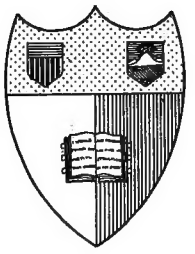
PICTURES BY SIR EDWIN LANDSEER R.A



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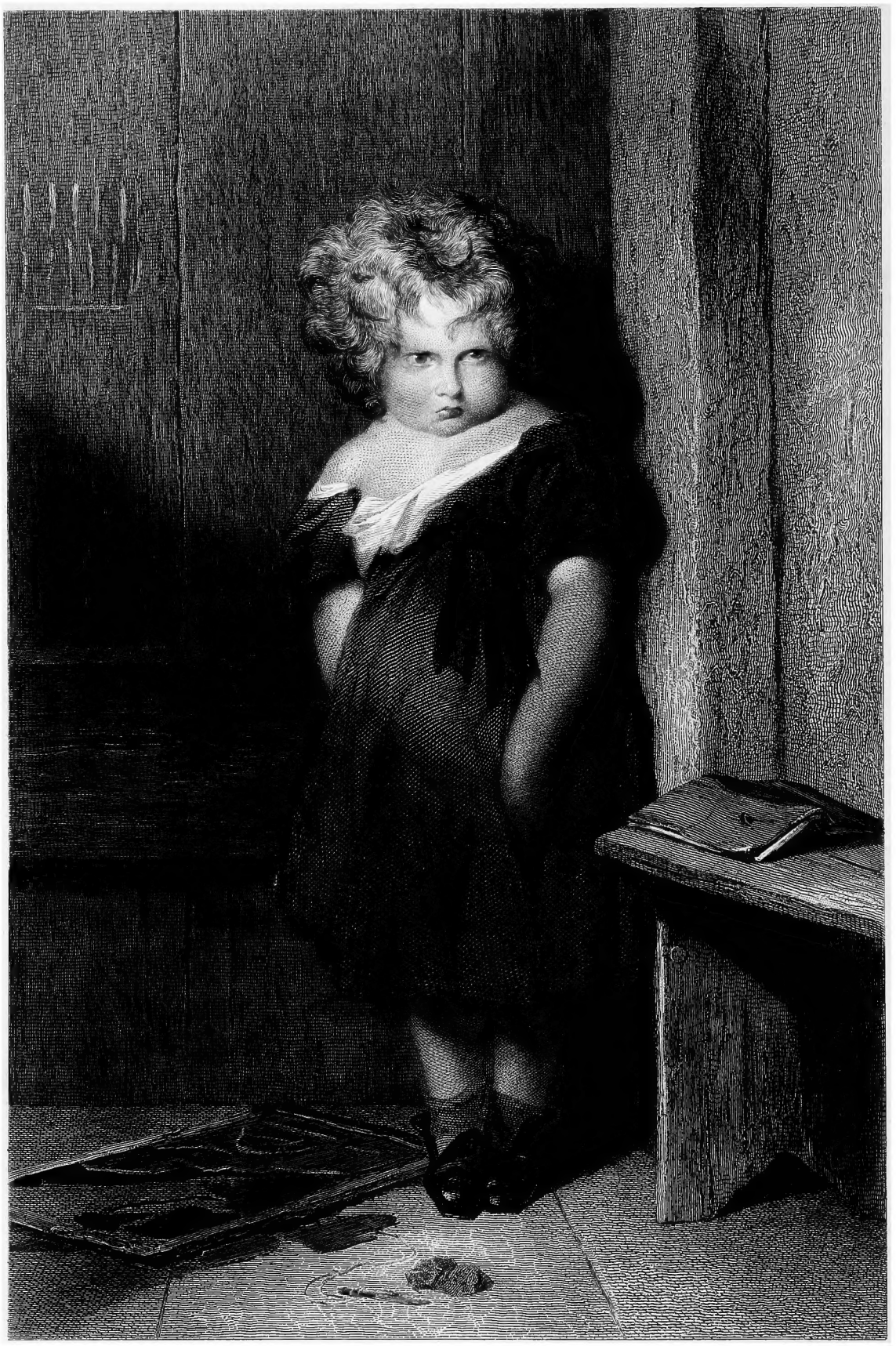

SIR EDWIN LANDSEER, R.A. PINXT

W FINDEN, SCULPT

THE NAUGHTY BOY.

LONDON. VIRTUE & Cº LIMITED.

PICTURES

BY

SIR EDWIN LANDSEER

ROYAL ACADEMICIAN

WITH DESCRIPTIONS

AND

A BIOGRAPHICAL SKETCH OF THE PAINTER

BY

JAMES DAFFORNE

LONDON

VIRTUE & CO., LIMITED, 26, IVY LANE,

PATERNOSTER ROW

CONTENTS.

APPENDIX.

LIST OF PLATES.

SIR EDWIN LANDSEER, R.A.

THE HIGHWAY TO THE ROYAL ACADEMY.

A CLOSE examination of the annals of painting from the very earliest record to the present time, so far as they have been handed down to us, would fail in producing any one artist who may be put in juxtaposition with Sir Edwin Landseer. Animal-painters there have been, and are, both in England and on the Continent—artists whose works are held in high estimation, and deservedly so; but their pictures want the peculiar charm which is characteristic of him—the elevation of the animal, and especially of the dog, into something that closely approximates to human nature in its generous sympathies. It would be difficult to point to any contemporaneous artist of our own school who, from almost the very outset of his career, has been so successful in winning the good opinion of the public; and this may be readily accounted for in the fact that his pictures, independent of their merits as works of art, appeal to the tastes of thousands of our countrymen and countrywomen: nationally, we love the race of domestic animals, and are interested in everything that relates to them, and Landseer has presented them to us in their most attractive aspects. It was his good fortune, when quite young, to be freely and liberally encouraged, and this good fortune never forsook him. A writer some years ago remarked that, "had his earlier claims on the public attention been neglected, the probability is that, instead of advancing under the cheering auspices of a noble house* to the eminence he has reached, he would have struggled for a season, retrograded, and, by degrees, dwindled, like a thousand others, into obscurity." Admitting the essential and valuable aid that judicious patronage affords to a young artist, if only because it serves to encourage him in his labours, and braces him up for renewed

* An allusion to the then Duke of Bedford.

efforts, none with such a genius as Landseer's, and with the power to use it so originally as he did, could have altogether succumbed to adverse circumstances: he would set his face resolutely against difficulties and obstacles till he crushed them and forced his way into public notice. Landseer, happily for himself, was not called upon to wage this warfare: his art, from the first, accorded with public taste, and, in process of time, he endued it with such poetical imagination, such truth, feeling, and exquisite manipulation, that it became irresistible. The path he struck out is one we can scarcely expect to see followed with anything like equal success, even were it attempted.

Mr. Sandby, in his "History of the Royal Academy," gives Edwin Henry as the Christian names of Landseer, but does not state on what authority; and it is difficult to understand why he so designates him, for the catalogues of the Academy, in which the list of its members is regularly inserted, give only that by which the painter has always beeen known; nor have I ever seen the second name in any printed publication but Mr. Sandby's. He was born in London, March 7, 1802, and was the youngest son of John Landseer, an engraver of considerable eminence in his time, and an Associate of the Academy, who died, in 1852, at a very advanced age—upwards of ninety years. There was an admirable portrait of the venerable gentleman, painted by his distinguished son, who modestly called it a "sketch," in the Academy exhibition of 1848. His two elder sons are, Thomas Landseer, A.E.R.A., who has engraved so many of his youngest brother's finest works, and Charles Landseer, R.A. Thus the three sons have all risen to eminence in their professions.

In the notice of the death of Sir Edwin Landseer which appeared in the *Athenæum* is the following passage:—"Edwin Landseer's artistic descent has been traced by Mr. Stephens in 'Early Works of Sir E. Landseer,' from William Byrne, with whom Landseer the jeweller"—grandfather of Edwin—"placed his son John; this Byrne was a pupil of Aliamet and Wille, Aliamet was a pupil of J. P. Le Bas, who studied under N. Tardieu; the line of pupilage continues backwards without a flaw through Le Pautre, Jean Andran, C. Andran, the uncle of Jean, to C. Bloemart, who was apprenticed to Crispin de Pœss the elder, who had for a master Theodore Cuenhert, born in 1522." This art-genealogical roll is, at least, curious.

Of Edwin's earliest years very little has been made known, except that from childhood he manifested peculiar inclination for that special branch of art with which his name has been so long associated, and which has won for him a reputation over the wide world second to none of any modern painter. His father very wisely adopted the best method of cultivating his talents, by accompanying him into the fields and to Hampstead Heath to sketch the animals of various kinds that frequented the localities; thus taking him at once to nature for models. The young artist's instincts led him towards these dumb creatures, and we may feel assured that he studied their character

and disposition as closely as their anatomical points; hence laying the foundation of those various qualities which so many of his most admired pictures show as examples of mental development in the animal-world. In the South Kensington Museum may be seen examples of these very early works; some of them, it is said, done when he was but five or six years old. At the age of fourteen he entered the schools of the Royal Academy, though in the preceding year he had exhibited there "Portrait of a Mule," and "Portraits of a Pointer Bitch and Puppy," entered in the catalogue as "by Master E. Landseer, 33, Foley Street:" he also supplied, about the same time, similar subjects for the *Sporting Magazine*, which were engraved by his brother Thomas. The Elgin Marbles, then at Burlington House, but now in the British Museum, were carefully studied by Edwin at this period of his life.

In the same year, 1815, he had studied under that most unfortunate painter, B. R. Haydon, or, perhaps, it should rather be said, the latter advised him as to his work. In Haydon's *Autobiography* he says:—

"In 1815, Mr. Landseer, the engraver, had brought his boys to me, and said, 'When do you let your beard grow, and take pupils?' I said, 'If my instructions are useful or valuable, now.' 'Will you let my boys come?' I said, 'Certainly.' Charles and Thomas, it was immediately arranged, should come every Monday, when I was to give them work for the week. Edwin took my dissections of the lion, and I advised him to dissect animals—the only mode of acquiring their construction, as I had dissected men, and as I should make his brothers do. This very incident generated in me the desire to form a school; and as the Landseers made rapid progress, I resolved to communicate my system to other young men, and endeavour to establish a better and more regular system of instruction than even the Academy afforded."

In Haydon's *Diary* under the date June 1, 1831, is the following entry:—

"Since I last wrote, poor Jackson is gone.* A more amiable, inoffensive man never lived. He had a fine eye for colour, but not vast power, and could not paint women. He is the first of the three to go.† God protect him. It is curious what a set came in together under Fuseli:‡ —Wilkie, Mulready, Collins, Pickersgill, Jackson, Etty, Hilton, and myself. I have produced Landseer, Eastlake, Lance, and Harvey; Wilkie, the whole domestic school."

As an example of the young student's power of drawing animals, the engraving, "Startled!" here introduced will serve. The plate bears in the imprint a date, which, however, cannot be actually verified; and I am inclined to think the original sketch, for it is little more, must have been made previously to 1819. In the composition the horse is made the chief, indeed, the only point of attraction; but one sees in it not merely the

* John Jackson, R.A., one of the best portrait-painters of his time. Haydon scarcely does him justice, for his male portraits are remarkably vigorous.

† The other two were Wilkie and himself: the trio formed a friendship when students at the Academy.

‡ Fuseli was then Keeper of the Academy.

germ of that talent which, for more than half a century, has been productive of such valuable and attractive fruits, but how soon in his career Landseer began to give some feature of character to his animal-world beyond mere portraiture. Grazing in a meadow, the horse has come suddenly upon a snake, which rears its head at him. With instinctive fear of the reptile the former starts and stops, involuntarily raising one of his fore-legs; his mane hangs wildly, and his eyes are fixed on the snake as if fascinated. The action is quite truthful; and, if exception be taken to some parts of the drawing, which are certainly defective, it must be remembered that the picture is the work of a juvenile hand.

In 1818, Landseer exhibited at the Gallery of the Society of Painters in Oil and Water Colours, in Spring Gardens, a picture, "Fighting Dogs getting Wind," which attracted much notice, and found a purchaser in Sir George Beaumont, an acknowledged art-connoisseur and patron. This work having been engraved by the painter's father, made the young artist's name widely known. The year following there appeared at the British Institution a far more important work, "Dogs of Mount St. Gothard discovering a Traveller in the Snow;" this also was engraved by the elder Landseer. It was in the possession of the late Mr. Gillott, of Birmingham. When his collection was sold last year, it realised the sum of 1,740 guineas, Mr. Addington being the purchaser. "Pointers, so ho!" exhibited at the British Institution in 1821, was in the same sale, and became the property of Messrs. Agnew for 1,900 guineas. Acting upon Haydon's suggestions, he took advantage, in 1820, of the death of a lion at a menagerie in London, to study the anatomy of the animal, and subsequently painted several pictures of the "king of beasts;" as "A Lion Disturbed," "A Lion Reposing," "A Lion Prowling," &c. One of this class of works, "A Dead Lion," was a few years since in the collection of Mr. William Russell, of Chesham Place, who was also the owner of another picture by the same hand, representing a dog with dead game and a white hare beside it.

During the next three or four years Landseer exhibited at the Academy portraits of favourite dogs, and "Taking a Buck." His "Larder Invaded," sent to the British Institution in 1822, gained from the Directors their prize of £150. He had also found a warm friend and patron in the Duke of Bedford, of whose son, the young Lord Cosmo Russell, he painted a portrait, which was exhibited in 1825: the boy is represented galloping a Highland pony in a hilly tract of country. At the sale, in 1860, of a portion of the collection of the late Mr. Wells, of Redleaf, a picture called "Lord Alexander Russell on a Highland Pony," was sold for 825 guineas. It may be presumed that this was also painted for the duke, but how it came into the hands of Mr. Wells I have no knowledge. Small lithographic prints of both, by the late R. J. Lane, A.R.A., were published in 1832.

In 1825 or 1826 Landseer paid his first visit to the Highlands of Scotland; from this

STARTLED!

SIR EDWIN LANDSEER, R.A. DEL.T 1819.

C. LEWIS, SCULPT

STARTLED!

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period dates the series of pictures associated with that portion of the kingdom. Here he soon found admirers and friends in many of the nobles and country-gentlemen whose estates supplied him with subjects for his pencil in the mountains and glens tenanted by deer-herds. The first of these works was "The Hunting of Chevy Chace." It was exhibited at the Academy in 1826; the catalogue showed it to have been suggested by a verse of the old ballad *Chevy Chace*:—

"To drive the deere with hound and horne,
Erle Percy took his way;
The chiefest harts in Chevy Chace,
To kill and beare away."

This picture, which hangs at Woburn Abbey, the seat of the Duke of Bedford, gained for its painter admission into the ranks of Associates of the Royal Academy at the earliest age, twenty-four, when, by the laws of the institution, a candidate for honours can be admitted. In the duke's collection is also "Stags in the Park at Woburn."

It is not without interest to look back to the list of artists who at that period formed the academical body, only one of whom, Mr. H. W. Pickersgill, survives to remember the election of Landseer. Among these were not a few of whom we now hear little or nothing, and whose works have left scarcely any impression on the art of the country; but in the number of Academicians were Beechey, Callcott, Chantrey, Collins, the brothers Daniell, Flaxman, Hilton, Jackson, Lawrence—the President—Leslie, Mulready, Northcote, H. W. Pickersgill, Shee, R. Smirke, Stothard, Soane, Turner, Wilkie, James Ward, Westmacott; and among the Associates were Washington Allston, Constable, Etty, Danby, W. Allan, and Briggs. These were the men—painters, sculptors, and architects—who, nearly half a century ago, were the leaders of the British School of Art in their respective departments.

THE ASSOCIATE-ACADEMICIAN.

IN 1827 Landseer exhibited at the Academy five pictures, of which the principal were "Highlanders Returning from Deerstalking with Dead Game," and "The Monkey who had seen the World." Of the former of these subjects the artist painted more than one or two, but at this distant date it is difficult to identify them with the period of exhibition; yet I believe this early example is that which was painted for the late Mr. Wells, of Redleaf, and afterwards was in the possession of the late Mr. Fallows, of Manchester, whose collection was sold in 1868, when the "Deer Stalkers" was bought by Messrs. Agnew for 1,680 guineas. A large engraving of it, by Ryall, was published many years ago by the Art-Union of Glasgow; it represents two stalwart Highlanders returning from their sport, with two ponies, a white one and a brown, across whose backs dead deer are slung. On one side of the men is a single dog, and on the other a couple of these animals leashed together, and eyeing very intently the skull of a dead stag which lies by the wayside. The landscape is a mountainous district, half shrouded in mist. The other picture is in the collection of Mr. Thomas Baring. It is a most humorous composition; the travelled monkey wears the costume of the early part of the last century, his coat being scarlet; and in this gorgeous dress he makes an appearance before his wild brethren of the forest, to one of which he offers a pinch out of his snuff-box, which is accepted, to the discomfiture of the recipient and the amazement of his companions.

In the same year the artist sent to the exhibition of the Royal Scottish Academy a picture which, from the appended quotation, I assume had for its title "The Death of the Buck." In that inimitable series of imaginary colloquies called "Noctes Ambrosianæ," by Professor John Wilson, published many years ago, and which gave to *Blackwood's*

Magazine such wide popularity, I find the following remarks; they appeared in the magazine for March, 1827. Those who have never read the "Noctes" must understand that the speakers are presumed to be Wilson himself, under his *nom-de-plume* of Christopher North, and James Hogg, the popular Scotch poet and writer, under the name of the "Shepherd"—at one time his occupation:—

"*Shepherd.* . . . . What think you o' the Death o' the Buck, by that Southron, Edwin Landseer? Never saw I bloodthirsty fierceness better depicted than in the muzzles o' thae ferocious Jowlers. Lord preserve us! was that the way, think ye, that the Spanish bloodhounds used to rug doun the Maroons in the West Indies?

"*North.* There is a leetle, and but a leetle, something, resembling affectation in the manner of the Huntsmen.

"*Shepherd.* Come, sir, nane o' your captious criticism. That black dog, wi' the red legs, and chafts* and eebrees,† is equal to anything that was ever painted in this world; and that white deevil . . . . hinging to the Buck's lug,‡ with teeth inextricable as arsenic to the coat of the stomach, is a canine leech, that if no chocked aff frae the bite, would soon let out the animal's life, and stretch him with his spreading antlers on the heather.

"*North.* Heather, James?—there is no heather in the picture. The scene is not peculiarly Highland—and therefore I do not feel the bonnet and tartan of the Hunter.

"*Shepherd.* I saw naething to fin' fault wi'—you see it's no a red deer—but a fallow deer—frae the spots;—and the Park, as they ca't, 'll be somewhere perhaps on the borders o' the mountainous pairts o' Perthshire or Argyllshire;—or wha kens that the scene's no English—and that the painter has gien the hunter something o' the dress o' a Highlander, frae an imaginary feeling but half-understood by his ain mind, as maist imaginative feelings are, but nane the waur on that account either for paintin' or poetry."

In 1828 Landseer exhibited two paintings; one, "A Portrait of a Terrier," the other "A Scene in the Highlands, with Portraits of the Duchess of Bedford, the Duke of Gordon, and Lord Alexander Russell." It was painted for the late Duke of Gordon, and how it got out of the possession of his grace's family I know not; but it found its way into that of the late Mr. T. Agnew, of Manchester, and after his death was sold by Messrs. Christie, in May, 1871, for the sum of £1,333, the purchaser being Mr. Ward. Two other pictures, painted in 1825, for the duke, were sold with it, "A Shooting-Pony," and "A Favourite Hack," for £157 each. His principal picture in 1829 was "An Illicit Whisky-Still in the Highlands," purchased by, or painted for, the late Duke of Wellington, and subsequently engraved by R. Graves. The scene is a Highland hut formed of the mountain-pine, and roofed with shingle and heather. A sportsman is tasting the new-made spirit as he half reclines on the deer he has slain; dogs of various breeds and sizes lie around him; and an old woman, painted with marvellous skill and power, is somewhat earnestly waiting his opinion of the whisky. In the background is the swarthy distiller, standing beside the fire, over which is a boiling cauldron, whence the "worm" extends along the floor of the rude

* Jaws. † Eyebrows. ‡ Ear.

manufactory. A boy in the foreground holds a telescope, and carries in the other hand a moorland-bird: scattered about are the various materials for the unlawful work in progress, with a number of other objects—still-life, &c. The painter has omitted nothing needful to such a scene, and evidently laboured to portray the most minute details no less than the grander features of the composition. The very sprigs of heather and the plumage of the birds received as much attention as the faces of the figures. Were there nothing more in the picture than what has just been described, it would have lacked, however admirable as a true transcript of fact and nature, something to make it valuable to all classes. A touching episode is, therefore, introduced: a ragged and shoeless young girl looks on the busy group with a sad face, for she has no sympathy with her associates; she leans back and gazes, not wistfully nor even thoughtfully, but with an instinctive foreboding of evil to come. This is the moral. The little maid is of great beauty, with an expression of loveliness and sadness mingled, perfectly in unison. The whole arrangement of the picture, the composition, and the execution, are admirable.

"Canine Attachment," exhibited in 1830, represents a very affecting incident, referred to in the catalogue when the picture appeared. "In the spring of 1803, a young gentleman of talent, and most amiable disposition, perished by falling from a precipice of the mountain Helvellyn. His remains were not discovered till three months afterwards, when they were found guarded by the faithful terrier.

"'How long didst thou think that his silence was slumber?
How many long days and long nights didst thou number?
Ere he faded before thee, the friend of thy heart?'"

SCOTT.

This picture was bought, when exhibited, by the late Mr. E. R. Tunno, of Wainford Park, Hampshire; and was sold, in 1863, at Christie's, for the sum of 1,010 guineas; and again, in 1870, at the sale of the collection of the late Mr. W. Delafield, of Knightsbridge, for 550 guineas: bought by Messrs. Agnew.

