day at Falconer's Hall where there will be a sportsman's breakfast provided for all the company." This particular entertainment may have been organised to celebrate the Colonel's return from France, whither he had gone on a sporting tour equipped on his customary lavish scale.

In 1805, Thornville Royal was sold to Lord Stourton, and three years later Colonel Thornton left Yorkshire for Spye Park, Wiltshire, which he had taken on lease; the increase of cultivation on the wolds which formed an obstacle to hawking is the reason assigned for his leaving. The order of his going was regal in its magnificence; to give full details here of the procession which wound its way from Yorkshire southward, would be impossible. The king of sport was followed by a retinue of huntsmen, falconers, grooms, keepers, kennelmen, and other servants; by his horses and hounds, and by a train of waggons containing a menagerie of beasts of chase. Among great variety of animals there were red-deer, roebuck, fallow-deer and Eastern species; Russian wild boar and French, received from the First Napoleon in exchange for seventy couples of foxhounds, having the blood of the famous Old Conqueror to prove their breeding; and cormorants, wearing silver rings about their necks, for fishing after the Chinese fashion. Dog-carts conveyed milk-white terriers and greyhounds whose sheets were embroidered with records of the various matches they had won. A feature of the cavalcade was a boat waggon which had once done yeoman service in conveying voters to the poll, filled for the occasion with the *matériel* of sport—guns, rifles, fishing rods and nets, otter spears and the like; the conveyance being decorated with deer skins, and drawn by Arab mares from the King's stud. Waggon loads of wine brought up the rear. The cellars at Thornville Royal were famous, and the

Duke of York pronounced some possessed by the Colonel to be the finest in the kingdom. It must be added that with all this parade and display, the business of transporting these many varied matters was so perfectly organised and carried out that everything reached Spye Park in safety. We can only regret that Colonel Thornton did not, on this occasion, include among his retinue George Garrard, to immortalise a scene of such curious ostentation!

About the year 1815, the Colonel gave up hawking and retired to France. In 1817, he bought the Chateau of Poncele Roi, in the Dept. d'Aube, reselling it in 1821. He died in Paris in the spring of 1823, in his seventy-fifth year.

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“THE SPORTING MAGAZINE” AND ITS ILLUSTRATED CONTEMPORARIES.

THE very frequent mention of old sporting publications in the preceding pages seems to render desirable some little account of these and their relation one to another.

The history of the four principal magazines is slightly involved, and thanks are due to Mr. Frederick S. Banks, who stands alone in his knowledge of these old publications, for the following outline of their history. The *Sporting Magazine*, born in 1792, held its own till 1870, when it ceased; having twenty-two years previously absorbed the *Sporting Review* which at different dates had absorbed the *Sportsman* and *New Sporting Magazine*. The word “absorbed” is not employed in its strictly literal sense; when the *Sportsman* was absorbed by the *Sporting Review* in 1845 (see diagram on opposite page), publication of the former continued, but its contents were word for word identical with the contents of the *Sporting Review*. When the *New Sporting Magazine* was also absorbed by the *Sporting Review* in 1846, publication of the former was continued, but its contents were thereafter word for word identical with the contents of the *Sporting Review* and the *Sportsman*. Finally, when the proprietors of the *Sporting Magazine* bought the *Sporting Review* in 1848, their purchase included the *New Sporting Magazine* and the *Sportsman*, and thence forward four monthly magazines identical in contents, and differing only in title, ran abreast of one another till 1870, when they came to a common end. The diagram shows in the simplest form the periods during which each magazine had an independent existence and the dates at which the contents of each became identical with those of a purchasing rival.

The year 1860 had seen the birth of *Baily's Magazine of Sports and Pastimes*: the *Sporting Magazine* group of publications continued to compete with this new rival for ten years, when as already stated they came to an end.

The *Annals of Sporting*, which was of small size, started in the year 1823 and “died” in the following year after three volumes had been completed. The *Sportsman's Cabinet*, printed on larger paper than any of its contemporaries, enjoyed an existence even shorter; started in 1832 it came to an end in 1833, when only two volumes had been completed. These two serials may be thus briefly dismissed, their respective careers having been independent.

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New Sporting Magazine.
Founded 1831.

Sportsman.
Founded 1833.

Sporting Review.
Founded 1839.

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immersed in the *Sporting Review*

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