Before proceeding to notice his subsequent works, mention must be made, though out of chronological order, of two or three of his earlier pictures; for example, "The Dog and the Shadow," painted in 1822, now in the Sheepshanks collection; "Sancho Panza and Dapple," of the date 1824, also in the same collection. "The Intruder," of which an engraving is given here, is yet earlier than these. It was painted in the year 1818, and was purchased by the then Sir O. de Malpas Grey Egerton, in whose collection, or rather, in that of his descendants, the picture, I presume, still is. Though the work of a mere youth, it has the spirit of a matured designer, and is painted with a firm yet delicate touch. The dog and the cat eye each other with anything but amicable feelings, as if disposed to contend for the body of the rat

THE INTRUDER

SIR EDWIN LANDSEER, R.A PINXT

H. BECKWITH, SCULPT

THE INTRUDER.

LONDON, VIRTUE & Cº LIMITED.

THE ROYAL ACADEMICIAN.

IN 1831 Landseer, now an Academician, exhibited five pictures in the gallery of the Society: "Interior of a Highlander's House," "Poachers Deer-stalking," "Little Red Riding-hood," "The Poacher's Bothy," and "Poacher and Red Deer." "Little Red Riding-hood" is a gem: the well-known story of childhood was never more beautifully illustrated. "The Pets," sent to the Academy in the following year, with "Hawking," would make an excellent companion to "Red Riding-hood." It represents a little girl greeting a favourite fawn in a woody pathway. The composition is very elegant. "Hawking" is a large picture, and is now in the possession, I believe, of Mr. Mendel, of Cressbrook, Derbyshire.

In 1833 he exhibited three very attractive pictures: "Jack in Office," "Deer and Hounds in a Torrent," to both of which reference will be made hereafter; and "Sir Walter Scott," among his favourite dogs. Sir Walter is seated at the bottom of the "Rhymer's Glen," so called from having been the scene of the meetings between Thomas of Erceldoune, the "Rhymer," and the Fairy Queen, as described in the ballad of "Thomas the Rhymer" in the *Minstrelsy of the Scottish Border.* Scott's canine companions are "Maida," a stag-hound, presented to him by Glengarry; "Ginger," a yellow terrier; and "Spice," a black terrier; both descended "of Dandie Dinmont's family of "Pepper" and "Mustard."

There was another picture in the gallery of the Academy which must not be passed over, though Landseer was but a sharer in the honour of its production: still his share was a large one. "Harvest in the Highlands" was the joint work of Sir A. W. Callcott and Landseer; the former painting the landscape, and the latter the figures and animals. It passed into the hands of Mr. S. Cartwright, F.R.S., who permitted

the Art-Union of London to engrave it for their subscribers, to whom the print, excellently engraved by the late J. T. Willmore, A.R.A., was presented in 1856. More than one eminent publisher had applied to its owner for liberty to engrave the work, and had offered a very large sum for the privilege. Mr. Cartwright, however, resolutely declined all requests, keeping his treasure at his mansion near Tunbridge for many years; but at length granted to a society, whose object is to create a love of art among the thousands, what was refused to private speculations. I mention these facts to show the opinion of this beautiful picture by those capable of understanding and valuing its merits. Although it is now tolerably well-known, a few words of description may not be out of place here. From the left of the composition a lofty range of mountains stretches away into the extreme distance: a considerable portion of this high ground is concealed by clouds and vapours, for a heavy shower has passed over the distant landscape, now in deep shadow, except where a rainbow appears to spring from the horizon: the long level plain between this and the foreground is more or less lighted up with gleams of sunshine. In the foreground, on the left, and leading into the centre of the sunshine, is the corn, partly in sheaves and partly standing; nor does it seem that the owner of the produce is over-anxious to have the crop garnered, for the labourers are few,—perhaps they are scarce in those regions—one elderly woman, with a kind of rake in her hand, and a young girl holding a sickle, and bearing a small sheaf under her arm; the lass is conversing with a number of boys, one of whom restrains a collie-dog whose attention is directed to a group of deer-stalkers coming up from the distance, laden with their spoils. Between the old woman and the children is a cart laden with corn; it is drawn by a rough-looking animal with a foal by its side; and to the right of the group, among a mass of granite-boulders, are a calf tethered, and a goat with its kids. It is altogether a most picturesque scene, every passage of which shows masterly yet delicate execution. The drawing, in water-colours, made by Woodman for the use of the engraver of the picture, was sold, in 1866, with the collection of the late Mr. R. H. Grundy, of Liverpool, for 130 guineas.

"Bolton Abbey in the Olden Time" was his principal contribution to the Academy exhibition of the following year; and perhaps no picture Landseer ever produced has proved so universally popular and is so widely known, for it has been multiplied by engravings large and small; the principal one being that by Mr. S. Cousins, R.A., published three or four years after the appearance of the picture, and of which proof impressions are now very rare and valuable. The original painting is in the possession of the Duke of Devonshire, to whom the ruins of the grand old abbey, or rather priory, belong, with the manor on which they stand. Landseer has only introduced the entrance gateway of the edifice, as it may be supposed to have presented itself four or five centuries ago, when the monastic institution was flourishing in full vigour, and its "reverend

and grave" inmates wandered by the sides of the "crystal Wharfe," and counted their beads under the shadows of rock and noble trees. The principal figure in the composition we may assume to be a superior brother of the abbey, perhaps the prior himself, a burly, well-conditioned ecclesiastic, who is evidently more accustomed to feast than to fast. He is reading a letter which has accompanied a present of fish and game from some devoted son of the Church, anxious to stand well with his spiritual advisers. The other figures are a young girl bearing a dish of fine trout; a youth carrying pheasants and other birds; and a stout retainer stooping over a fat buck; all of which will soon be consigned to the monastic buttery for the refreshing of the brotherhood. The various materials of the composition are simply arranged; each figure stands well and prominently in its place, yet is brought into union with its companions by accessories in a manner most felicitous; the artist seems to have been prodigal of his powers in the delineation of the numerous specimens of still-life with which the picture abounds; while it vividly carries the mind back to those olden times when devotion to the Church was considered to be the duty of noble and peasant alike.

Another picture of that year is "A Highland Breakfast," now in the Sheepshanks Collection at South Kensington. It shows the interior of a Shepherd's cottage, in which is a young mother feeding her child, whom she takes out of its cradle. On a low stool before her is a dish of porridge, and in the background is an oaten cake toasting on the *girdle*. Several dogs are taking their breakfast from a large bowl of skimmed milk and meal; among them, a lank sheep-dog, suckling three fat puppies. A third picture of 1834 at the Academy was "A Collie-dog rescuing a Sheep." To the British Institution were contributed the same year "The Eagle's Nest," also in the Sheepshanks Collection; and another, of which mention will be made hereafter.

The most important painting by Landseer which, through the liberality of Mr. Sheepshanks, has become the property of the nation, and is now at South Kensington, is "The Drovers' Departure—a Scene in the Grampians," exhibited at the Academy in 1835, and engraved on a scale commensurate with the size of the canvas, by Mr. J. H. Watt, who was engaged four years on the plate—one of the finest examples of line-engraving, of its class, that has been produced within our time in this country. The composition, which is, perhaps, best known by another title, given to it by the publishers of the print, "Highland Drovers departing for the South," consists of a remarkably striking foreground-group in direct relation with a landscape-background; the whole presented under the effect of a clear early morning. There is no interior, yet the home of the departing herdsmen is sufficiently made out. Home is clearly the first chapter of the story; departure is the next; and the conclusion of the well-told tale is—absence. It is one of those works which can afford to dispense with the title given to it by the painter—that which is first stated above—for every circumstance of the composition speaks of the "departure." The group of figures comprehends every

stage of human life from infancy to extreme old age. The artist has shown himself a keen observer of the habits of the people whom he here painted, as is evinced by the occupation in which he has busied the presiding matron—that of filling the flagon of one of the wayfarers with the accustomed "mountain-dew." The eye rests upon the stalwart figure of a drover, whose bulk of thew and muscle is, in appearance, augmented by the national plaid he bears so stoutly athwart him: he is a *bonnie* sample of the neatherd of the North, who so generally excites the wonder of the Southron far within the border-counties. The athletic mould of this man contrasts forcibly with the wasted and feeble grandsire, sitting absorbed in the enjoyment of his pipe, and unmoved by the bustle around him; perhaps recalling the days when he set forth on similar expeditions, and not unthankful that his wearisome pilgrimages have drawn to a close. Nothing in the way of painting can surpass the truth and reality of this aged man, whose eye the lustre of youth has forsaken, and to whose once active limbs an unusually protracted life has brought its inevitable rigidity. The morn, though clear, is chill; so a careful daughter of the *clachan* is covering the shoulders of the old man, whom it becomes not to be within the cabin upon the momentous occasion of a departure with the herds. There is not a single incident in the whole composition which does not help to develop the story, from the sturdy "topsman," who kisses his infant-child, to the ruffled hen defending her brood from the mischievous gambols of a young puppy. In the distance the "lowing herds" are already on the move, and the eye is carried into the fading distance of the Grampian range by the extended wavy line of black cattle wending their way to be taken in exchange for English gold. In front of the cottage the last group of cattle and a stout pony divide the interest of the spectator with the men, women, and children, who have "forgathered" in association; among these will be noticed a young drover and his affianced lassie, seated a little apart from the rest, and exchanging words of endearance that must serve each to live upon for some weeks at least. A more inviting picture than this never passed from Landseer's studio into the hands of a collector.

At a sale of pictures in 1868, by Messrs. Christie and Co., was one entitled, "Rachel reading," by Landseer, and said to have been painted in the year 1835; but I cannot find that such a work was ever exhibited: it sold for 190 guineas. This work I presume to be the same as that in the late Mr. Gillott's collection, where it was called "Lady Rachel Russell in the Act of Reading:" Messrs. Agnew bought it for the sum of 285 guineas.

In the Sheepshanks Collection is the "Twa Dogs," of which an engraving is introduced here. It is an early example of the artist's pencil, having been painted in 1822. The picture illustrates Burns's poetical fable, bearing the same title, in which he describes two dogs conversing about men and their manners. The animals are named respectively Cæsar and Luath: the latter, a collie-dog, belonged to the poet, and was

THE TWA DOGS

SIR EDWIN LANDSEER, R.A. PINXT

CHAS G. LEWIS, SCULPT

THE TWA DOGS.

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unfortunately killed by some one; Cæsar, a Newfoundland, was merely a creature of Burns's imagination. The poem opens with a description of each, as they sit down to a discussion on their respective masters, and their masters' homes :—

"Twas in that place o' Scotland's isle
That bears the name o' auld King Coll,
Upon a bonnie day in June,
When wearing thro' the afternoon,
Twa dogs that were na thrang at hame,
Forgathered once upon a time.

"The first I name, they ca'd him Cæsar,
Was keepit for his honour's pleasure;
His air, his size, his mouth, his lugs,[1]
Show'd he was nane o' Scotland's dogs,
But whalpit[2] some place far abroad,
Where sailors gang to fish for cod.

"His locked, letter'd, braw brass collar
Show'd him the gentleman and scholar;
But tho' he was o' high degree,
The feint a pride—nae pride had he;
But wad hae spent an hour caressin',
E'en wi' a tinkler—gipsey's messin'.[3]
At kirk or market, mill or smiddie,[4]
Nae tawked tyke,[5] though ere so duddie,[6]
But he wad stan't, as glad to see him.

* * * *

"The tither was a ploughman's collie,
A rhyming, ranting, raving billie,[7]
Wha for his friend an' comrade had him,
And in his freaks had Luath ca'd him,
After some dog in Highland lang,[8]
Was made lang syne. * * *

"He was a gash[9] an' faithful tyke,
As ever lap a sleugh[10] or dyke;
His honest, sonsie,[11] baws'nt[12] face,
Ay gat him friend in ilka place.

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[1] Ears.
[2] Whelped, or born.
[3] A little dog.
[4] A smith's forge.
[5] Tawked tyke. A dog with matted hair.
[6] Ragged.
[7] Fellow. Burns evidently alludes here to himself.
[8] Cuchullin's dog in Ossian's *Fingal.*
[9] Wise, sagacious.
[10] Ditch.
[11] Jolly.
[12] Having a white stripe down the face.

His breast was white, his touzie [13] back,
Weel clad wi' coat o' glossy black;
His gaucie [14] tail, wi' upward curl,
Hung o'er his hurdies [15] wi' a swirl.

"Nae doubt but they were fain o' ither,
An' unco pack an' thick thegither;
Wi' social nose whyles snuff'd an' snowkit,[16]
Whiles mice and moudieworts [17] they howkit.
Whiles scour'd awa in lang excursion,
An' worry'd ither in diversion;
Until wi' daffin [18] weary grown,
Upon a knowe [19] they sat them down,
And there began a lang digression
About the lords o' the creation."

Burns's inimitably humorous poem need not to be further quoted; but thus much seemed necessary to describe the animals sitting in judgment on the "lords o' the creation," and which the artist has represented with such truth and spirit. The debate, if it may be so called, has become lively; the head of each dog shows remarkable animation as they warm up in the discussion—one, as the rest of the poem shows, in no way complimentary to those who are the subjects of this canine debate, but who are not "in court" to justify themselves either in person or by counsel.

The principal contributions to the Academy in 1836 were "A Scene in Chillingham Park," with a group of the famous wild cattle found there; a portrait of the Marchioness of Abercorn in a masquerade dress, entitled "Twelfth Night, or, What you will"—a picture which was engraved very finely by Mr. J. H. Robinson; and "Portraits of Ladies Harriet and Beatrice Hamilton," children of the Marquis and Marchioness of Abercorn. In these, as in almost every portrait-picture by Landseer, we find the usual accompaniments of horses, or dogs, or both.

In the year following he sent to the Academy as many works as the rules of the institution permit any artist to exhibit in one year—namely, eight. Of these was one which, for poetic feeling and for pathos, must always take precedence of any Landseer ever placed on canvas. This is "The Old Shepherd's Chief Mourner," now in the Sheepshanks Collection, and I know of nothing in the whole range of Art, whatever its character, more simply yet more deeply affecting, though a single dog is the only living creature that is visible. The picture is small in size, but immeasurably great in conception. The scene is the interior of a Highland shepherd's hut, for it can scarcely be called a cottage

[13] Shaggy.
[14] Plump.
[15] Loins.
[16] Scented.
[17] Moles.
[18] Merriment.
[19] Knoll.

Resting on some roughly-hewn pieces of wood, serving as trestles, is a heavy coffin, also roughly put together, and of very primitive manufacture, whereon some friendly hand has placed branches of laurel: over it, and trailing on the floor, is stretched a thick plaid shawl, which has helped to screen its late owner from many a pitiless storm of rain and snow, and a heavy blanket; the latter intended to take the place of a pall. Seated on this blanket, which appears to have been partially dragged off, carrying with it some of the laurel-branches, is the "Chief Mourner" of the dead man whose body waits to be carried away to its last resting-place. It is the collie-dog of the "Old Shepherd;" for years the friend and companion of his master through summer-heat and winter cold; the creature which has walked by his side, or kept watch and ward for him by day and by night; which followed him up the mountain-side and by the sparkling burn as he tended the flocks, and oft-times restored with unfailing sagacity the wanderers from the fold. The devoted animal knows well what that coffin contains; we may be certain he never quitted the death-bed of his master, and that he will never leave his grave. Even there

"His faithful dog will bear him company;"

ay, and lie down and die on the grassy mound that covers the sleeping shepherd. With his nose firmly resting on the coffin-lid, what a picture of real, almost human, grief does he present to us! his attitude and his countenance are as indicative of bitter sorrow and of anguish as imagination can suggest. All the accessories of the composition, moreover, are in perfect harmony with its leading features, and aid powerfully in sustaining them, and to complete the idea of death and desolation—the low settle, or stool, on which are the shepherd's spectacles, and Bible clasped for the last time by his own hands; on the floor are his bonnet and walking-stick, both laid aside for ever; the empty drinking-horn, the vacant chair, the dim twilight, are each and all passages, eloquent and truthful, of an exquisitely beautiful and touching poem on canvas, which, it cannot be doubted, has caused many a stout heart to "play the woman," by moving it to tears.*

* Some considerable time after this was written, I chanced to meet with Mr. Ruskin's comments on the picture; they are subjoined, and are occasionally expressive of ideas so similar to my own, that I might justly be charged with plagiarism without this explanation. The professor's eloquent analysis of the merits of the painting speaks for itself. Writing of "Greatness in Art," he says,—"Take, for instance, one of the most perfect poems or pictures (I use the words as synonymous) which modern times have seen—the 'Old Shepherd's Chief Mourner.' Here the exquisite execution of the glossy and crisp hair of the dog, the bright sharp touching of the green bough beside it, the clear painting of the wood of the coffin, and the folds of the blanket are language—language clear and expressive in the highest degree. But the close pressure of the dog's breast against the wood, the convulsive clinging of the paws, which has dragged the blanket off the trestle, the total powerlessness of the head, laid, close and motionless, upon its folds, the fixed and tearful

Two other important pictures of the same year were entitled respectively "The Highlands," and "Return from Hawking."

The year 1838 produced several most excellent works; "The Life's in the Old Dog yet," representing a fine hound which has fallen down a rocky precipice, where he is found by its owner: it is a large picture, admirably painted throughout. Another was "Portraits of the Marquis of Stafford and the Lady Evelyn Gower—Dunrobin Castle in the distance." The two children appear under the shadow of a noble tree in the park of Dunrobin, the seat of their father, the Duke of Sutherland. Lady Evelyn is petting a favourite fawn, and her little lap-dog is evidently jealous of the caresses bestowed upon the gentle creature. In the rear of this group is a magnificent hound, looking, like his small canine companion, somewhat annoyed at the preference shown to the fawn. The picture, which is in the Duke's collection at Stafford House, is engraved by Mr. S. Cousins. "None but the Brave deserve the Fair," is the title of a third picture of the year; it shows a stately stag in the midst of a herd of deer. Another was "A Distinguished Member of the Humane Society;"—so well-known by the engraving—a noble Newfoundland dog lying with his fore-feet over the stonework of a pier, as if on the look-out for an opportunity of saving some life from the peril of drowning. And yet one more, "Portraits of the Queen's favourite Dogs and Parrot," also engraved.

"The Naughty Boy," of which an engraving is here introduced, was exhibited at the British Institution in 1834, and is now in the Sheepshanks Collection. There is a story associated with the origin of this serio-comic picture: it is this. A lady having brought her son to the artist to have his portrait painted, the boy became unruly, sulked, and refused to remain in the position in which he had been placed for the operation; whereupon his mother, after striving in vain to command obedience, put the recusant into the corner of the room as a punishment. Here his resolute air, and sturdy, rebellious attitude so struck Landseer, that he sketched him on the spot, and subsequently painted the picture as it now is; retaining the features, &c., of the refractory model, but putting him into a dress somewhat more characteristic of a "naughty boy," and supplementing him with such appropriate emblems of idleness and perversity of temper as a broken slate, and a book lying on a form with its cover turned upwards. The painter's idea was evidently to represent a boy idle and contumacious in the school-room.

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fall of the eye in its utter hopelessness, the rigidity of repose which marks that there has been no motion nor change in the trance of agony since the last blow was struck on the coffin-lid; the quietness and gloom of the chamber, the spectacles marking the place where the Bible was last closed, indicating how lonely has been the life—how unwatched the departure of him who is now laid solitary in his sleep;—these are all thoughts—thoughts by which the picture is separated at once from hundreds of equal merit, as far as mere painting goes, by which it ranks as a work of high merit, and stamps its author, not as the neat imitator of the texture of a skin, or the fold of a drapery, but as the Man of Mind."—*Modern Painters*, vol. i. p. 8.

To the exhibition at the British Institution in 1839 Landseer contributed a picture then simply called "Two Dogs," but which has long since become well-known by the appropriate title of "Dignity and Impudence." It shows in a striking manner the power of contrast, though we see little more than the heads of the animals peering out of the front of the kennel. One is that of a splendid old bloodhound of the Duke of Grafton's breed, which has flung its paw, massive and strong, across the ledge of the doorway It is impossible to imagine anything finer than the perfect repose and dignity of the magnificent creature, which does not condescend to notice a small white Scotch terrier that has had the audacity to venture into the abode of his gigantic companion, and, placing himself by his side, peers out of the opening with brilliant restless eyes, as if on the watch to spring upon anything that comes within reach. In ordinary hands the subject would have been commonplace and comparatively insignificant; but the genius of the artist has elevated it into a work of great interest. The picture was painted for the late Mr. Jacob Bell, who bequeathed it to the nation; and it is now in Trafalgar Square. An exquisite little cabinet-picture, "A Milkmaid and Cow," also hung in the British Institution at the same time.

In the Academy exhibition of that year Landseer showed seven works, among which were the following:—"The Princess Mary of Cambridge, and a favourite Newfoundland Dog, the property of Prince George of Cambridge." The princess, then a child, is "giving lessons" to the huge animal: the picture is finely and carefully painted. "Tethered Rams," now in the Sheepshanks Collection: two rams, guarded by two sheep-dogs, are fastened to the trunk of a tree which lies on the ground; in the middle distance is a flock of sheep under the care of the shepherd, who is talking to a girl: the background landscape shows a lake and mountains. "Corsican, Russian, and Fallow Deer," admirably grouped, and herding together quite in harmony, though it may be questioned whether animals whose habits are so opposite ever meet on such amicable terms. "Portrait of Miss Eliza Peel with Fido," a gem of a picture, yet nothing more than a pretty child fondling her pet-dog. "Van Amburgh and his Animals," a commission from the Queen. Landseer repeated this subject on a much larger scale, in 1847, for the late Duke of Wellington; the picture is now at Apsley House. The two compositions are somewhat dissimilar; in the first, a lion is the prominent animal, "while the great brute-tamer exhibits the bloody wounds upon his neck and arms with evident pride and satisfaction as so many honourable scars: numerous figures are looking through the iron-grating with wonder and delight." The second version was entitled "Portrait of Mr. Van Amburgh, as he appeared with his Animals at the London Theatres." Here, as in the other, Van Amburgh is seen in the cage, a lion, lioness, &c., being on his left hand, and on his right a tiger and other animals: he holds in his hand a whip. The lion has raised himself against

the bar of the cage, with his huge mouth wide open; the lioness is crouched at his feet, her eyes fixed upon the man with the utmost intensity of expression. All the beasts are painted with wonderful truthfulness, but the lioness is the triumph of the whole. Van Amburgh's figure is forced and theatrical.

In 1840 Landseer sent to the British Institution a small picture, "Young Roebuck and Rough Hounds," now in the Sheepshanks Gallery; the wonted skill and accuracy of the artist are here self-evident; but the subject is far from agreeable, for the roebuck lies dead among some rocks, and one of the four dogs which surround it is licking up the blood that flows from a wound in the neck. A far more agreeable spectacle, in several pictures, awaited the visitor to the Royal Academy that year. First, there was "Horses taken in to Bait"—the interior of a stable, having something of the aspect of an old baronial hall; horses and stable-requisites excellently composed and painted. A second was "Macaw, Love-birds, Terrier, and Spaniel-puppies, belonging to Her Majesty," all grouped into a very pleasing picture, but rather cold and raw in colour. Then followed "Lion Dog (from Malta, the last of the Tribe) the property of H.R.H. the Duchess of Kent;" interesting not less for the peculiarity of the dog than for its admirable execution. A fourth work was "Lion and Dash, the property of the Duke of Beaufort;" the former animal a dog of the finest and most noble character; the latter a tiny spaniel, scarcely bigger than the head of its companion: the huge fellow evidently considers itself the natural protector of the other, and that it is his duty to keep watch and ward over him. The last of the year's exhibited pictures was one of Landseer's most humorous compositions, "Laying down the Law"—in a canine court of justice: the presiding judge is a large white and shaggy poodle, looking as solemn as if the case before him were a question of life and death; the learned counsel on both sides are represented by dogs of various kinds; one of them, a sharp, crabbed kind of terrier, that seems equal to any amount of blustering in the cross-examination of a witness, appears to be arguing some disputed point with the judge in a way that will probably bring upon him the rebuke of the bench, if not a committal for "contempt of court." One may almost feel surprised that the painter himself was not brought up for judgment for thus caricaturing the majesty of the law. The picture is in the Duke of Devonshire's collection at Chatsworth.

I have been unable to ascertain when "The Chieftain's Friends," here engraved, was produced; but it is certainly one of the artist's early works, and was painted for the late Duke of Devonshire: the picture is at Chatsworth. The "Chieftain" is Lord Richard Cavendish, second brother of the present duke; his "friends" are the dogs and the falcon, with whom he has evidently just been having some sport, for a dead bird, which has fallen a victim to the falcon, lies on the dwarf stone wall that surrounds the pond, overgrown with water-lilies. The picture is a felicitous attempt to combine, in costume and circumstance, modern portraiture with the customs

THE CHIEFTAIN'S FRIENDS

SIR EDWIN LANDSEER, R.A.PINXT

J.C. ARMYTAGE, SCULPT

THE CHIEFTAIN'S FRIENDS.

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of ages long since passed away. The action and life-like expression of the large Italian greyhound are especially to be noted.

In 1841 Landseer contributed to none of the exhibitions; an attack of illness in the autumn of the preceding year compelling him to forego all labour. By way of recruiting his health he paid a visit to Germany, residing principally in Vienna, and returned to England at the close of the year, better for his trip, yet not thoroughly established in health. He was soon, however, at his easel again, as the records of the following year's pictures show.

In the British Institution (1842) appeared another of the pictures, which, by the munificence of Mr. Sheepshanks, has become the property of the country, and is now at South Kensington,—"Be it ever so humble, there's no place like Home," a work rendered popular by the *burin* of the late B. P. Gibbon. A little rough terrier, the tenant of a barrel that has been transformed into a kennel, returns to his humble home after a temporary absence, only to find his dinner eaten up by some wandering "snapper up of trifles," the platter broken, and a snail crawling over the fragments, indicating the utter hopelessness of the hungry dog's position. It is difficult to describe the expression of the poor animal's eyes, as with his head upraised, he seems to be preparing a howl for the loss of his meal, though glad to get back again to his old quarters.

To the Academy he sent the same year seven pictures, one of which was called "Otters and Salmon," subsequently engraved by J. R. Jackson. The scene is a view of a broad, rocky river, such as every experienced angler would naturally assume to be the haunt of salmon and trout. A large otter, painted life-size, has seized a fine grilse, which he is about to devour on a diminutive islet midway in the rushing stream, when he is interrupted, ere he begins his meal, by the appearance of another of his species, desirous of sharing the dainty with him, and upon which he turns, still holding the fish, with an emphatic menace as a caution against interference. The mouth of the animal, and its ferocious, defiant expression, are the triumph of the picture; though both the otters and the fish are painted with such truth as to approach reality as nearly as art can ever do. Another, "The Highland Shepherd's Home," passed into the possession of Mr. Sheepshanks: when this gentleman parted with it I do not know, but it got into the hands of the late Mr. Bullock, at the sale of whose collection, in 1870, by Messrs. Christie, it was bought by Messrs. Agnew for 1000 guineas. The subject is merely the room of a Highland cottage, in which a young husband and his wife are watching with loving eyes their infant asleep in a rudely-constructed cradle. The tranquil joy of the pair seems to be shared by the old sheep lying at the side of a dog, and by a hen with her brood of chicks. It is a strange domestic scene for a Southron to contemplate—the hut and its variety of occupants; yet it is a very pleasant picture in itself, independently of the fidelity and carefulness with which it is painted throughout.

Of a third picture of this year (1842), "A Pair of Brazilian Monkeys," I shall speak hereafter. Another was "Ziva," a badger-dog, belonging to the Hereditary Prince of Saxe Coburg-Gotha, not a beauty in itself, though of a glossy black colour: he has for a companion a monkey holding in his paw an apple, which he rapidly devours with unmistakeable relish; the dog fixes his eye with intense meaning on the monkey, as if he felt half-disposed to "draw" him, after the manner of a badger. The fourth work that merits special note was "The Sanctuary," suggested by the following passage in a poem entitled "Loch Maree," but by whom written is not stated:—

> "See where the startled wild-fowl screaming rise,
> And seek in marshalled flight those golden skies.
> Yon weary swimmer scarce can win the land,
> His limbs yet falter on the watery strand.
> Poor hunted hart! The painful struggle o'er,
> How blest the shelter of that island shore!
> There, whilst he sobs his panting heart to rest,
> Nor hound nor hunter shall his lair molest."

The picture, as a critic truly remarked at the time when it was exhibited, "illustrates the power of a great mind over the simplest materials in composition." The immediate objects are a stag, and a flock of wild ducks scared by the former from their retreat; but the poetry of the whole is such as never can be excelled in art of this kind. The scene is in the Highlands, and the eye of the spectator is carried across a broad expanse of lake, on the opposite shore of which the rising backs of hills come out in deep shadow against the subdued light, for the sun has set behind the ridge. To escape his pursuers the hunted stag has taken to the water, and has just gained footing, after a lengthened swim, on an islet in the lake—"The Sanctuary." The waters of the lake are smooth as glass, so that the course of the wearied animal is marked by the track he has left on its surface; while the solitude and security of the spot are shown by the alarm of the stranger's appearance among the fowls, which have risen from their sheltered home, and are winging their flight to the nearest point of the mainland. Their departure it is which alone breaks the perfect serenity and repose pervading the entire composition. The picture was painted for the late Prince Consort.

In the Sheepshanks collection is a work that was exhibited at the British Institution in 1834, and is here engraved under the title of "The Friend in Suspense." One can scarcely examine it without feeling commiseration for the noble animal waiting the re-appearance of his master, who has been carried wounded, perhaps dead, into an apartment of some old baronial hall. How piercingly his eyes are fixed upon the closed door, as if they would penetrate the stout oaken panels: there is something quite painful in the earnest, anxious look of the dog, that indicates a feeling deeper than that of "suspense;" it is one of extreme distress; and a clue to it may be offered

THE FRIEND IN SUSPENSE

SIR EDWIN LANDSEER R A PINXT

C. LEWIS, SCULPT

THE FRIEND IN SUSPENSE.

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in the suggestion, that he has seen his master borne into the room, or has traced him there by the drops of blood scattered in a line on the floor. On a table lie the gauntlets of the wounded man; and in the immediate foreground is an eagle's feather. Few as the materials of this picture are, they are worked up most expressively and touchingly.

The two pictures exhibited by Landseer at the Academy in 1843 were less notable as regards subject than was usual with him. One, "Portrait of the Hon. Ashley Ponsonby," was subsequently engraved by Mr. T. Landseer, and published under the title of "The Return from the Warren." The figure, that of a handsome youth, bareheaded, and dressed in crimson velvet, is mounted on a beautiful bay pony, which is cantering homewards with sundry rabbits slung over its back: their companions are two dogs, a terrier and a beagle, one of which carries his young master's cap in its mouth. The composition of the subject is very simple, yet most effective from the wonderful animation with which the animals are portrayed: the head of the pony is really a fine study; it shows a sagacity almost amounting to intelligence. Landseer's manner in dealing with portraiture was always most fascinating; while keeping the individual as the most prominent object in the composition, he accompanied it with such accessories as to render the whole a scene of surpassing interest.

In his other picture of the year, "Horses—the property of William Wigram, Esq.," we notice the same inventive power displayed in the portraiture of the animals. Two horses are seen in the foreground preparing to drink from a large iron pot. By their side are a pair of magpies, one of which thrusts his beak into a huge marrow-bone. It is evident that the horse nearest to the bird considers it a thing of ill omen, for while his nose dips into the pot, his ears are thrown back, and his eye is turned significantly towards the intruder.

There were two engravings published this year from the works of Landseer, but I have been unable to ascertain when and where the pictures were exhibited, or if they ever were seen in public at all. One was called "Lassie herding Sheep," engraved in mezzotinto, by John Burnet, from the painting then in the possession of Mr. Wells, of Redleaf. In a far-away nook among the heathery hills of Scotland, a "lassie" stands leaning against the broken acclivity, in the act of knitting. There is extreme ease in the position of the figure, and the limbs are, as usual with this artist, admirably rounded. Near her are scattered about numerous sheep, and a black-face ram, tethered by the horns, is struggling to release himself. Her dog, a meagre lank-boned animal, crouches by her side, with his ears pricked up, alive to every sound and movement.

The other print, engraved by T. Landseer, is called "Children with Rabbits." The former are the son and daughter, orphan-children, of the Hon. Seymour Bathurst. The boy stands holding a live rabbit, which is carefully covered with a cloth, while his

sister stoops to fondle another pet, closely hugging it to her bosom. The little maiden's hands are almost buried in the luxuriant fur of the animal, which accepts the caresses very contentedly, as if accustomed to them. It is interesting to note the keen observation of the artist, who always managed to endow the most simple incident with the language of truthful representation. For instance, here the pressure of the hands on the rabbit is described by the partial closing of the eyelids. In addition to the two animals serving as "principals," several younger rabbits are seen whimsically arranged in a brown dish.

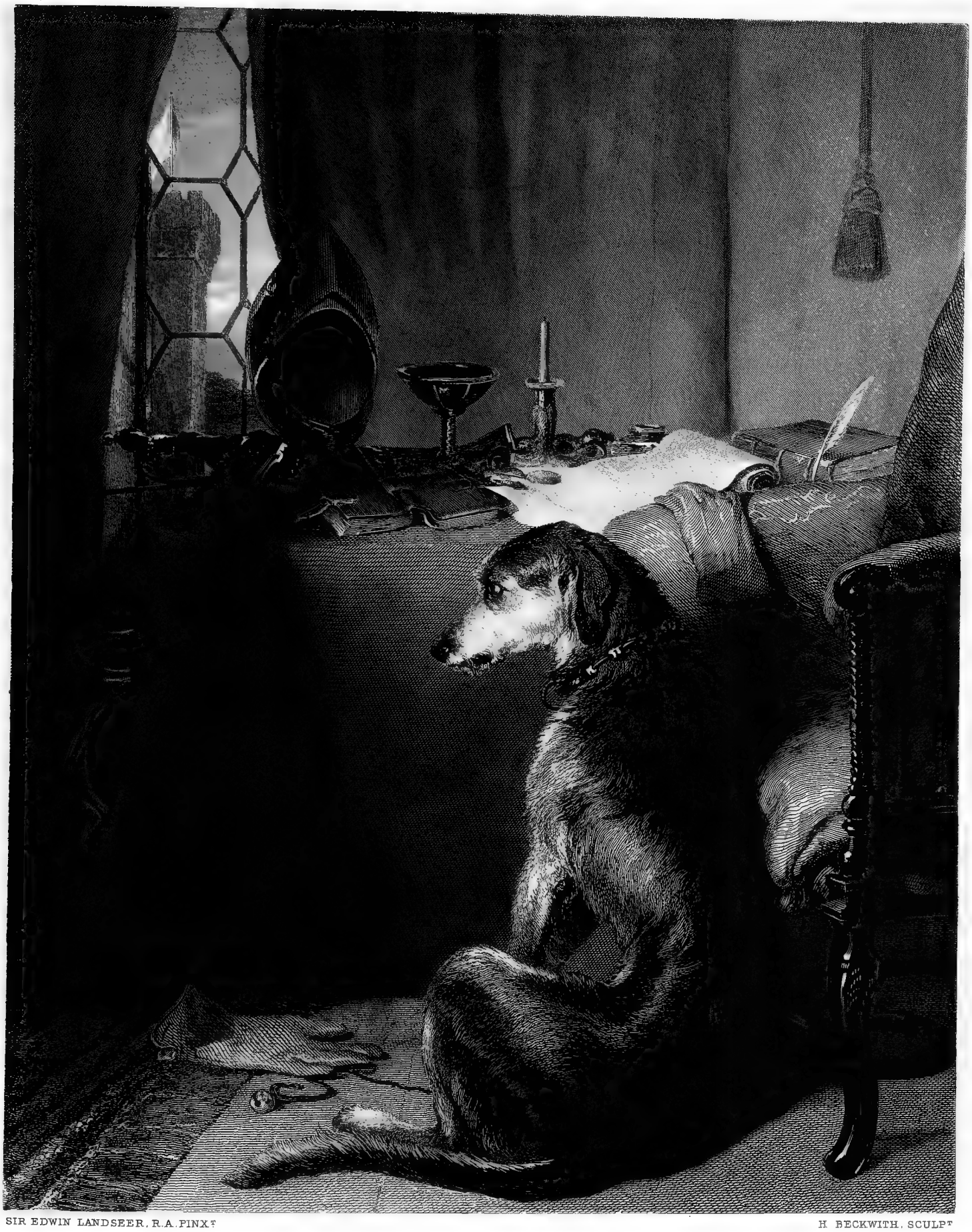
In the Vernon collection are the two small pictures "High Life" and "Low Life," of which engravings are introduced into this volume; they were exhibited in the British Institution in 1831. The former title is given to a splendid stag-hound, seated in an apartment of a lordly castle; the room, judging from its furniture and general contents, appears to be that ordinarily used by the animal's master—probably a baron or knight of the olden time, for

"Helmet and sword, breastplate and glove, are there,"

with other objects of a more peaceful nature, and showing their owner to be a bookman and scribe as well as a warrior; implements of writing lie on the table, interspersed with heavily-bound volumes. But there are two objects which seem to be quite out of place in a composition that carries the mind back to a comparatively remote age: these are the candle set up in a modern candlestick, and the cord and tassel serving, as it must be considered, for a bell-pull; both introductions destroy the otherwise mediæval character of the whole scene. The hound is a right worthy specimen of canine "high life"—well bred, well cared-for, graceful in form, and most intelligent in expression.

"Low Life" is the exact counterpart of all this, having no claim to higher rank than that assigned to him by the artist, either by birth, education, or ownership. It must be admitted, however, that there is a class of men—aristocratic men too—who patronise dogs of this kind, and esteem them beautiful: and this fellow assumes such an air of dignity, as he sits basking in the sunshine in the doorway of a butcher's out-house, as would warrant the supposition that he, too, were of royal race, and fit company for any one. But he is a dog evidently not to be played with by a stranger: that broad chest and deep jowl, those short, strong, and muscular legs, would render him a formidable opponent if roused into action, and a valuable ally to his master, whether engaged in deeds good or evil. The true character of a thorough fighting-dog has never been more faithfully portrayed, and whatever the duties required of him, there can be no doubt of his faithfully and vigorously performing them. The accessories of the picture typify the owner of the ill-favoured animal—what mischief lurks in that half-closed eye; it will open widely enough should any hostile foot, whether of biped

HIGH LIFE



SIR EDWIN LANDSEER, R.A. PINXT

H. BECKWITH, SCULPT

HIGH LIFE.

LONDON. VIRTUE & Cº LIMITED

or quadruped, approach: the empty porter-pots, in one of which a tobacco-pipe has been placed; the large and heavy top-boots; the hat, the neckcloth, the bottle and knife, all on the block; the rope and oil-horn hanging up;—all are as significant of a "low" calling, though one perfectly honest and necessary, as is the animal himself among the canine species.

It must have been a dog of this fighting character that Professor Wilson, in his "Recreations of Christopher North," refers to as engaged in a terrific encounter with another—assumed to be, or perhaps really, his own, and which he calls "Fro:" of this latter animal he says—

"Never yet saw we a fighter like thee. Up on thy hind legs in a moment, like a growling Polar monster, with thy fore-paws round thy foeman's neck—bull-dog, collie, mastiff, or greyhound—and down with him in a moment, with as much ease as Cass,* in the wrestling-ring at Carlisle, would throw a Bagman; and then woe to the throat of the downfallen, for thy jaws were shark-like as they opened and shut with their terrific tusks, grinding through skin and sinew to the spine.

"Once, and once only—bullied out of all endurance by a half-drunken carrier—did we consent to let thee engage in a pitched battle with a mastiff victorious in fifty fights—a famous shanker, and a throttler beyond all compare. It was indeed a bloody business: now growling along the glaur† of the road—a hairy hurricane; now snorting in the suffocating ditch; now fair play on the clear and clean crown of the causey; now rolling over and over through a chance open white little gate, into a cottage garden; now separated by choking them both with a cord; now brought out again with savage and fiery eyes to the scratch on a green plot round the signboard-swinging tree in the middle of the village; auld women in their mutches‡ crying out 'Shame! where's the minister?' young women, with combs in their pretty heads, blinking with pale and almost weeping faces from low-lintelled doors; children crowding for sight and safety on the louping-on-stane;§ and loud cries ever and anon at each turn and eddy of the fight of 'Well done, Fro! well done, Fro!' for Fro was the delight and glory of the whole parish; and the honour of all its inhabitants, male and female, was felt to be staked on the issue," &c., &c.

More to the point, perhaps, as regards Landseer's specimen of "Low Life," is the same writer's description of a dog-fight in Edinburgh. It is found in Wilson's "Noctes Ambrosianæ."

"*Shepherd.* Down anither close, and a battle o' dowgs! A bull-dowg and a mastiff! The great big brown mastiff mouthin the bull-dowg by the verra hainches, as if to crunch his back, and the wee white bull-dowg never seemin to fash his thoomb, but stickin by the regular set teeth o' his underhung jaw to the throat o' the mastiff, close to the jugular, and no to be drawn aff the grip by twa strong baker-boys pu'in at the tail o' the tane, and twa strong butcher-boys pu'in at the tail o' the tither; for the mastiff's maister begins to fear that the veeper at his throat will kill him outright, and offers to pay a' betts (*sic.*) and confess his dowg

* A famous Cumberland wrestler of that day.
† Mud.
‡ Caps.
§ A stone or step to aid in mounting on horseback.

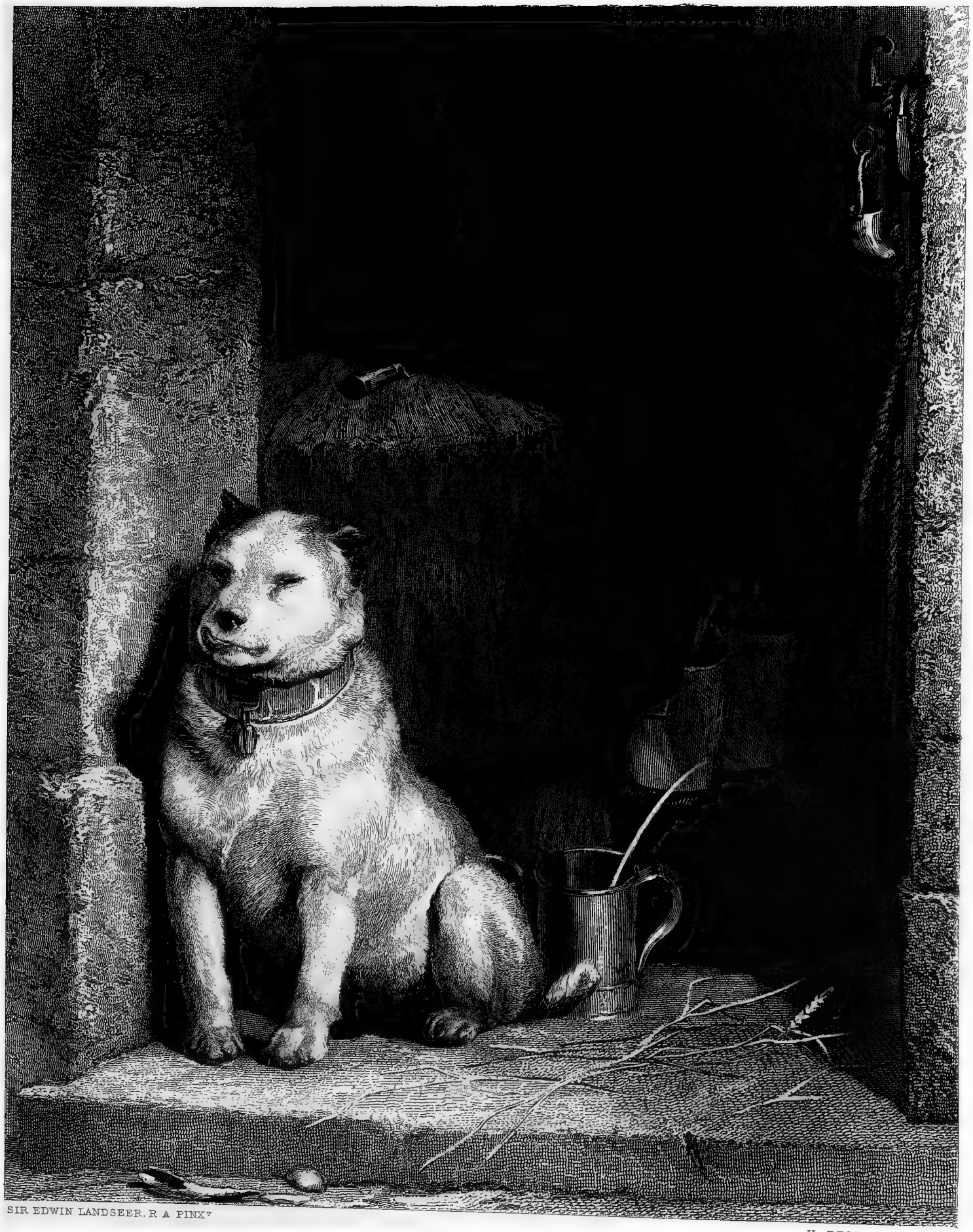
has lost the battle. But the crood wush to see the fecht out, and harl the dowgs that are noo worryin ither without ony growlin—baith silent, except a sort o' snortin through the nostrils, and a kind o' guller in their gullets—I say, the crood harl them out o' the midden ontil the stanes again; and 'Weel dune, Cæsar!' 'Better dune, Veeper!' 'A mutchkin to a gill on whitey!' 'The muckle ane canna fecht!' 'See how the wee bich is worryin him now, by a new spat on the thrapple!' 'He wud rin away gin she wud let him loose!' 'She's just like her mither that belanged to the caravan o' wild beasts!'"

A "battle o' dowgs" is a brutalising and disgusting sight, which we never remember to have seen delineated by the pencil of Landseer; yet what can be said of his "Otter speared?" painted for the late Earl of Aberdeen, exhibited at the Academy in 1844, and now in the possession of Mr. S. Mendel, of Manchester. The picture is a large one, and has been engraved by C. Lewis. I perfectly remember the impression it made on my mind at the time, and on the minds of many others—a feeling of regret that the genius of the painter should have been employed on a subject so revolting, and from which one gladly turns away. What can be much more painful to look upon than the wretched animal held aloft and writhing on the huntsman's spear, with a pyramid of hounds about him; some in the stream of water at the man's feet, others on the high bank above him, and others climbing and leaping around him; but all vociferating and struggling, to get at the victim? The dogs are said to have been portraits of Lord Aberdeen's otter-hounds, and certainly they are here painted with a living, active expression that is marvellous: in colour the picture throughout is rich and brilliant.

"Disappointment" is the title given to a small and rather sketchy, yet masterly, work exhibited with the preceding. It represents a lady wearing a scarlet mantle, trimmed with minever. She is seated, and her features wear a look of sadness, as if disappointed at the non-arrival of some loved one: hence the title. A favourite dog is near her, with his large dark eyes fixed on her face, and appearing to be sensible of her grief and to share it with her.

"The Challenge—Coming Events cast their Shadows before," was the third exhibited picture of the same year. The conception of this work is really grand—as much so as a fragment of some Homeric description of a Greek or Trojan chief going out to meet his enemy in single combat. On the border of a wide lake, and under a moonlit sky—though the moon is not seen—stands a noble stag, waiting the approach of his opponent, gallantly swimming through the water towards him. It is impossible to look upon the former of the two animals—which, amid the depth of a snow-scene and the semi-darkness of night, bells forth the challenge to his rival,—without feeling deep interest in the combat about to follow, and a fear as to the result: it must be death to one of them. At one moment we believe the challenger must have the advantage, inasmuch as he is not fatigued by a passage through the water; and then again we are disposed to back the on-comer, whose strong head and antlers rise

LOW LIFE



SIR EDWIN LANDSEER, R A PINXT

H BECKWITH, SCULPT

LOW LIFE.

LONDON, VIRTUE & Co LIMITED.

bravely and menacingly above the surface of the lake, through whose depths he rapidly ploughs his way, with the thickly-clustered stars twinkling above him. It is, in truth, a painted poem; and the episode of the two pine-trees fallen in the snow—typifying the prostration of the two combatants—the branches of one tree standing up and out like the antlers of the stag, whose shadow seems moving over the sheeted ground, is very fine. The idea of the pair of forest-chieftains meeting alone in the twilight and silence of the night is grand; and the manner in which it is carried out is as fine as the conception. The picture is engraved by H. F. Walker.

Landseer's fourth and last exhibited picture of 1844 was "Shoeing," bequeathed to the nation by the late Mr. Jacob Bell, and now in the National Gallery. The scene is the interior of a farrier's shop, in which a man is putting a shoe on the hind foot of a bay horse, which is most beautifully painted as to texture of skin. The animal is the portrait of "Old Betty," a favourite of its owner; and she stands in a way that was peculiar to it when undergoing this operation, and without a halter, for it would not permit itself to be fastened up. The farrier, the donkey, and the bloodhound, are also portraits. There is a fine engraving, by C. Lewis, from the picture.

Four small works were contributed by Landseer to the British Institution in 1845:—"Decoy-man's Dog and Ducks." Here the dog is left in charge of the birds, which lie around him: the ducks are skilfully drawn, and their plumage is exquisite in colour and texture; it seems as if a breath of air would ruffle the lightest feather. "King Charles's Spaniels," will be referred to hereafter. "A Sussex Spaniel," waiting by a dead pheasant till it is picked up by the sportsman. The fourth, "A Retriever," shows only the head and shoulders of the dog, which carries a woodcock in its mouth. The perfect training of the animal is seen in the way he holds the bird, without displacing a feather. It is by such minute attention to details that the painter proves himself thoroughly acquainted with field-sports.

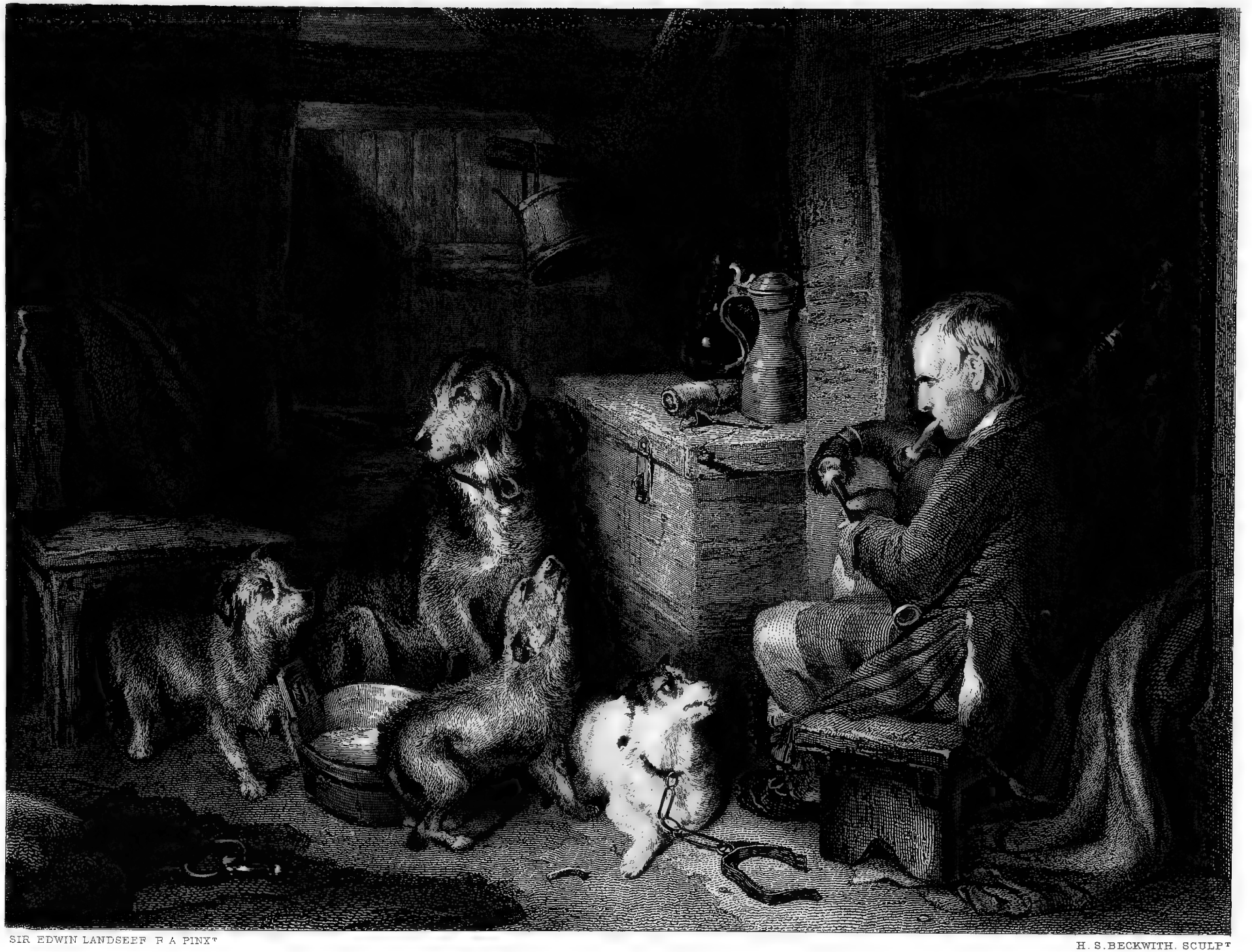
The only picture he exhibited at the Academy in that year bore no title, but it might appropriately have been called "The Shepherd's Prayer." The canvas is somewhat large, and the composition remarkable for being constituted of small objects. It represents a shepherd kneeling devoutly before a "Calvary," or figure of the Saviour crucified, erected by the side of a road leading over a wide tract of common with a few trees growing on it. Around the man is a very numerous flock of sheep, many of which are straggling into the distance. The sentiment of the work is of a character more elevated than one is accustomed to see in the pictures of this artist: a hallowed tranquillity at once reaches the senses, and maintains there increasing influence so long as the eye rests on the canvas, for there is nothing to disturb the spiritual repose. Even the trees are mannered into reverential eloquence consonant with the main purpose. The "Calvary" is unusually large, so much so as to reduce the importance of the living figure, who is habited in the ordinary blue blouse of the French peasant; but, for the

sake of the picturesque, it may be presumed, or because French sheep are not considered so symmetrical as our own, the flock of which he is guardian are some of Scotch breed, and others, those wild black-faced tups that will dispute with a stranger the narrow path in their mountain-pastures. The picture is an attractive one in every way, but worthy of special commendation are the fleeces of the animals—real wool they must be. It was reported when exhibited that it was painted for, or purchased by, the late Sir Robert Peel, but I do not find it included in any list of the pictures in the possession of that statesman.

"Highland Music," engraved here, was painted in 1832 for the late Mr. Vernon, and is now at South Kensington; it was never exhibited, though a subject with a similar title appeared at the British Institution in 1830. The picture is among those triumphs of objective truthfulness of representation of which no painter, or any age or country, has afforded more skilful examples than Sir Edwin Landseer. We have here all the fidelity of imitation of the best Dutch masters combined with a thorough understanding of the contingent varieties depending on local and incidental causes. To this, few only of the Dutch painters have ever attained; and the sentiment of the subject does not yield to the execution of it. A picturesque old Highland piper appears to have designedly and mischievously interrupted the frugal meal of a group of hungry dogs by a vigorous and sudden appeal to his bag-pipes. The varied effects of "Highland Music" on the different animals are as striking as ludicrous. One blind-eyed little terrier to the left seems disposed to expel the noisy intruder; another near him has set up an accompaniment of its own; two fine hounds sit quietly, as if their aristocratic blood and breeding were proof against emotion of any kind that would betray strong feelings—they would witness a tragedy without shedding a tear, and a comedy without exhibiting a smile. The fifth dog, crouched at the feet of the musician, turns up his eyes to the old Highlander with an intensity of expression, which, though not human, expresses effectually the animal's true sympathetic appreciation of the stirring strains.

Here we have strong sentiment and forcible imitation. This is very observable in the accessories of the picture; in the wooden chair on the left, with the plaid hanging over the back; and in the various utensils about the room, among which the man's short tobacco-pipe is not the least characteristic. The old piper himself stands out with great boldness, through the relief given to his head by the dark recess immediately behind him; and the effect of space in the small apartment is very cleverly produced by the introduction of a partial glimpse of light in the extreme background. The peculiarly subdued character of colour pervading the picture is worthy of remark: a warm tertiary tone prevails throughout; the only positive colour being the touch of red of the Highlander's stocking. This wholesome subjection of colour admits of the duly prominent display of the sentiment of the composition, so admirably expressed in the animals.

HIGHLAND MUSIC



SIR EDWIN LANDSEER R A PINXT

H. S. BECKWITH. SCULPT

HIGHLAND MUSIC.

LONDON. VIRTUE & Co LIMITED.

This small, but most valuable, picture is painted on panel, and measures about two feet by one foot and a half. It is a striking example of the clean and solid execution of the artist: the textures are rendered with marvellous truth, especially the coats of the dogs, which even the painter himself has never surpassed. In the head of the old Gael there is no indecision; the healthy hues of his features are laid in with a full pencil, and the *chiar'-oscuro* yields an effect that could not possibly be improved by any other arrangement.

Passing from this chronological digression in the order of the appearance of Landseer's pictures, I now come to the year 1846, when he exhibited at the Academy four works—all of them specially notable; three of these, "Time of Peace," "Time of War," and "The Stag at Bay," will be referred to hereafter: the fourth picture, "Refreshment," a truly fine and a most interesting work, was painted for, or sold to, Mr. Nieuwenhuys, a well-known Belgian picture-dealer. The work has been very effectively engraved by H. Cousins; the print is called "Refreshment—a Scene in Belgium." In front of a wide ancient doorway, that appears to be the entrance to an old Norman château, stands a white draught-horse, still caparisoned in the heavy harness peculiar to that part of the Continent, though he has evidently just come off a journey. His head-gear hangs about his stout neck, and he is refreshing himself with a meal of carrots, turnips, and other vegetables placed on a large tub turned upside down. Leaning against the side of the archway, with his legs bare and one foot slipped out of his *sabot*, a boy rests lazily a knee against the edge of the tub; and just inside the archway is a buxom, pleasant-looking lass; both watching the animal at his feast; his sleepy eye and *negligée* posture intimate his weariness. In addition to these, two large and handsome dogs, one of which certainly knows what it is to work in harness, are lying down to rest themselves; one close to the tub, the other under the shadow of a mass of woodwork, the flat top of which serves as a kind of table for a bottle of green glass containing red wine, an apple, and sundry other objects. In the middle distance is visible a man tending some goats; he half reclines on the ground, with his head turned towards the group in the foreground; and beyond all is a glimpse of hilly ground, the tender and airy hues of which are beautifully rarified by the opposition of the bottle and its contents standing out in brilliant relief against it. The artist seems to have painted the picture with a view to show his power of delineating those objects in which he most excels. There are the dogs, drawn with his accustomed truth—the horse admirably characterised—a portion of a fleece, unexceptionable sheep-skin—and a boy and young female; many of these are the elements of his best works.

It was publicly stated at the time these four pictures were exhibited, that Landseer received for them nearly £7,000: namely, £2,400 for the paintings themselves, and £4,450 for the copyrights. The late Sir Francis G. Moon gave £2,650 for the copyright of "Peace" and "War": Messrs. Graves and Co., £1,000 for that of

"Refreshment," and Mr. McLean £800, with a share of the profits arising out of the sale of the engraving, for the copyright of "The Stag at Bay."

The only picture exhibited by Landseer in 1847, besides the "Van Amburgh with his Animals"—the large *replica* for the Duke of Wellington—which has been already spoken of, was "The Drive—Shooting Deer on the Pass—Scene in the Black Mount, Glen Urchy Forest." It is a picture of considerable dimensions, showing an extent of wild and rugged mountainous scenery, with two figures crouched in a rocky nook in the foreground: they are accompanied by two deerhounds, which a brawny Highlander is holding back with a vigorous hand. On the precipitous side of one of the mountains a herd of deer, "on the pass," is scattered, for the rifle of the sportsman has already brought down a noble stag and has carried alarm among the rest. A dense Scotch mist veils the mountain on the right of the composition; and beneath is a break, showing a beautiful play of light on and oposite mountain. The picture is generally low in tone and colour, but it everywhere manifests the hand of the skilful painter. The work has been engraved on a large scale. In 1855 a small study made for this picture was sold, with a portion of the collection of Mr. Birch, of Birmingham, for 780 guineas.

In 1846 was published an engraving, by J. Burnet, of "The Hawk-Trainer." I cannot ascertain whether the picture was ever exhibited, but it was the property of the then Dowager Countess of Essex. The subject is a charming reminiscence of the olden time; a saddled horse, a couple of dogs, a boy holding the latter, and a mounted falconer with a hawk on his hand make up the composition.

"The Death of the Stag," of which an engraving is introduced here, was exhibited at the Royal Academy in 1833, under the title of "Deer and Hounds in a Torrent." It belongs to the Vernon collection, and is in the National Gallery under the title of "The Hunted Stag." Were one inclined to write a homily upon the sufferings of animals which man makes subservient to his pastime, a more appropriate text could scarcely be found than is supplied by this picture, beautiful though it is as a work of art; and however unwilling one may be to introduce any remark that savours of over-sensibility, or that would cast a shadow over the colouring of a fine painting, it is utterly impossible to comment upon a work of such a character as this without some allusion to its subject-matter, and the feeling to which it must naturally give rise. The very first idea it suggests to the mind is that of sympathy with the noble creature borne headlong over the foaming waters and amid sharp-edged rocks by the strength of the torrent, and the fierce, firm grip of his assailants. We should admire the animal could we see him with head erect and his limbs in full stretch, bounding from crag to crag, or away over the level moorland, even though we know the hounds are hurrying onwards, and may possibly soon fasten on his broad haunches. There is still, however, in such a situation some chance of escape for him in the actual chase, some probability

THE DEATH OF THE STAG

SIR EDWIN LANDSEER R.A. PINXT.

J. COUSEN, SCULPT.

THE DEATH OF THE STAG.

LONDON: VIRTUE & CO. LIMITED

that his swift legs will carry him beyond the reach of his pursuers, or hide him in deep covert, where even canine sagacity cannot track him. But from Landseer's picture there is no such hope to be sustained, no pause in the struggle between life and death, no drawing back from sudden destruction: had the stag only the element of water to contend against, that breast might stem the torrent, and those delicate but muscular limbs might bear him safely over the mimic cataract to the shores of the lake. He is held down, however, by one of his powerful adversaries, and is wearied perhaps by a hard day's run; his tongue protrudes from exhaustion and pain; the eye is already half-glazed in the anguish of death; and though he still holds his head proudly upwards, and stretches out his body bravely over the crest of the waters, it is only like the last effort

"Of some strong swimmer in his agony:"

he has struggled hard and nobly for life, and falls with his face to the enemy.

It may well be asked, Why then do painters select such subjects as these, when the animal-world in its innocence and joyousness, the whole creation in all its beauty and serenity, lie open before them, from which they may unreservedly make choice? The question is more easily put than answered; but they may have an object other than that of merely exhibiting power to illustrate a special scene; they may possibly desire to "point a moral," and to do this effectually they would necessarily make the strongest appeal to reason and sensibility that imagination could suggest. They would seize the most striking incidents the subject admits of, and impart to them the most vivid colouring, just as an orator often reserves his loftiest flights of eloquence for the peroration, that he may leave the more lasting impression on his audience, or as a tragedian throws all his energies into the death-scene that he may expire amid the plaudits of the spectators. In all these cases *effect* is sought after; such an effect as will best suit the purpose of him who performs it, by making the act to be, at one and the same time, its own commentator, and the interpreter of the genius of him who presents it.

There is a fine poetical feeling, of tragic character, thrown into the composition of this work, which only a painter of high genius could have imagined; the landscape harmonises with the deed of death; it is solitary, rugged, and barren; the hard granite rocks, abrupt and shadowy, seem to look on, pitiless spectators of what is taking place beneath them; and the only echo which fancy hears is that of the howl of the drowning dog as the sound rolls along the gloomy amphitheatre of hills until lost in the distant gorge. The last rays of the evening sun are fast disappearing, but they still throw a strong light over the foreground of the composition, and sparkle on the white foam of the waters, and on the wet green moss which covers the huge boulders of stone.

Although this is one of the artist's comparatively early pictures, it is painted with

consummate skill and power; indeed it may be questioned whether he ever produced a finer work of art in what constitutes sound and substantial painting; certainly he never studied nature more closely than we find it here represented. This is especially recognisable in the head of the stag, which is delineated with a truthfulness not to be surpassed; neither Rubens nor Snyders ever exhibited "a hunt" with greater spirit than Landseer has here shown; but there are other pictures by him which produce far more unmingled gratification than "The Death of the Stag."

In 1848 he sent to the Academy five works, conspicuous among which was 'Alexander and Diogenes," one of the pictures bequeathed by Mr. Jacob Bell, and now in the National Gallery. It is agreeable to turn from the contemplation of the work just described to this very humorous and truly happy conception. History relates that Diogenes, the famous Greek cynic philosopher, in order to show his contempt for wealth and display, at one time made a large tub his place of abode; and the story goes on to say that Alexander the Great, accompanied by numerous courtiers, once paid him a visit in this singular home, and announced himself by saying, "I am Alexander the Great." "And I am Diogenes the Cynic," replied the philoso pher "What can I do for you?" asked the monarch. "Stand out of the sunshine," was the rude answer. Struck with the remark, and to reprove his attendants, who were surprised and indignant at such an insult to their sovereign, the king turned to them and said, "If I were not Alexander, I would be Diogenes." Landseer has turned this traditional incident to good account. The hero of the Granicus, Alexander, appears in the form of a stout-built white mastiff, standing before a tub, wherein lies a ragged-coated black dog, which, with upcast eyes, deprecates the shadow of his royal visitor, in whose attitude and expression are seen pride, conscious power, and even swaggering insolence. On the right of the canine philosopher is the lighted lantern, with which, as we read in history, the real Diogenes went, in broad daylight, to search for an honest man. By the side of the lantern lie a hammer and some nails, supposed to have been used in the construction of his dwelling. Behind Alexander is his train of courtiers—sleek, well-favoured dogs, adorned with handsome collars and bells.

Mr. Bell, the late owner of this picture, made the following comment upon it:—"Politicians, and persons having a lively imagination, may see in Alexander the type of a successful bully, who has fought his way in the world by *physical force*, and has a sovereign contempt for *moral influence*. His motto is '*vi et armis*,' in support of which propensity he has obtained a few scars. Nevertheless he is quite ready at any moment,

'To fight his battles o'er again,
And thrice to slay the slain.'

Among his followers may be traced the portraits of a numerous class of persons, who

are always to be found in the wake of lucky adventurers, looking out for any share of the spoil which chance or flattery may bring within their grasp."

Another picture of that year was Sir Edwin's portrait of his venerable father, to which allusion has already been made. Of the three remaining subjects, by far the most important was "A Random Shot," which bore as its motto the following lines:—

> "Full many a shot, at random sent,
> Finds mark the archer little meant;
> And many a word at random spoken
> May hurt or heal a heart that's broken."

The impression conveyed to the mind of the spectator who examines this picture is unmitigated pain—all the greater because of the consummate skill with which the artist has wrought out the subject, adding horror to horror. A dead hind lying in the rich purple heather would be a sad sight to witness; but, as we find it here, lying in the deep snow, is an aggravation of suffering, especially in conjunction with what else the canvas shows. A writer in one of the public journals of the date of its exhibition made these remarks:—"Landseer is the Sterne of his art; he moves us towards his poor dead hind as Sterne did towards his dead ass. The fables, in which animals are actors, pronouncing human sentiments, whence are deduced ethic lessons, are dwelt upon only by the head, apart from every emotion. To move the soul something more than fable is necessary; it is that truth which touches the heart through a community of feeling with the animal. The 'Random Shot' has stricken a hind, which has by her side a sucking fawn; the scene is in the Highlands; it is winter, and the hills are covered with snow. The wounded deer has ascended the mountain-side until she has fallen dead, her footmarks being printed in the snow with the blood that has trickled down her fore-leg from the wound. The fawn, as shown on the snow, has walked many times round her dead mother, and is now seen attempting to suck. Of the two animals, all that can be said of them is, they are painted in the very best style of the artist. The tongue protrudes from the mouth of the deer, and we just see her eye, having on it the dull glaze of death. The snow is coloured with the beautiful pink and purple hues it assumes on the mountains at sunset; indeed, in every most minute circumstance, the narrative is most scrupulous. The picture is, however, liable to the very serious objection of causing intense pain to the beholder: real life has sorrows enough in store for even the most fortunate, without giving to us those arising from fiction. It is not in paintings as it is in books: the sufferings we endure from the one are transient, while those which result from the other must be continuous; for a picture must be continually in sight."

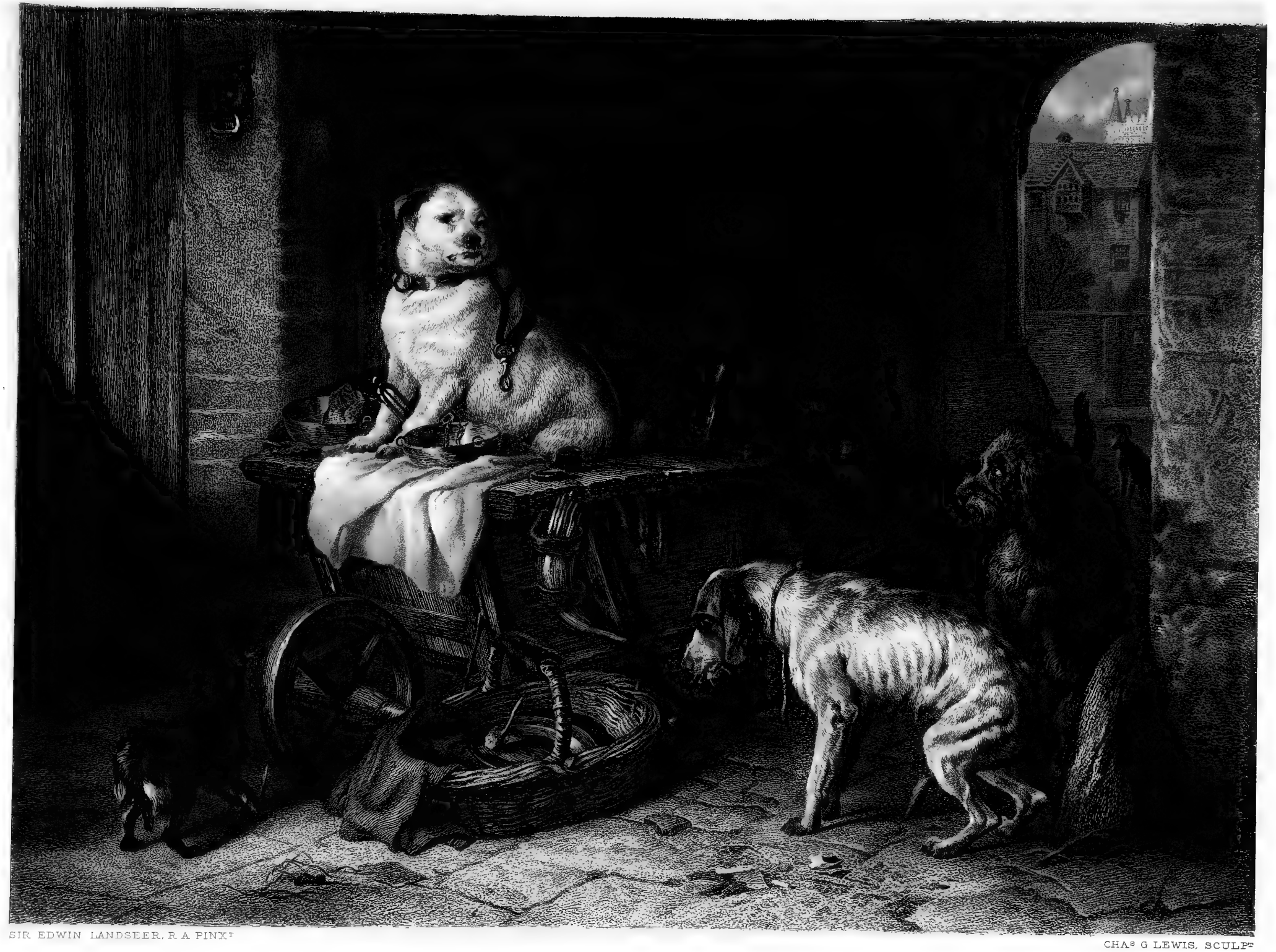
It is no morbid sensibility that would turn away from this picture; whoever is its owner cannot, it may fairly be presumed, find any real pleasure in contemplating it,

apart from its merits as a work of art; and these can scarcely outweigh the feeling of pain such a scene must or ought to produce in the mind.

"Jack in Office," engraved here, shows himself quite equal to the position to which he has been elevated. The picture, which is at South Kensington, is one of Landseer's comparatively early works, dating as far back as 1833, when it was hung at the Academy; but we may search the entire catalogue of his subsequent productions to show anything more characteristic of *dogology* than this most humorous and eloquent composition, for every animal discourses in its own appropriate language as Nature, in accordance with her necessities or demands, prompts. First of all, there is the "man in possession"—the "Jack in Office"—a strong-built, ill-tempered mastiff, whose personal appearance evidences that he never knows the want of a meal; though his master possibly feeds him well, as much to prevent his robbing the barrows as to get all the work out of him he can; on the principle which an Italian writer of about a quarter of a century ago ascribes to Englishmen, when he asserted that we fed our servants and labourers on the best to enable them to work the more. The owner of the dog has left his subordinate in charge of the meat-barrow while he delivers some pennyworths of horseflesh to his customers; or, perhaps, has betaken himself to a public-house close at hand for refreshment. The over-fed creature appears alive to his duty, and quite as ready to perform it. He sits and watches the group around him with supreme contempt and indifference to their wants, like a pampered menial; and with manifest determination to repel any attack which might be made on the savoury viands. The selfish and spoiled animal is but a type of a certain class of human beings, who care little or nothing for others so long as they prosper and have their own wants amply satisfied. There is a wholesome moral to be learned from this representative dog.

Any one who notices in the streets a vendor of cats' and dogs' meat will almost invariably see him accompanied on his rounds by a train of followers, enticed by the luxuries he has for sale. Here is a group, diverse in character as in kind; but all hungry, or pretending to be so. Foremost is a miserable, lank, half-starved hound, a fitting candidate for some "home for the homeless," yet it is clear she has an owner, one, possibly, as wretched and hungry as herself, for the broken cord round her neck tells of her escape from some kind of domicile; and no wonder, when you look at her condition. She scans eagerly the tempting morsel in the plate, and would fain make an attack upon it did not fear and weakness prevent. Behind is a sort of French poodle; he does not seem to be an object of commiseration, and yet his appeal is an *argumentum ad misericordiam;* as if any argument short of brute force could move to pity any "Jack in Office," much less such a specimen as that enthroned on the barrow. There is, however, a dog at a little distance from the others whose erect head and tail indicate that he is rather disposed to try conclusions with the latter: he is a perky,

JACK IN OFFICE



SIR EDWIN LANDSEER, R.A. PINXT

CHAS G LEWIS, SCULPT

JACK IN OFFICE.

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bold fellow, whose incipient growl has perhaps caught the ear of the meat-seller's *locum tenens*, and is recognised as a sort of battle-cry. In front is a little dog which has succeeded in filching a skewer, probably flavoured with meat; this he crunches with the most barefaced impertinence before the face of the canine Dogberry. At the entrance of the gateway, and in the far distance, is yet another animal, too timid, probably, to approach nearer to a possible scene of conflict, yet ready to take his share of the spoil if, happily, any came in his way, and he could enjoy it in safety: with him "discretion is the better part of valour."

Not only are the animals painted to the life, but all the accessories, principal and secondary, are delineated with marvellous truth; the barrow, with its necessary implements of trade, such as the scales and weights, the cloth, the knife, the bag of skewers, the basket and the plate it contains, &c., were evidently "copied from nature."

Five pictures were contributed by Landseer to the Academy exhibition of 1849. One, called "The Desert," represents a dead lion, said to have been sketched from one that had recently died at the Zoological Gardens. The scene fully supports the title given to the work, being a drear and rocky solitude, veritably "the place of a skull:" the subject is gloomy enough, yet it is most impressively painted, both the animal and the landscape. Another, "The Forester's Family," is one of the artist's most charming and attractive compositions: there is nothing in it to cast a shadow of sadness over its serenity—no strife of combatants, no mutilated victims, no *death;* but, instead, such an entire absence of all which reminds one of the curse pronounced upon man and beast, that Eden could not have exhibited a more harmonious union of the superior and inferior created animals, except that there is something suggestive of labouring "in the sweat of the brow," and of the penalty to be paid by the living, in a pair of huge antlers, once belonging to a creature that had life, and to which is attached a piece of the stag's skin, thereby showing that the horns were not dropped in the natural process of shedding. The "Forester's Family" consists of a young barefooted female, who has been cutting long grasses or ferns, a truss of which she bears on her shoulders; it attracts to her a herd of fawns, which follow her closely, while others are hastening towards her. They form a most picturesque assemblage, standing on ground that rises up from a lake backed by a range of lofty hills, where, on the right, a long rustic bridge crosses a deep ravine. The principal group, pyramidal in form—including the young boy carrying the gigantic antlers—occupies the centre of the canvas, and reaches almost to its extreme height; but it is judiciously balanced by the nearest hills, which, being in shadow, have sufficient substance and strength to "carry off" the height of the figures.

"The Free Church" also belongs to the same year. It represents a Highland family worshipping in their kirk. Included in the domestic circle are the aged herdsman and his wife, and their daughter, who have been accompanied to the sacred edifice by the

rest of the family—two sheep-dogs and a terrier, to which the church is rendered as "free" as to the human members of the congregation; and, certainly, the decorous conduct of the animals affords a lesson to many bipeds who are accustomed to attend regularly the services of the church. It must, however, be admitted that the expression of one of the dogs suggests a rather lengthy sermon, producing a tendency to drowsiness; this head is admirably painted; so also is the old man, which has a character quite Rembrandtesque. There is a pleasant sentiment in another of the year's pictures, "Collie Dogs," lying on a heather-bank, from which their master has but recently risen, leaving behind him his bonnet and Bible. The fifth and last work of 1849 was called "Evening Scene in the Highlands," a subject very similar to one the artist had previously painted in 1844, and which has already been described under the title of "Coming Events cast their Shadows before." In the immediate foreground is a fine stag, on the bank of a broad lake, watching another on the opposite shore, and which, as he stands in the water, is evidently meditating a *rencontre*. With the exception of the summits of the distant mountains, the entire scene is in deep shade, and is most poetically treated.

At the sale, in 1849, of the works bequeathed to the nation by Mr. Vernon, but which the Trustees of the National Gallery declined to take, on account of their being but of minor importance, were two examples of Landseer—"Catherine Seyton," a small picture, marked "Unfinished, E. L.," which sold for 70 guineas; and "Heads of Deer and Game in a Pan on a Table," which realized 166 guineas. The former painting was a few years ago, and probably still is, in the possession of Mr. R. Newsham, of Preston. It has been engraved.

One of the largest pictures, if not the largest, Landseer had hitherto painted, appeared in the Academy in the following year; it bore the title, "A Dialogue at Waterloo," the principal figures being the hero of that famous victory, and his daughter-in-law, the Marchioness of Douro, now the Duchess of Wellington, both mounted on horseback, and standing on the field of battle, where the Duke is assumed to be pointing out to the lady the relative positions of the two great contending armies. He is the nearer of the two to the spectator of the picture, and his face is seen in profile, while that of the Marchioness is turned full to the front, with an expression of earnest attention, very different, it may be presumed, from that of "Little Peterkin" in Southey's poem, on a similar victory, the Battle of Blenheim:—

"'And everybody praised the Duke,
Who such a fight did win.'
'But what good came of it at last?'
Quoth little Peterkin.
'Why that I cannot tell,' said he,
'But 'twas a famous victory.'"

This last line was attached to the title of the picture in the Academy catalogue. On the left of the principal figures, are some Belgian peasants at their dinner, a Belgian farmer, and girls with guide-books and Waterloo relics, or what are assumed to be the latter, for sale. The picture was a commission from the late Mr. Vernon, and is now in the National Gallery. It has been engraved by T. L. Atkinson.

At the same time was exhibited a painting which, in lieu of a title, was accompanied by the following passage from the Gospel by St. Luke:—"What man of you, having an hundred sheep, if he lose one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it?" The quotation is only applicable to Landseer's picture as suggesting the idea, for the scene is a hill-pasture in the Highlands, and some sheep having been buried in a heavy fall of snow, the shepherd, with three of his dogs, is busy in search of them. A fine ram, apparently all but dead, has already been rescued, and the fleeces of others, its companions in misfortune, are visible; but the dogs constitute the feature of the composition.

"Good Doggie!"—the property of Lady Murchison, was the last of the five pictures of 1850; it is a little gem of art, after its kind. "Doggie" is a handsome fox-headed animal, in the act of begging, with its two paws up, resting against the arm of a sofa. The head, with its open mouth and intelligent expression, is inimitable.

In this year Landseer received the honour of knighthood; he had for some time been honoured, beyond any other painter living, by the personal notice of the Queen and the Prince Consort, and was not an unfrequent guest at the banquet-table of royalty. The love of animals which her Majesty and the Prince always evinced, and the interest the latter ever took in Highland field-sports, could scarcely fail to attract towards them an artist so successful in his representation of such subjects—one, moreover, whose general qualifications of mind and person befitted him to move in the upper ranks of society. Landseer no doubt owed his dignity as much to private favour as to his public reputation in art.

In 1850 the collection of pictures formed by Mr. Charles Meigh of Shelton, Staffordshire, was sold: it included two early examples of Landseer's pencils; one, a small sketch, entitled "Landscape—Sunset," realising 35 guineas; the other, "A Dog in a Stable," for which the purchaser paid 215 guineas.

"When first the day-star's clear cool light,
Chasing night's shadows grey,
With silver touched each rocky height
That girded wild Glenstrae,
Up rose the monarch of the glen,
Majestic from his lair,
Surveyed the scene with piercing ken,
And suiffed the fragrant air."—*Legends of Glenorchy: a Poem.*

These lines stood in the place of a title to a picture exhibited at the Academy in 1851: it has been made popular, by means of Mr. T. Landseer's fine engraving, under the name of "The Monarch of the Glen," a magnificent stag which, according to the verse that suggested the subject, appears to be testing the quality of the mountain-air, lifting his head aloft with the proud and graceful bearing natural to the animal. If "looks have language" his nobility of countenance, and bold independent carriage speak as forcibly of the dominion he holds in glen and forest, as does the sway of a powerful ruler whose sceptre stretches over millions of the human family. And yet we detect nought of the tyrant here, only the majesty with which nature has endowed him to give pre-eminence among his fellows. This is one of those subjects which specially bear out the oft-repeated remark that Sir Edwin was not a mere clever painter of animals, but an artist who imparted to his representations that peculiar feeling and expression which often tempt us to regard them only as a step lower than ourselves in character and intelligence. And how much of poetry and appropriate idea is displayed in that solemn, misty background; grand and solemn as if the foot of man had never trodden its rugged mountainous heights to dispute possession with its antlered monarch, whose round and well-conditioned body stands in strong relief against a sky quiet with "night's shadows grey!"

The engraving of "The Breakfast Party," here introduced, is from a picture painted many years ago—the exact date I cannot ascertain but it must have been early in Landseer's career—for the late Lord Dover. A bare-kneed young Highlander is performing the office of preceptor to a group of dogs in the matter of behaving at their morning-meal, which has been dished-up from the neighbouring cauldron. He appears to be giving them a spoonful all round by way of disciplining them to obedience, *chacun à son tour;* the elder dogs wait patiently enough, like "grave and reverend signiors," but the younger members of the fraternity have yet to learn the virtue of submission, and the trial to which they are subject is almost beyond canine endurance: one of them is inclined to make a dart at the well-filled spoon, but is checked by the up-lifted finger of the boy. It is a most attractive picture, full of humour, and wonderfully expressive of character in the animals: there is not a single head which is not a study; while the entire composition, including the "master of the ceremonies," is so skilfully arranged that all the points are seen to good advantage.

Landseer was strong in the Academy in 1851; for in addition to "The Monarch of the Glen," he exhibited five other works. "Group—Geneva" is a large composition, showing prominently the heads of a circle of animals feeding *en famille* from one common crib. They are the size of life, and are congregated under an archway, where are mules, an ox in harness, and a pony: a dog is dozing a little apart from them, for the feast is not adapted to his palate. The grouping is original, unlike anything Landseer had ever previously attempted; the

THE BREAKFAST PARTY

SIR EDWIN LANDSEER, R.A. PINXT

E. FINDEN, SCULPT

THE BREAKFAST PARTY.

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colour has all the sweetness, and the execution all the firmness, which characterise his best works.

Widely different from this is the "Scene from *Midsummer Night's Dream*. Titania and Bottom; Fairies attending—Peaseblossom, Cobweb, Mustardseed, Moth," &c., introduced by the following quotation:—

"If we shadows have offended,
Think but this (and all is mended),
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend:
If you pardon, we will mend:
And, as I am an honest Puck,
If we have unearnèd luck
Now to 'scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call:
So good-night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends."—
Epilogue.

Admitting the exquisite colouring and charming execution of this picture, I confess it never gave me any pleasure to look at it. The idea of a beautiful female fondling what seems to be a non-descript animal is repugnant to the feelings: take away the head of the ass, and the objection is gone; but then the poet's conception would go with it. Peaseblossom, seated on a delicate white rabbit, is a sweet little "bit." The work is finely engraved by Mr. S. Cousins. Another picture of the year was "A Highlander," a sportsman in Highland costume advancing over the crest of a rock, which raises him in relief against a sky covered with clouds that forebode a heavy fall of snow: in his hand he carries an eagle he has recently shot. The figure has marked character. A not unsuitable companion to this was "Lassie," a Scotch girl standing at the edge of a brook, which she seems preparing to cross; by her side are two fawns. The background shows a most attractive passage of landscape—a glimpse of verdant hill-side broken by incidental objects. The sixth picture, "The Last Run of the Season," is enhanced in painfulness by its truth of representation: a fox lies on the ground in a state of utter exhaustion, too plainly indicating that it, at least, has had its "last run" for the season, present and future: the dogs must be at his heels.

In 1852 Landseer was absent from the Academy exhibition; but to the British

Institution he contributed "The Deer Pass," subsequently engraved by Mr. T. Landseer. The picture was painted for, or purchased by, Mr. Frederick Peel. There certainly is always a magic charm in the Highland scenes of this painter which overcomes all opposition one might feel to their frequent occurrence: there are the snow-capped mountains, the "ancient, everlasting hills," purple with heather, the rocky ravines, the deep glens,

"Peopled with *deer*, their old inhabitants,"

thick, palpable mists rolling between the gorges, and dense clouds through which the sun appears scarcely able to penetrate—all these one knows well, having seen them year after year; yet such is the skill of the painter in diversifying his materials, and such the poetical feeling with which his pencil delineates them, that we sometimes forget the reiteration in the variety and beauty of his expressions. It is no inadequate proof of the genius of the artist that he produced something "ever changing, ever new," out of what may be called his "old stock in trade." In this "Deer Pass" we recognise some familiar faces; our old friend "the monarch of the glen" greets us conspicuously in the foreground of the composition; and the stag which once was "at bay," having baffled his pursuers, now stands boldly, but watchfully, amid the solitude of the rocks: these are friends one always welcomes gladly in Landseer's pictures.

The scenery of the "Deer Pass" is incomparably grand; the centre is occupied by a disjointed mass of rocky mountain, whose rugged forms show that time and tempest have been at work upon them. To the right is a deep ravine, through which a streamlet trickles—nothing more; so narrow is it as only to show itself in sudden gleams of light reflected from the sky; we could fancy what a torrent would flow over the bed when the wintry snows have melted, and the rains are pouring their floods from mountain and hill-side. To the left of the composition are gigantic and shapely masses of granite reflected in deep pools of water. Between these and the centre is the "Pass," in the foreground of which stands a stag, looking out of the picture, as if to challenge the attention of the spectator. He is surrounded by a bevy of sleek hinds, that survey him as if proud of their lordly protector, and conscious of safety under the guardianship of his mighty antlers. Further up the pass are others of the herd, and on a mass of table-rock at its extremity are many more browsing on the heather, here partially lit up with sunshine.

Unlike most of Landseer's compositions, the animals in this seem to hold only a secondary place; and yet the picture would have been an awful solitude without them: with them it is beautiful even in its almost savage wildness. But the treatment of the landscape may be classed among the painter's triumphs. The grand forms of the mountains, the solid heaved-up masses of granite, the shadowy glen receding from

the spectator till nearly lost to the eye, the line of light coming from behind the centre and radiating the crests of the hills and other portions of the landscape, serve to show that as much thought as executive skill was exercised on this really beautiful and most suggestive work.

At the sale, in 1852, of a portion of the English pictures of the late Mr. William Wells, of Redleaf, were two of Landseer's paintings:—"Fallow Deer," which sold for 700 guineas, and "Red Deer," for 650 guineas. I believe the latter is now in the possession of Mr. W. Bashall, Farington, Lancashire.

Four fine pictures, all indicative of the Scottish Highlands, formed his contributions to the Academy in 1853. "Night" and "Morning" are companion-works. The former had as its descriptive motto the following anonymous verse:—

"The moon, clear witness of the fierce affray,
Her wakeful lamp held o'er that lonely place,
Fringing with light the wild lake's fitful spray,
Whilst madly glanced 'the Borealis race.'"

The latter was thus introduced:—

"Lock'd in the close embrace of death they lay,
Those mighty heroes of the mountain-side—
Contending champions for the kingly sway,
In strength and spirit match'd, they fought—and died."

"Night" presents to the spectator two stags engaged in mortal combat—

"Battle's magnificently stern array,"

so far as the deadly encounter of these heroes of the mountain and the glen bear out the line of the poet; "Morning," the combatants stretched out on the heather, dead, and their antlers locked together as they fell in the fearful struggle for power and dominion. How much of poetic feeling, painful, most painful, as the subjects are, do these compositions exhibit! The combat is by moonlight, and yet not amid the stillness of "star-gemmed heavens" and the peaceful uprising of the queen of night; but beneath thick mists, veiling her beauty, and rain-torrents sweeping over mountain and over loch, whose waters are lashed into fury, and a general war of elements almost as fierce as that which the animals are waging. There is just light enough in the picture to show the strife that is going on in the dreary solitude. In its companion, "Morning" has broken over the landscape; the same hills and lake and beds of heather, which before were enveloped in mists and shadows, are now lit up with the loveliest and brightest tints of a glorious sunrise, and the waters of the lake have subsided into a voiceless calm; but death mars all its beauty, and the feeling which this produces outweighs all other. How, indeed, could it be otherwise when it is the sentiment the

artist intended to convey? Then, too, there is the ignoble presence of a prowling fox stealthily approaching; it has "sniffed the battle from afar," and comes to feast on the bodies of the dead. The scene is one of impressive solemnity, though its leading features only represent the beasts that perish; but there is an application of the moral taught by these two pictures which it is impossible not to note; and it is, that if pride and ambition, anger and wrath, strife and bitterness, prevail in the brute world, these tendencies to evil are no less characteristics of all who have been set over the beasts of the field, and were made in the likeness of their Creator. Hence the earth, almost from its foundation, has been filled with mourning, and men have gained an immortality of fame, not so much by the good they have done, as by the injuries they have inflicted upon their fellows. And so the painter of a deer-fight becomes a great moral teacher, if only he be interpreted rightly, and his lessons are profitably read. These two pictures were painted for the late Lord Hardinge. They have been engraved by Mr. T. Landseer.

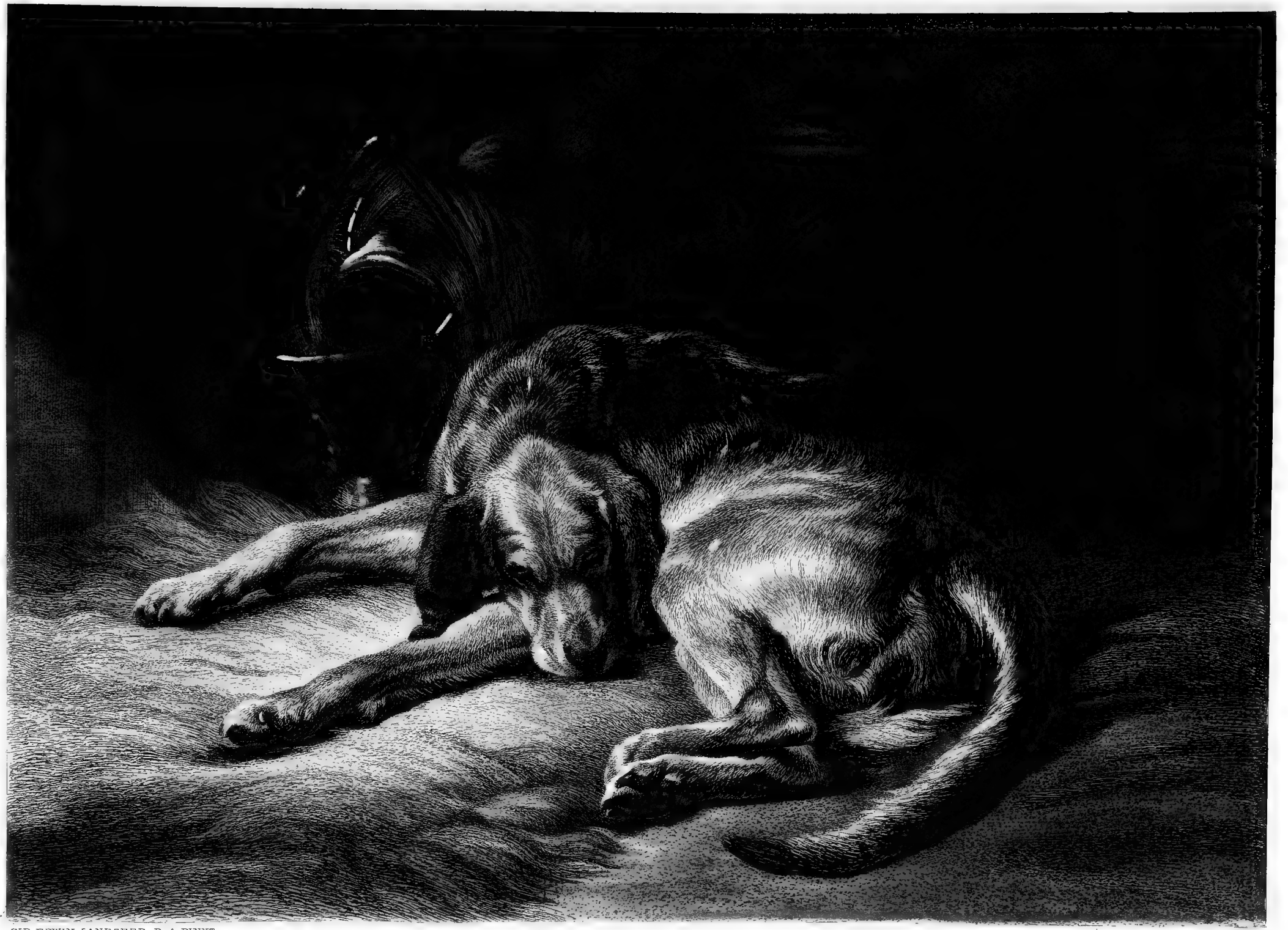
"Children of the Mist," the third work exhibited in the same year, represents a group of deer on a mountain-top, enveloped in the mist so common in such regions: it is an original and striking picture. "Twins" was the title given to the fourth subject, two young lambkins lying by the side of their mother, a fine black-faced ewe, on a verdant shelf of the mountain-side. A couple of collie-dogs are their companions, but keeping at a respectful distance. Both dogs and sheep have all the truth and power of the artist, though some portions of the work look thin in colour.

In that year a few capital pictures belonging to the late Duchess of Bedford were sold by auction at her grace's residence in Kensington. They included the following examples of Landseer:—"The Hermit," which sold for 100 guineas; "A River View in Scotland," 198 guineas; "The Three Dogs," 225 guineas; "The Highland Cabin," 770 guineas; and "Dead Game," for which the late Mr. Agnew, of Manchester, gave the enormous sum of 1,200 guineas, though it is a small work. I can find no record of the date of these pictures, nor if they ever were exhibited; at least under these titles. It is most probable they were painted expressly for the duchess, with whom Landseer was on terms of friendship.

"The Sleeping Bloodhound," of which an engraving is here introduced, was exhibited at the British Institution in 1835, and is now in the National Gallery, being one of the pictures bequeathed to the nation by the late Mr. Jacob Bell. In the catalogue of the collection it is thus referred to:—

"'Countess,' the hound here represented, sleeping on the top of a balustrade at Wandsworth, one Sunday evening, overbalanced herself, fell a height of twenty-three feet, and died on the same evening. On the next morning she was carried to St. John's Wood in the hope that Sir E. Landseer would make a sketch of her as a reminiscence of an old favourite. 'This is an opportunity not to be lost,' said the painter;

SLEEPING BLOODHOUND



SIR. EDWIN LANDSEER, R.A. PINXT

CHAS G. LEWIS, SCULPT

SLEEPING BLOODHOUND.

LONDON, VIRTUE & Cº LIMITED.

'go away, come on Thursday at two o'clock.' At the appointed time the 'Sleeping Bloodhound' was a finished picture." * Several versions of this incident have been made public, but the main facts are as here related.

To paint the portrait of a dog not "in character" would be almost the last thing one would expect to see from the pencil of Landseer; and "Countess" is not the poor lifeless animal which met an untimely death, and was laid down in the painter's *atelier* that he might make a *post-mortem* study of her. She is a magnificent specimen of animated canine flesh and blood, a "retainer" in some lordly mansion of old. She is said to be asleep, but she has an eye more than half open, and is keeping good watch and ward against any intruder. Her ears, too, are on the listen, as if she heard the approach of some familiar footstep—possibly that of her master. With the skill of a true master, the painter has given marvellous power to the subject by his management of light and shade.

In 1854 he exhibited but two pictures at the Academy. One, a large canvas, he called "Royal Sports on Hill and Loch: the Queen, the Prince Consort, the Prince of Wales, and the Viscountess Jocelyn." Landseer was not unfrequently honoured by being the guest of the royal party when visiting Scotland, and he sometimes accompanied the Prince Consort on his sporting expeditions. It is probable that on one of these occasions he sketched this scene, or, at least, collected the materials for it. When exhibited, the picture was labelled "unfinished." "Such a notice," wrote a critic at the time,—I did not chance to see the work,—"under certain circumstances might be a *noli me tangere;* but in the present case, if it be sufficiently advanced for exhibition, it is so for criticism. The errors we observe in the work seem to us to arise from its having been wrought too near the eye; that is, in a space too limited to admit of such a focus as would enable the eye to collect the entire composition. The Prince is handing the Queen out of a boat; and, behind her Majesty, Lady Jocelyn stands in the boat, which is steadied by four stalwart lochsmen. On the right, the Prince of Wales is dismounting from his grey pony, assisted by a figure, on the other side of the animal, so disproportionately large as to reduce the prince to dimensions unduly diminutive. This must assuredly be altered. In the base of the picture lies its power; the game and fish, the result of the day's sport, consisting of trout, buck, roe, and birds, which, with the dogs, pony, and all the accessories, are incomparably fine. The portrait of the Queen is unfinished, and that of Lady Jocelyn may be improved: that of her Majesty is certainly at present by no means agreeable. Notwithstanding the many upright lines in the picture, it has an obtrusive parallelism; first in the near dispositions, then in the margin of the lakes, and, again, in the line of the hills; and, with respect to colour, the upper section is altogether too 'foxy'—it is the least

* Anecdote recorded by Mr. Bell, the testator.

harmonious distance the artist has ever painted. We cannot think these defects will remain unremedied when the picture is said to be finished." To what extent it has since been worked upon it is impossible to state.

The other exhibited picture of the year was "Dandie Dinmont, the favourite old Skye Terrier of her Majesty the Queen," standing on a bank, and curiously examining a hedgehog, as if he would fain make an attack upon it, had not experience, possibly, taught him the danger of playing with edged tools. It is an amusing picture, painted, especially the skin of the dog, with masterly power.

In the following year Landseer contributed nothing to the Academy, yet it was not an unmarked epoch in his career. The International Exhibition in Paris was open, and he was there represented by nine works:—"Islay and Macaire," the property of the Queen; "Brazilian Monkeys," also belonging to the Queen; "The Sanctuary," the picture painted for the late Prince Consort; "Shoeing the Horse," "Jack in Office," "The Highland Breakfast," "Highland Drovers," "Tethered Rams," and "A Fireside Party." For these he was awarded one of the only two large gold medals given to English artists. The recipient of the other was the late Sir Charles Barry, for architecture.

"Saved!—*Dedicated to the Humane Society*," is one of two pictures sent to the Academy in 1856; it would form a most suitable companion to the "Distinguished Member of the Humane Society," painted in 1838, for it represents the "member" in the full exercise of his vocation. In other words, a splendid Newfoundland dog is rescuing a child from drowning: the little fellow has evidently fallen from a jetty or breakwater into the sea, from the depth of which the noble animal is bearing him to some landing-place. The boy lies motionless in the mouth of his deliverer, whose head is borne bravely up over the water with an expression which betokens a request for aid: the dog's sagacity teaches it that the stone-wall cannot be climbed with such a burden unless assisted. Little of the animal is seen except the head, which is very finely painted; but the dress of the child, instead of clinging closely around the body, as saturated garments naturally do, appears almost as if the water had never touched it, so firmly does it stand out.

Another "dedicated" picture accompanied the latter. The name of Florence Nightingale had become a household word throughout the country, and her acts of mercy prompted Landseer to paint a work which he called "Highland Nurses—*Dedicated to Miss Nightingale.*" The composition is almost as painfully impressive as that of "The Random Shot," already noticed. The "nurses" are two does in the act of licking the wounds of a poor stag that has been shot, and is dying on the crest of a Highland mountain. They who have studied the natural history of these animals may be able to verify the actual truth of such a representation—the fact, that is, of their making an effort to relieve the sufferings of each other; but whether they do or do not, the

subject, as a picture, is calculated to give more of pain than of pleasure, however well it may be set forth on the canvas; and here, certainly, nothing could be done in the way of improvement.

In the year just referred to, a picture by Landseer was exhibited at Mr. Bryant's Gallery, in St. James's Street; its title was "Taking the Buck," and it represents a stag, on which the hounds have fastened, being secured with a rope by a huntsman: the canvas is of very large dimensions, so as to allow the figures and animals being rendered nearly of life-size. A picture with this title was exhibited at the British Institution in 1826, probably the same as the one at Mr. Bryant's, for it has an amount of elaboration the artist rarely bestowed on his later works. I may here notice that, at the sale of Mr. Fairlie's collection, in the same year, a small picture by Landseer, called "Puppy and Frog," was sold for 290 guineas.

Landseer's contribution to the Academy in 1857 consisted of three works:—"Scene in Brae Mar—Highland Deer, &c.," a large picture, in which the deer are placed on a peak of one of the mountains, above the eye of the spectator, so as to bring them into relief against the sky; a mode of treatment frequently adopted by the painter, and having this advantage, that it gives prominency to what may be considered to be the leading feature of the composition. The principal object in the group of animals is an old stag with immense antlers; he looks as if he had had many a wearisome run to escape the fangs of the deer-hound and the rifle-ball of the stalker. His companions are several does and fawns, probably his wives and children; two of the latter are looking at what appears to be, for it is not very distinctly visible, an eagle rising into the air with some unfortunate creature he has secured in his talons. The picture is excellent in quality. It was painted for the late Mr. E. L. Betts, of Maidstone, whose collection was sold in 1868, when this realised 4,000 guineas, for which sum it was knocked down to Messrs. Agnew. There is a large engraving of it by Mr. T. Landseer, and a smaller by Mr. G. Zobel. "Rough and Ready" is the title given to a pony—certainly rough, but looking very quiet, so that a child might ride or drive him. The accessories introduced are of an ordinary kind, yet so adjusted as to be of value to the composition. The third contribution, "Uncle Tom and his Wife for Sale," is an idea borrowed from Mrs. Beecher Stowe's once popular but exaggerated story, which the artist has travestied by representing Uncle Tom and his wife in the form of two black mastiffs seated together in mute and melancholy companionship; and he has given to the husband's face something of the configuration of the real African's. The picture is irresistibly whimsical in all points, for even the bodies and limbs of the dogs seem to refer to humanity in the manner of their disposition.

This last-mentioned work became the property of the late Mr. John Houldsworth, of Glasgow; and when his collection was sold in 1860, "Uncle Tom" realised 770 guineas, which Mr. H. Wallis paid for it. The following year Mr. Wallis's collection

was brought to the hammer, and the black pair decreased in value, Messrs. H. Graves and Co. securing it for the price of 590 guineas. The picture subsequently passed into the hands of Mr. Frederic Somes, of Loughton, Essex, whose collection was sold in 1867: "Uncle Tom and his Wife" now rose prodigiously in favour, for the purchaser, Mr. Harter, was compelled to offer the enormous sum of 1,010 guineas ere he could secure it.

There seems to be in all civilised countries such a natural sympathy between man and the tribes of domestic animals, that a bond of union—oftentimes of affection—draws them towards each other; the one rendering duty and obedience in return for the fostering care and attention of the other; and thus a feeling of mutual regard exists between them, which in the case of the superior animal, man, is carried heartily and sincerely into everything that directs his mind towards the inferior.

Dogs, especially of the larger kinds, show a love towards children which is often most marvellous, and as if the animals were their natural protectors. It is very rarely a dog will retaliate upon a child, however roughly he may be treated; but let a grown-up person, even though he be the owner of the animal, attempt the same experiments, and the chances are that he will suffer for his imprudence. The dog is not only the friend of the child, but his companion and playmate; and nothing can be more pleasing and amusing to witness than the perfect understanding and good faith each exhibits towards the other.

Landseer's "The Friends"—an early picture, engraved here—represents a little incident which is very likely to have occurred between such companions. The scene almost explains itself: the boy's boat has been blown into the water out of reach, the dog has regained it, and now stands with it in his mouth before the child, and gazes at him with a self-satisfied look. The boy's countenance indicates surprise more than anything else, as if the dog had never before accomplished such a feat.

"The Maid and the Magpie," exhibited by Landseer in 1858, was bequeathed to the nation by Mr. Jacob Bell, and is now in the National Gallery. It is a large picture, of which the subject is borrowed from a trial that took place many years ago in France; wherein a young girl, servant to a farmer, was tried on a charge of robbing her master of certain valuables, some spoons being among them. The innocence of the girl was however proved by the discovery that a magpie belonging to the farmer had carried away and hidden the lost property. The exact incidents of the case I have forgotten, but the groundwork of it is as narrated. Landseer's composition shows a kind of shed in a farmyard, in which a pretty rustic girl is milking a cow; a young man stands behind her, who is, doubtless, offering her some compliments, to which she pays more attention than to her business. But the point of the subject lies in a pair of *sabots* in the immediate foreground, in which are a basin and a spoon; the latter object a magpie is in the act of appropriating to itself, unobserved by the milkmaid and her

THE FRIENDS

SIR EDWIN LANDSEER, R.A. PINXT

THE FRIENDS.

LONDON: J. S. VIRTUE & Cº LIMITED.

companion; thus laying the foundation for the crime with which the poor girl was charged. The costumes of the figures are French or Belgian. Other animals besides the cow are introduced into the picture—a calf and goats. The work is distinguished throughout by the clean touch and effective handling of the painter. It has been admirably engraved by Mr. S. Cousins.

In the room of the Academy devoted to water-colour pictures, there was, that year, a fine drawing entitled "Deer-Stalking." The subject was little more than a different version of a theme the artist had previously shown on more than one occasion; all of which must vividly remind those who have read Professor Wilson's "Recreations of Christopher North" of his poetic and graphic description of this Highland sport:—

"Dogs! Down—down—down—be stonelike, O Shelty!—and Hamish, sink thou into the heather like a lizard; for if these old dim eyes of ours may be in aught believed, yonder by the birches stands a Red Deer snuffing the east wind! Hush! hush! hush! He suspects an enemy in that airt,* but death comes upon him with stealthy foot from the west; and if Apollo and Diana—the divinities we so long have worshipped—be now propitious, his antlers shall be entangled in the heather, and his hoofs beat the heavens. Hamish, the rifle! A tinkle as of iron, and a hiss accompanying the explosion, and the King of the Wilderness, bounding up into the air with his antlers higher than ever waved chieftain's plume, falls down stone-dead where he stood. . . . . lightning itself could hardly have withered him into more instantaneous cessation of life!

"He is an enormous animal. What antlers! Roll him over, Hamish, on his side! See, up to our breast, nearly, reaches the topmost branch. He is what the hunter of old would call a 'Stag of Ten.' His eye has lost the flash of freedom—the tongue that browsed the brushwood is bitten through by the clenched teeth—the fleetness of his feet has felt that fatal frost—the wild heart is hushed, Hamish—tame, tame, tame; and there the Monarch of the Mountains, the King of the Cliffs, the Grand Llama of the Glens, the Sultan of the Solitudes, the Dey of the Deserts, the Royal Ranger of the Woods and Forests—yea, the very Prince of the Air and Thane of Thunder, 'shorn of all his beams,' lies motionless as a dead Jackass by the wayside, whose hide was not thought worth the trouble of flaying by its owner the gypsies! 'To this complexion has he come at last,' he who at dawn had borrowed the wings of the wind to carry him across the cataracts!

"A sudden pang shoots across our heart. What right had we to commit this murder? How henceforth, shall we dare to lift up our heads among the lovers of liberty, after having thus stolen basely from behind on him, the boldest, brightest, and most beautiful of all her sons! We who for so many years have been just able to hobble, and no more, by the aid of the Crutch, who feared to let the heather-bent touch our toe, so sensitive in its gout—we, the old and impotent, all last winter bed-ridden, and even now seated like a lameter† on a shelty,‡ strapped by a patent buckle to a saddle provided with a pummel behind as well as before—such an unwieldy and weary wretch as We—fat and scant of breath—and with our hand almost perpetually pressed against our left side, when a coughing-fit of asthma brings back the stitch, seldom an absentee—to assassinate THAT RED DEER, whose flight on earth could accompany the

* Direction, or point of the compass.

† Cripple.

‡ Shetland pony.

eagles in heaven; and not only to assassinate him, but, in a moral vein, to liken his carcass to that of a Jackass! It will not bear further reflection; so, Hamish, out with your whinger, and carve him—a dish fit for the gods—in a style worthy of Sir Tristram, Gill Morice, Robin Hood, or Lord Ranald. No; let him lie till nightfall, when we shall be returning from Inveraw with strength sufficient to bear him to the Tent.

"But hark, Hamish, to that sullen croak from the cliff! The old raven of the cove already scents death—

"'Sagacious of his quarry from afar.'

"What is your private opinion, O'Bronte,* of the taste of Red-deer blood? Has it not a wild twang on the tongue and palate, far preferable to sheep's-head? You are absolutely undergoing transformation into a deer-hound! With your fore-paws on the flank, your tail brandished like a standard, and your crimson flews licked by a long lambent tongue, red as crimson, while your eyes express a fierce delight never felt before, and a stifled growl disturbs the star of your breast—just as you stand now, O'Bronte, might Edwin Landseer rejoice to paint thy picture, for which, immortal image of the wilderness, the Duke of Bedford would not scruple to give a draft on his banker for one thousand pounds!"

From this digression—not one, however, altogether irrelevant to the subject discussed—I pass on to the picture from which an engraving is here introduced. It was painted for the Queen, and exhibited at the Academy in 1842, under the title of "A Pair of Brazilian Monkeys," and is now at Osborne House, which also contains numerous other specimens of Landseer's works, some of them well-known to the public, and others which have never appeared in exhibitions—pictures painted expressly for her Majesty or the late Prince Consort. Naturalists have assigned to this diminutive animal, the Brazilian monkey, the name of Marmozette, or Marmoset, and also of Ouistiti: some account of it, as the habits and character of this creature are not generally known in England, may not prove uninteresting. Guiana and Brazil are the countries where it is found.

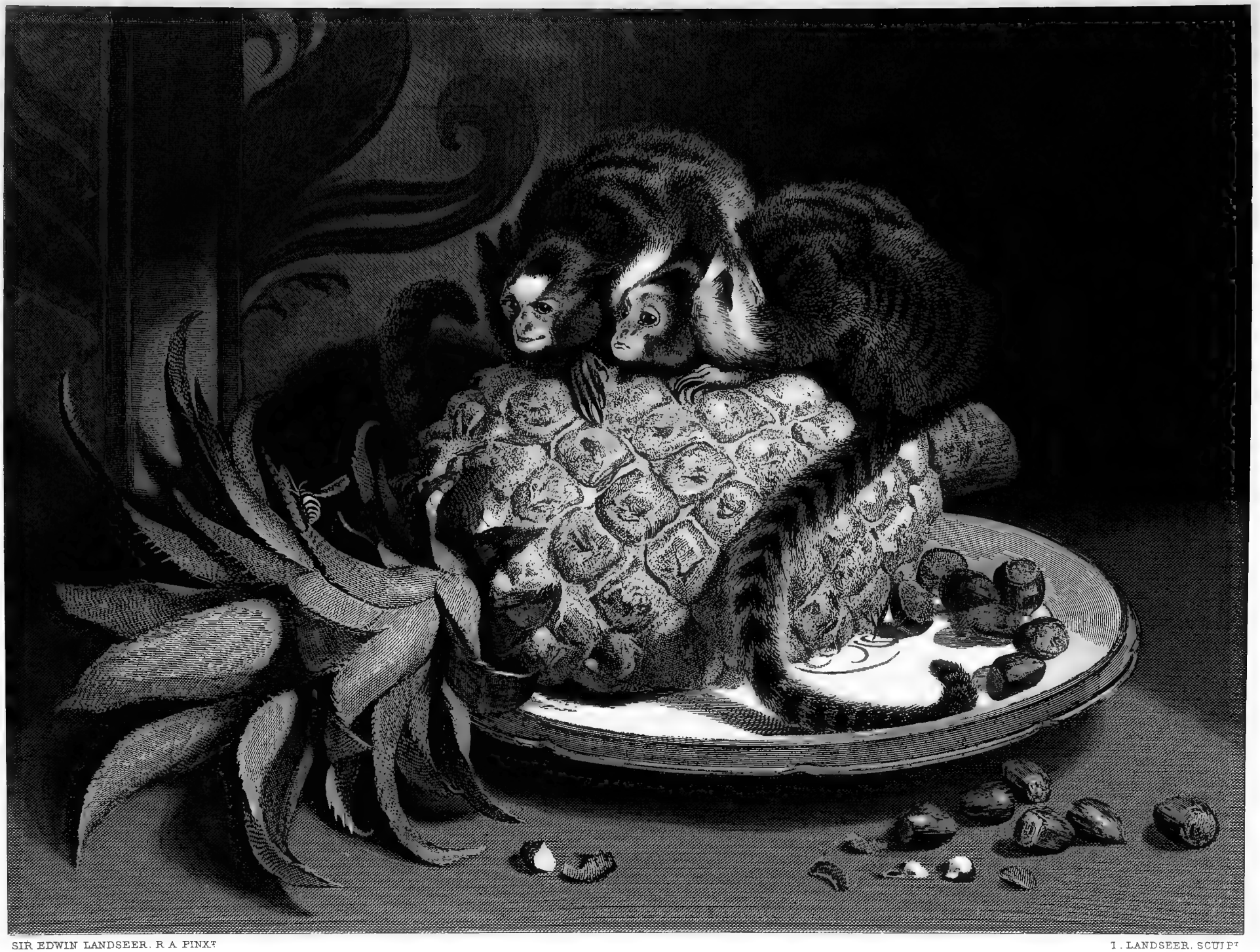
"The fur is long and exquisitely soft, diversified with bold stripes of black upon a ground of reddish-yellow and white. The tail is long and full; its colour is white, encircled with numerous rings of a hue so deep that it may almost be called black. A radiating tuft of white hairs springs from each side of the face, and contrasts well with the jetty hue of the head.

"On account of the beauty of its fur, and the gentleness of its demeanour when rightly treated, it is frequently brought from its native land, and forced to lead a life of compelled civilization in foreign climes. It is peculiarly sensitive to cold, and always likes to have its house well furnished with soft and warm bedding, which it piles up in a corner, and under which it delights to hide itself.

"The Marmosets do not seem to be possessed of a very large share of intelligence, yet are engaging little creatures if kindly treated. They are very fond of flies and other insects, and will often take a fly from the hand of the visitor. One of these animals with whom I struck up an acquaintance, took great pleasure in making me catch flies for its use, and taking them

* Professor Wilson's favourite Newfoundland dog.

MARMOZETTES



SIR EDWIN LANDSEER. R A. PINXT

T. LANDSEER. SCULPT

THE MARMOZETTES.

LONDON. VIRTUE & Cº LIMITED

out of my hand. When it saw my hand sweep over a doomed fly, the bright eyes sparkled with eager anticipation; and when I approached the cage, the little creature thrust its paw through the bars as far as the wires would permit, and opened and closed the tiny fingers with restless impatience. It then insinuated its hand among my closed fingers, and never failed to find and to capture the imprisoned fly.

"When properly tamed, the Marmoset will come and sit on its owner's hand, its little paws clinging tightly to his fingers, and its tail coiled over his hand or wrist. Or it will clamber up his arm and sit on his shoulder; or, if chilly, hide itself beneath his coat, or even creep into a convenient pocket.

"The Marmoset has a strange liking for hair, and is fond of playing with the locks of its owner. One of the little creatures, which was the property of a gentleman adorned with a large bushy beard, was wont to creep to its master's face, and to nestle among the thick masses of hair that covered his chin. Another Marmoset, which belonged to a lady, and was liable to the little petulances of its race, used to vent its anger by nibbling the ends of her ringlets. If the hair were bound round her head, the curious little animal would draw a tress down, and bite its extremity, as if it were trying to eat the hair by degrees. The same individual was possessed of an accomplishment almost unknown among these little monkeys; namely, standing on its head.

"Generally, the Marmoset preserves silence; but if alarmed or irritated, it gives vent to a little sharp whistle, from which it has gained its name of Ouistiti. It is sufficiently active when in the enjoyment of good health, climbing and leaping about from bar to bar with an agile quickness that reminds the observer of a squirrel.

"Its food is both animal and vegetable in character; the animal portion being composed of various insects, and, it may be, an occasional young bird; and the vegetable diet ranging through most of the edible fruits. A tame Marmoset has been known to pounce upon a living gold fish and to eat it. . . . .

"The length of the full-grown Marmoset is from seven to eight inches, exclusive of the tail, which measures about a foot."—(*Wood's Illustrated Natural History.*)

To the pair of these interesting animals that "sat" for their portraits to Landseer he has given an expression almost human. Seated on a magnificent pine-apple, they are intently watching a wasp which has settled near them, as if meditating its seizure. Scattered about them are some nuts—the remains probably, of a feast. The picture is small, but every portion is painted with the greatest care and nicety.

In 1859 Landseer sent four pictures to the Academy. One was called "Doubtful Crumbs:" a large mastiff, having picked a huge beef-bone perfectly clean, has fallen asleep, but still keeps one paw on the bone to guard it from being carried off, though it is scarcely "doubtful" as to the quantity of "crumbs" it is likely to yield to any dog bold enough to attempt its capture. A hungry black puppy standing by looks wistfully at the bare remnant of a feast, with a grotesque expression of interest,—

"Letting I dare not wait upon I would,"

for the animal is afraid to touch it. This puppy, with its tongue eagerly protruding,

is the point of the picture. The late Mr. E. Bicknell is reported to have paid the artist £300 for this work; but when his collection was sold, in 1863, the competition was so great that it realised the large sum of 2,300 guineas, Mr. Wells being the purchaser.

The second picture of the year 1859 had for its title, "Bran will never put another stag to bay; and Oscar will no mak' out by himself. The deer will do fine yet!" These words are presumed to be spoken by a Highland deer-stalker, on seeing one of his dogs killed in the lake by a stag which has taken to the water; and another dog likely to meet with a similar fate. It is a large canvas, but the subject is not an agreeable one; and although there is great spirit in the action of the brave stag, and in that of his equally courageous antagonist, which is preparing to seize the former —both animals fierce and resolute,—yet the picture is less satisfactorily painted than many other of the artist's works of this period.

"The Prize Calf" comes next in the list: a smaller canvas than either of the others; but a remarkably cheerful and well-painted picture. A fine calf, which appears to have had a prize awarded, at some cattle-show, to its owner, is being led over the stepping-stones of a Highland burn by a buxom yet pretty lass, "dressed with an ingenuity most valuable in pictorial composition; as, with the exception of the petticoat, to none of the other garments can a name be given. There is something pleasantly original in the treatment of the idea." When exhibited, the picture seemed to be unfinished, and before it passed into the hands of its purchaser, the late Mr. E. Bicknell, it must have been worked upon; for when it was seen again at the sale of that gentleman's collection, it certainly bore evidence of additional labour having been bestowed on it. Mr. Bicknell paid 400 guineas for "The Prize Calf;" after his death it was knocked down to Mr. H. Wallis, for the extravagant sum of 1,800 guineas. The picture got into the possession of Mr. Duncan Fletcher; and when his collection was sold, "The Prize Calf" realised only 1,370 guineas, for which sum Mr. Agnew bought it: even this was a large price to pay for a work of its class and quality.

"A Kind Star," the affected title given to the fourth subject Landseer exhibited, affords no kind of clue to the composition—a wounded deer lying on the bank of a lake, watched over by another, presumed to be the "kind star."

Some of his pictures changed owners during the year 1859 in the sale-rooms of Messrs. Christie and Manson. A small canvas, "The Dead Doe," sold for 165 guineas; "Highlander and his Daughter," with a white horse and dogs, all on the bank of a lake, was sold with the collection of the late Hon. Edmund Phipps for 815 guineas, and was reported to have been bought for the late Marquis of Hertford. "Count D'Orsay's Dog," with a cat and kitten, also part of the same collection, sold for 505 guineas. I find no record of these pictures having ever been exhibited, except in the sale-rooms.

After, as was reported at the time, remaining in the studio of the painter during the space of seven years, Landseer's "Flood in the Highlands" was seen at the Academy in 1860; but even then the large canvas—for its dimensions considerably exceeded those of any picture by him that I remember—seemed to be unfinished. The incident it delineates occurred in Morayshire, when the waters rose to such a height in some parts as to compel the cottagers to seek refuge on the roofs of their dwellings. The details of the disaster in a special locality, the *bothie*, or public-house, of one Alick Gordon, are sufficiently saddening; and upon these, to a minute degree, the painter has dwelt, "forgetting that the spectator, as well as Alick, is ready to be harrowed by the 'red an' jawin' spate.'" The roof of the house occupies almost the entire surface of the canvas, so as to preclude any signs of the flood, except in the terror it creates. It is, therefore, necessary to look closely into the picture before one can comprehend that the effect produced is caused by a semi-deluge. The principal figures are the wife of Gordon—the impersonation of despair as she sits rocking an infant in her lap—and an elderly man, probably her father, who is seated near her, his understanding so overshadowed by the twilight of a lengthened tale of years, as to be unable rightly to comprehend the exact state of affairs. So much of their goods and chattels as could be secured is deposited with them on the thatch; while the proprietor himself is endeavouring to rescue from destruction a grey horse still harnessed to a cart. "A couple of ducks are swimming about in a sort of quiet pool under the eaves of the roof. It is to them a holiday—a red-letter day in their calendar; they are perfectly happy, and wonder why everybody else cannot be so. These ducks are the *farceurs* of the drama; we sympathise profoundly with the poor collie and her puppies, and can even shed tears with poor Mrs. Gordon in her tribulation; but we return to the ducks, and see in their happiness an antidote to every painful feeling." And why so? simply from the fact already stated, that we do not see the flood, but are only left to imagine its existence. Could we only witness the rushing torrents of waters, and fancy we heard their roar, and the crashing of every opposing object, even the ducks would command sympathy, and every living creature on the scene would have deep commiseration. It is only due to the artist to remark that the whole arrangement of the composition is most skilful, and many parts of it are very solidly painted.

Among the pictures belonging to Mr. C. R. Leslie, R.A., and sold in 1860, after his death, were two presented to him by Landseer; one a study for a white horse, given as a hint for Rosinante in Leslie's picture of "Don Quixote," in the possession of the Earl of Essex, sold for 44 guineas; the other, a goat's head, which realised 240 guineas, was bought by Mr. Gambart. At the sale, in the same year, of a portion of the collection of Mr. Wells, of Redleaf, "The Stonebreaker's Daughter" passed into the hands of Mr. Waller for 1,090 guineas.

"The Cavalier's Pets," of which an engraving is here given, is the title given to a couple of Blenheim spaniels belonging to the late Mr. Vernon, who was rarely seen in his home without two or three of these beautiful little canine companions, his constant associates; for he had no family to share with him the comforts and luxuries of his dwelling. These "pets" may, therefore, be considered family-portraits.

The picture was exhibited at the British Institution in 1845, with the title of "King Charles's Spaniels;" it is now in the National Gallery. The commission for it was given some time previously, when the artist called one day to pay a visit to Mr. Vernon at his residence in Pall Mall. A rough sketch of the dogs was at once taken, but a considerable time elapsed without the picture making its appearance, owing to the painter's numerous prior engagements. At length Landseer and Mr. Vernon meeting accidentally in the street, the former was reminded of his engagement. Two days afterwards the picture was safely delivered to its owner, just as it now hangs in the gallery. This fact is mentioned to show the rapidity with which the artist was sometimes accustomed to work, as he had not touched the canvas when the subject was alluded to in the street. Yet there is no sign of haste in execution; it is spiritedly sketched, and shows enough of care in the finish to make it a valuable example of the painter's pencil. The heads are remarkable for their life-like and vigilant expression; both are turned towards the same point, as if watching the entrance of some person into the apartment. The accessories introduced, especially the hat and feather of the age of Cavaliers, justify the title here given to the picture.

Like many another domestic favourite, these two dogs came to an untimely end; the light-coloured one met his death by falling from a table, and the other by a fall through the railings of the staircase in his master's house, on to the marble-floor below. Both accidents happened within a comparatively short time of each other. Mr. Vernon, of course, soon filled up the "vacancies;" but it is not a little singular that the last spaniel in his possession died only two or three days before the death of that gentleman.

This description of dog is the smallest of the spaniel variety; it is generally known as the "Blenheim" spaniel, from the breed being for a long time almost entirely the property of the Marlborough family. They are invariably red and white, or black and white, with very long ears, short noses, and large, full, black eyes, which, when the animal is excited, it dilates considerably. Charles I. was much attached to this tribe of dogs, and Van Dyck frequently introduced them into his pictures of this unfortunate monarch. The black, and black-and-tan variety, known as "King Charles's Spaniels," were the constant companions of his son, Charles II., who was rarely seen in his walks without some of these beautiful little creatures at his heels. The late Marchioness of Londonderry, wife of the eminent statesman so well known in history as Lord Castlereagh, was a great lover of animals, both wild and domestic, and owned quite a

THE CAVALIER'S PETS

SIR E. LANDSEER, R.A. PINXT

J. OUTRIM SCULPT

THE CAVALIER'S PETS.

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menagerie. When a boy, I frequently saw her walking in the grounds of her mansion at North Cray, Kent, followed by a whole pack, twenty or thirty, of Blenheims of every variety.

The instinct, sagacity, and attachment of the dog, are in none more apparent than in these small spaniels, and the stratagems they will use to effect any particular object are truly wonderful. It is upon record that, in the year 1792, a gentleman living in Vere Street, Clare Market, went with his family to Drury Lane Theatre, at about half-past five in the evening, leaving a "King Charles" locked up in the dining-room, to prevent its getting out during his absence. At eight o'clock his son accidentally opened the door, the dog, unperceived, watched his opportunity, slipped through the street-door, and immediately made for the theatre. By some means he got into the house, and tracked out his master, who was seated nearly in the centre of a very full pit. I once had a dog of this kind upwards of fourteen years, having reared it up from puppyhood, and, without our taking any special pains to educate it, the animal adopted many of the habits of the family in as marked a degree as would a child. Thus he regularly looked for his drink of coffee at the breakfast-table, nor would he go to bed in the evening till he had his tea at nine o'clock. He preferred drinking out of my cup to any other, and, in fact, would rarely touch another till he had had a few laps, at least, out of that he best liked. He knew the dinner-hour perfectly well, and got very restless if the cook was not quite punctual. When told, by way of pacifying him, to go and see what preparations were making, he would run to the kitchen barking vociferously. Of course, he expected some share of the meal. His favourite dish was curry of any kind, the hot nature of the condiments being no impediment to his eating as much as we were disposed to give him. Pastry and puddings, and especially plum-pudding, of every description he seemed thoroughly to relish. When asked if he would like to go out for a walk, he immediately began to prepare himself by brushing his long ears with his paws, rolling on the carpet, as if to smooth his silky skin, and performing other acts deemed indispensable to a proper appearance in public. Sunday he distinguished from the other days of the week by never attempting to accompany any members of the family who left the house, but sat quietly at a window, if a chair happened to be near it, waiting their return from church.

Resuming the chronological order of Landseer's exhibited works, the next picture to be noticed is "The Shrew Tamed," in the Academy in 1861. The idea was evidently borrowed from the success of Rarey, the horse-tamer, who about that time had become famous. The canvas in question was a large one, showing the interior of a well-appointed stable, wherein is seen a young female, a lady to all appearance, who having subdued into perfect quietness a very beautiful mare, lies down beside it on a bed of straw, and, with uplifted hand, is prepared to conquer any refractoriness the animal may yet be disposed to show. "In ordinary hands there is nothing here for a

picture, yet the artist has made a high class one out of the subject; and, although admirably painted, especially the horse, that is not the attraction so much as the gentle calmness which genius has diffused, with the power of fascination, over a theme that has literally nothing to command attention There was no picture in the Academy exhibition of that year that drew such crowds of admirers before it as did this. At a sale at Christie's in 1866, it became the property of Mr. Eaton, at the price of 1,430 guineas.

With "The Shrew Tamed," Landseer exhibited three water-colour drawings, one called "The Fatal Duel," the two others, "Scenes in the Marquis of Breadalbane's Highland Deer-Forest," studies of deer, sketched in with a vigorous pencil.

For many years he had contributed nothing to the British Institution, but in 1861 he sent to the Gallery a picture entitled "An Offering." It simply presents a goat bound and laid upon a pile, as if for a burnt-sacrifice, according to a passage in the Book of Leviticus:—"And he took the goat, which was the sin-offering for the people, and slew it, and offered it for sin, as the first." It is a slightly-painted picture, to which the artist's name could alone give any real value.

Among the pictures sold by Messrs. Christie and Co. in that year was one by Landseer, called in the catalogue "The Deer in the Lake." It realized 1,000 guineas, the purchaser being Mr. Robson. At the same time were sold for 260 guineas, to Mr. Graves, a pair of drawings, entitled respectively, "Protection," and "Free Trade;" each represents a horse, but of widely different degree in the scale of equine society. The former shows a splendid riding-horse, held by a well-appointed groom; the other, a sturdy farmer with a fine animal "adapted for agricultural purposes." These drawings are now, or were recently, in the possession of Mr. Henry McConnel, Cressbrook, Derbyshire. They have been engraved.

In 1862 and 1863 no new work was seen from the studio of this artist; but in the former year, at the sale of the pictures belonging to the late Mr. Flatou, the well-known dealer, "The Watchman," a favourite bull-dog belonging to the painter, was sold to Mr. Fletcher for 140 guineas; and at the sale of the collection of water-colour pictures, formed by Mr. Charles Langton, of Liverpool, "Deer-Hounds," a drawing by Landseer, was bought by Mr. Agnew for 170 guineas. In the record of sales in 1863, must be specially noted his "Highland Shepherd," which, at the disposal of Mr. Bicknell's collection, was bought by Mr. Agnew for the sum of 2,230 guineas. It was stated at the time that its late owner had given only £350 for it. In the same sale was "An English Landscape," by Sir A. W. Callcott, a large and fine picture by the "English Claude," as he was called, in which appears a group of cows luxuriating in the shallow water of a stream. The picture was painted in 1842, and was sold to Mr. Knott, of Barnet, for 400 guineas. At the sale of this gentleman's collection in 1845, it rose as high as 950 guineas, and I believe it then passed into the hands

of Mr. Bicknell; but either before, or soon after, it became his property, Landseer "worked up" the cattle, and when, after the decease of its owner, it was again offered to the public, Mr. Agnew had to pay the sum of 2,950 guineas to secure it. Two years afterwards, namely, in 1865, the picture was once more put up for sale in Mr. Duncan Fletcher's collection, when Mr. Agnew was again the purchaser, but at the reduced price of 2,000 guineas; another instance of the variableness of the picture-market, the "turns" of which are often so mysterious as to be quite incomprehensible to every one out of the trade.

A picture by Landseer, sold by auction in 1863, must be recorded here—a "Head of a Dog," bought by Mr. Earl for 325 guineas.

Had Landseer never produced any other picture than "Peace," exhibited at the Royal Academy in 1846, and here engraved, it would undoubtedly entitle him to the highest rank that an artist in his especial department might assume; while they, if there be any such, who are accustomed to regard him as a mere painter of animals, however original in his conceptions and treatment, must, on a close analysis of this composition, entertain a contrary opinion, if they have eyes to see and minds to comprehend. The casual observer would here discern little else than a group of sheep and goats quietly reposing, and children engaged in some half-idle occupation; but the work suggests a far wider range of ideas, and is of more extensive application than an ordinary picture of figures and animals—it is a poem of the pencil.

It may fairly be presumed that its title was not an afterthought: the artist desired to give his definition of a "Time of Peace"—the name by which he called it—and he composed his subject with this express intent; just as a poet would arrange the time and circumstances of an epic. And first, there is the place—the cliffs which overlook the harbour of Dover, the nearest port to the country with whose people England has so frequently waged long and sanguinary wars: any other locality would have told this part of the story less forcibly and efficiently. Those heights, so often trodden by the armed sentinel on the watch for hostile squadrons, are now in quiet possession of the timid sheep, and their companions the goats: even the sea is perfectly tranquil—

> "The winds are all hush'd, and the waves are at rest;
> They sleep like the passions in infancy's breast;"—

and on its deep blue surface, which reflects the azure of a summer's bright sky, lazily float two or three small pleasure-yachts; while from the distant harbour a steamer, "on no hostile purpose bent," is departing for the shore on the opposite side of the Channel, a messenger of friendly international communication. The place and circumstances thus bear out, and maintain, the painter's object.

But yet more so are the living objects symbolical of "Peace." The goats in the foreground have evidently been at work, for they are harnessed, and are now resting

awhile from their labours; the sheep have no desire to go astray, and therefore the dog, having no duty to perform, has laid himself down to sleep. The most striking passage of poetical sentiment in the whole picture is the old mortar, rich with the variegated tints of rust, from the mouth of which a lamb—always an emblem of "Peace"—is nibbling some blades of grass that have grown therein. This impressive incident in the composition reminds one of Samson's riddle—"Out of the eater came forth meat, and out of the strong came forth sweetness:" that which for many years had served to take away life, has now become, indirectly, a help to sustain it: "it shall neither hurt nor destroy any more."

Passing from the animals to the figures it may be remarked that their occupation in no way disturbs the serenity of the other portions of the composition. A young mother and her child have seated themselves on the cliff, and the former, like one thrifty of her time, has brought a work-basket with her, and is now engaged in winding a skein of thread held by the child. The boy, probably the care-taker of the sheep and goats, or, with equal probability, the driver of some goat-cart—not seen in the picture, but signified by the harness on the goats—which has borne the little girl up to the spot where we see her, has joined himself to the others, and is watching their proceedings with apparent interest.

The drawing and painting of the animals are in the artist's most successful manner; the caparisons of the goats supply bits of brilliant colour, and the fleeces of the sheep would satisfy the most enthusiastic admirer of "South-down" wool; while the execution of the entire work is distinguished, perhaps more than usual, by the broad and unctuous style of the painter.

The picture, and its companion, "War," which will be referred to presently, form part of the Vernon Collection in the National Gallery. It may be remarked that both works have been finely engraved by Mr. T. L. Atkinson, and on a large scale, for Messrs. Graves and Co.

In 1864 Landseer exhibited at the British Institution "Well-bred Setters," an aristocratic canine group, showing in each component member of it their high pedigree, good training, and comely appearance; such dogs are to be found only where their owners are also well-bred. The picture is executed with exceeding delicacy and softness of manner. So also is the "Piper and Pair of Nutcrackers," one of four pictures contributed by the artist to the Academy exhibition of the same year. The title is somewhat whimsical, and without some explanation renders the subject almost unintelligible. The "piper" is a splendid bullfinch, which is singing his sweetest song before two squirrels, the pair of "nutcrackers;" all three in the midst of a mass of foliage. The charm of this picture is the exquisite softness of texture given to the pretty trio. The canvas is comparatively small, that is, it is cabinet-size; but it was currently reported, at the time, that Mr. Huth, who purchased it, paid no less a sum

PEACE

SIR EDWIN LANDSEER, R.A. PINXT

J. COUSEN, SCULPT - THE FIGURES BY L. STOCKS, R.A.

PEACE.

LONDON, J. S. VIRTUE & Co LIMITED.

than 1,000 guineas for it: one publication, usually well informed on such subjects, stated it as high as £1,700. It has been engraved as a large print by Mr. S. Cousins, R.A., and much smaller by Mr. G. Zobel.

Another picture of the year left a far different impression on the mind of the spectators. "Man proposes, God disposes," the title given to it, is a tragic poem on canvas. The scene lies in the arctic regions, where "Franklin and his companions found, in death, snow for their winding-sheet and their grave." Two hungry bears, prowling about in search of food, have discovered the relics of the unfortunate expedition—some human bones, a fragment of a mast, a piece of sail-cloth, a telescope, and a flag. One of the savage brutes, as if enraged at finding no more acceptable prey, is tearing the union-jack of England into pieces, while the other ferociously crunches the rib-bone of one of the sailors who lost their lives in that inhospitable climate. The cold mountains of ice, vast and desolate, are illumined by gleams of sunlight. A scene more impressive for its pathos and terror it is scarcely possible to imagine; and it is all the more so for being represented on a large scale. It became the property of Mr. Coleman, who paid, it is said, 2,500 guineas for it.

The other two contributions were "Windsor Park," with deer, afterwards engraved by Mr. T. L. Atkinson; and "Pensioners," also engraved, by Mr. F. Stacpoole.

Among the pictures and drawings belonging to Messrs. Fores, printsellers and publishers in Piccadilly, which were sold in 1864, in consequence of a dissolution of partnership, were two drawings by Landseer; one was called "The Death of the False Herald," a scene from Scott's "Quentin Durward," and described in the catalogue as a "most elaborate and unique miniature example in water-colours, painted thirty years ago." It was bought by Messrs. Agnew for 250 guineas. The other, entitled "The Critical Moment," realised 185 guineas. In 1870 the former work was sold, in the collection of the late Mr. W. Delafield, of Knightsbridge, for the same sum it fetched six years previously, the purchasers again being Messrs. Agnew.

The engraving—"War"—here introduced, is from the picture painted as the companion work to "Peace," to which reference has just been made. As we contemplate the horse and his rider suddenly struck down in their gallantry and strength, the ruined cottage and the devastated garden, they speak to us of what, practically, our country knows nothing; and the horror of the scene forcibly recalls to memory the words of Bishop Porteous:—

> "War is a game which, were their subjects wise,
> Kings would not play at."

For more than a century England has been mercifully spared the calamities and miseries of war, as experienced by the nations of the Continent: no tempest of hostile armies has burst on her green and peaceful fields. This is a blessing for which she

cannot feel too grateful, and which every one ought fervently to pray may ever be her glad inheritance. "Yet," says a profound writer of the last century, "it is wonderful with what coolness and indifference the greater part of mankind see war commenced. Those that hear of it at a distance, or read of it in books, but have never presented its evils to their minds, consider it as little more than a splendid game—a proclamation, an army, a battle, and a triumph. Some, indeed, must perish in the successful field, but they die upon the bed of honour, resign their lives amidst the joys of conquest, and, filled with England's glory, smile in death!

"The life of a modern soldier is ill-represented by heroic fiction. War has means of destruction more formidable than the cannon and the sword. Of the thousands and ten thousands that perished in our late contests with France and Spain, a very small part ever felt the stroke of an enemy; the rest languished in tents and ships amidst damps and putrefaction; pale, torpid, spiritless, and helpless; gasping and groaning, unpitied among men, made obdurate by long continuance of hopeless misery; and were at last whelmed in pits, or heaved into the ocean, without notice and without remembrance. By incommodious encampments and unwholesome stations, where courage is useless and enterprise impracticable, fleets are silently dispeopled, and armies sluggishly melted away." *

Johnson died in 1784; and if he drew such a picture from what happened before, and during, his own lifetime, how would he have written concerning the wars that followed the outbreak of the great Revolution in France almost to the present day? But he knew nothing of Marengo, of Jena, and of Austerlitz; he heard not of the

"Half a million of heroes, the glory of Gaul,"

whose bones were left on the snow-covered plains of Russia: he rejoiced not with the victors at Trafalgar and Waterloo, nor with those who drove back the eagle of France which had desolated the vineyards of Spain and Portugal. The days and the nights of more than half a century had thrown successive light and shadow over his grave in Westminster Abbey ere the cannon thundered at the gates of Sebastopol, the armies of England were avenging the atrocities of Indian fanaticism, the fratricidal contest was deluging with blood the continent of Northern America, and the well-disciplined hosts of Germany were scattering, like leaves before the autumn blast, the brave but over-matched legions of France. All that Johnson lived to know was nothing compared with the havoc and desolation which the world has since witnessed:—

"Hark to that war, whose swift and deafening peals
In countless echoes through the mountains ring,

* Dr. Johnson's "Thoughts on Transactions concerning the Falkland Islands."

WAR

SIR EDWIN LANDSEER. R.A. PINXT

L. STOCKS. R.A. SCULPT

WAR.

LONDON. VIRTUE & Cº LIMITED.

Startling pale Midnight on her starry throne!
Now swells the intermingling din; the jar,
Frequent and frightful, of the bursting bomb;
The falling beam, the shriek, the groan, the shout,
The ceaseless clangour, and the rush of men
Infuriate with rage!—Loud and more loud
The discord grows; till pale Death shuts the scene,
And o'er the conqueror and the conquered draws
His cold and bloody shroud."—

SHELLEY.

Less attractive—but only on account of the painful nature of the subject—and less poetic, by reason of its reality, than the picture of "Peace," that of "War" is a composition more dramatic; still the representation is little else than an episode in the day's battle, but as convincing to the understanding and as palpable to the eye of the results of war as if the painter had depicted a battle-field strewed with the dying and the dead. We require no further proof of what two hostile armies effect when pitted against each other than the four objects, men and horses, stretched on the ground amid the blazing ruins of some dwelling-house.

"And see! on this rent mount, where daisies sprung,
A battle-steed beside his rider flung:
Oh! never more he'll rear with fierce delight,
Roll his red eyes, and rally for the fight!
Pale on his bleeding breast the warrior lies,
While from his ruffled lids the white, swelled eyes
Ghastly and grimly stare upon the skies."—

R. MONTGOMERY.

Landseer had probably in his mind, when designing the picture, that episode in the Battle of Waterloo when the British Horse Guards and some regiments of French cuirassiers met each other by the farm of Hougoumont. Two men lie dead; one, judging from the silken banner of the trumpet, is probably intended for a trumpeter of the regiment of Horse Guards; the other is a French cuirassier. One of the horses also appears to be dead; while its companion is wounded, and vainly endeavours to extricate itself from the surrounding mass of *débris*. The head of this animal is the great point of the picture, forming, as it does, a striking contrast in its attitude and fiery expression to that of the other, whose eyes are glazed over by the film of death. If pictures could point such a moral as would dissuade nations from engaging in war. surely this of Landseer's must powerfully aid in doing so; for who, even among the bravest of earth's warriors, that has the feelings of a man, would not desire the speedy accomplishment of the prophecy,—"Nation shall not lift up sword against nation, neither shall they learn war any more."

The Royal Academy exhibition of 1865 contained four of Landseer's pictures; among them, and by far the most popular, was "The Connoisseurs," certainly one of his most felicitous ideas. Occupied in sketching—from nature, it may be presumed—is the artist himself, a half-length portrait; or, perhaps, it should rather be called a three-quarter, for the sketching-frame rests on his knees. Looking over and almost resting upon, each shoulder, are the heads of two magnificent hounds, the "Connoisseurs," examining with thoughtful and critical eyes, the transference to paper of some of their fraternity. The expression of the animals' faces is exquisitely comic in spite of their gravity. The picture has been engraved by Mr. S. Cousins. "Prosperity" and "Adversity," a pair, accompanied "The Connoisseurs" in the gallery. The former of the two is personated by a horse, glossy, and well cared-for, waiting for its mistress to take her morning-ride. "Adversity" shows the same animal reduced in old age to a hack, and doomed to servile drudgery. It is not only of horses that the moral here taught may be applied; there are bipeds whose history might furnish a narrative equally truthful. The fourth picture had for its title, "Déjeûner à la Fourchette." Somehow it escaped my notice when exhibited.

Once more, and for the last time, pictures by Landseer were seen on the walls of the British Institution in Pall Mall. In 1865 he contributed three works. As I was not fortunate enough to see them, I must borrow the notice of a cotemporary critic:—"Sir Edwin Landseer tells his story with equal pathos and greater delicacy. 'An Event in the Forest' is the death of a stag, shot in a rocky ravine, and lying among the boulders left by a mountain-torrent. A fox keeps guard over the prey, and an eagle wings its way, scenting food. The subject, which has the charm of a poem, refined in sentiment, and arousing to sympathy, is painted in Landseer's last or vaporous manner, slight and suggestive in execution, the broad results struck out with rapid liquid brush, the details just indicated, but not elaborated. 'No Hunting till the Weather breaks,' by the same artist, is in painting more solid, but less pleasing. Landseer's third picture, 'Dear Old Boz,' painted for Her Majesty, ranks among the most careful and commendable of his works. In the painting of this Skye terrier, we see what detailed finish Landseer would reach, did time permit the carrying out of pictures which are sometimes left, in the pressure of professional engagements, little more than ideas skilfully sketched. 'Dear Old Boz,' indeed, is a study which every artist should attentively examine. No man knows better how to get softness and yet substance; transparent depth, yet tangible surface; suggestive and cloudy haziness, yet definite form and rotundity. This comes from knowledge of nature, and the practice in Art that makes perfect. The mode in which the terrier's shaggy coat has been painted is specially worthy of observation. Look not only at the softness, but at the depth, of the hair, layer lying beneath layer, each lock of a length and a curve which called for the artist's consummate dexterity of execution, as he laid down with

rapid brush the shadows, and then touched in with delicate and playful pencil the topmost hairs which catch the highest lights. This picture will be remembered in future years as a work completed with more than usual deliberation. The colour is not fortunate; it is a little too dun and dead."

In the following year he contributed five pictures to the Academy,—"Mare and Foal—Indian Tent, &c.," "Lady Godiva's Prayer," "Odds and Ends—Trophy for a Hall," "The Chace," and "Stag at Bay," the last a large drawing in crayons. None of these works call for particular notice, except the "Lady Godiva" picture, which was introduced to the spectator by the following quotation:—"Leofric, Earl of Murcia, had imposed such heavy taxes on the citizens of Coventry, that his lady, Godiva, moved by their entreaties, so much importuned her lord to remit them, that he consented on condition she would ride naked through the city at mid-day. This condition humanity induced her to accept." The picture added nothing to the artist's reputation; the subject was altogether out of his line, and even had it been within his legitimate range, it is treated in a manner by no means in accordance with good taste.

At the sale, in 1866, of the pictures belonging to Mr. Flatou, two small works by Landseer were included; one, called "No Escape," was bought by Mr. Lewis for £131; the other, a study for the shepherd in the "Highland Drovers," bought by Mr. Halliday for £102. The former appears to have subsequently got again into Mr. Flatou's possession, for after his death it appeared in the catalogue of his stock sold, by Messrs. Christie, in 1868, when it realised but 100 guineas; Mr. Leatham being the purchaser.

The death of Sir Charles L. Eastlake at the close of 1865 left vacant the President's chair in the Royal Academy. The members found some little difficulty in finding a suitable successor: the post was offered, it was publicly reported, to D. Maclise, who declined it; it was then proposed to Landseer, who accepted it, and his name as President was actually, I heard, enrolled on the books of the Academy; a week's consideration, however, of the onerous duties connected with the position, induced him to recall his consent, and Mr., now Sir, Francis Grant was elected.

There was a painting by Landseer in the Academy exhibition of 1867, which drew towards it very many sympathising spectators. "Her Majesty at Osborne in 1866" was the first picture of the Queen, beyond a mere portrait, the public had seen since the irreparable loss both she and the nation sustained by the death of the Prince Consort. Her Majesty is represented on horseback, nearly in front of Osborne House, reading some letters brought to her by an attendant. Seated on a bench at a short distance is one of the ladies in waiting. I had an opportunity of seeing this large picture again a year or two ago, and it appeared to have lost much of its colour, though originally it could not be called brilliant.

Two other pictures, respectively entitled "Deer of Chillingham Park, Northumber-

land," and "Wild Cattle of Chillingham," were his other contributions of the year; in both, the animals were of rather extraordinary size. The latter was stated in the catalogue to be the property of the Earl of Tankerville, and was introduced with the following lines :—

"Mightiest of all the beasts of chase
That roam in woody Caledon,
Crashing the forest in his race,
The mountain-bull comes rushing on.
Fierce, on the hunter's quiver'd band,
He rolls his eye of swarthy glow,
Spurns, with black hoof and horn, the land,
And tosses high his mane of snow."—
SIR WALTER SCOTT.

The annexed engraving, "The Stag at Bay," is from a picture exhibited at the Academy in 1846, which was either painted for, or bought by, Lord Godolphin. It is a large canvas, showing a Highland lake, on the border of which a stag has been brought to bay by a couple of the famous breed of Scotch deerhounds. The stag is as noble a specimen of the forest herd as Landseer ever delineated, or met with when stalking in the Scottish Highlands; for even in this hour of its agony and peril there is a grandeur of bearing worthy of the monarch of glen and mountain. One of its opponents the gallant fellow has placed, at any rate for the present, *hors de combat;* it lies on its back howling, as if in the agony of death; the other dog "gives tongue" as loudly as it can. The menace of the stag and the excitement and barking of the hound are described by the most natural action; and, in the case of the latter, by the erection of the hair on its back. With such truth and spirit is the whole painted, that one can scarcely avoid entering into the interest of the scene, and with all our sympathy centred in the animal which has so bravely defended itself against its assailants. The picture forcibly recalls to mind some stanzas of an old song—it was old in my young days, when I helped to swell the chorus of "On, on to the Chase:"—

"On, on to the chase, for the bugle is sounding,
The wild deer has started, and flies like the wind;
Over brushwood and brake with fleet foot he is bounding,
Mocking huntsman and hound, who toil panting behind.

"He has clear'd the dark forest; its branches still quiver,
Where his wide-spreading antlers have toss'd them aside;
And the foam is yet white on the brink of the river,
Where, desperate and madden'd, he plunged in the tide.

"But, alas! noble victim, thy spirit is failing,
Thy struggle for life and for freedom is vain;
Thy courage, thy swiftness, thy strength unavailing,
Thou never shalt bound through the forest again."

THE STAG AT BAY

C.R. LOWES. [illegible]

CHAS MOTTRAM SCULPT

THE STAG AT BAY.

LONDON, VIRTUE &C°. LIMITED.

The prevalent tone of colour in this picture is grey. The background opens into distance, showing the opposite shores of the lake, and an approaching storm. If one could only get rid of the sense of animal-suffering which the subject but too forcibly suggests, the work would command unmixed admiration.

"SCENE: *Aa na Mullich, head of Loch Affrie*, 1722.

"After the defeat of the Stuart army of 1715, at Sheriff Muir, Colonel Donald Murchison, to whom the Earl of Seaforth confided his confiscated estates in Ross-shire, defended them for ten years, and regularly transmitted the rents to his attainted and exiled chief. 'A more disinterested hero never lived.'"

This passage, from R. Chambers's "Annals of the Domestic History of Scotland," supplied Landseer with a subject for a large picture, entitled "Rent-day in the Wilderness," exhibited at the Academy in 1868. The work was a commission from the late Sir Roderick I. Murchison, who bequeathed it to the Scottish National Gallery. Sir Roderick was, I believe, descended from the Colonel Murchison whose fidelity to his chieftain the picture illustrates; yet it can by no means rank among the painter's best works; and certainly contrasts very unfavourably with a much smaller canvas, exhibited at the same time; this bore no title, but instead, was introduced by some words spoken, presumably, by a "stalker" or keeper:—"Well, sir, if the deer gat the ball, sure's death Chevy will not leave him." A wounded stag is watched by a hound; both lie on a waste of snow. The animals are represented with the truth of texture and skilful composition that mark the best period of the painter's career.

At the sale, in 1868, of the collection of the late Mr. James Fallows, of Manchester, a small picture by Landseer, representing "A Bull Terrier," with a bone and a red pan, was bought by Messrs Agnew for 210 guineas.

Among the studies Landseer made for the bronze lions that decorate the Nelson column in Trafalgar Square—works that will presently be referred to—were two which, in the form of oil-paintings, were exhibited at the Academy in 1869. They are but sketches, executed with apparent rapidity, yet admirable for anatomical knowledge and character in movement and action. Nothing of their kind could be finer than these studies. Another contribution from the same hand exhibited with them—and, judging from the crowd of visitors who daily gathered before it, the most popular picture in the whole gallery—was "The Swannery invaded by Sea-eagles." The subject is assumed to have been suggested by the following anonymous lines:—

"As rapt I gazed upon the sedgy pool,
Where in majestic calm serenely sail'd
Its arch-neck'd princes in their snow-white plumes—
Cleaving the air with sharp and strident sound,

Down swoop'd the tyrants of the sea-girt caves,
Screaming for blood, and in their ancient holds
'Flutter'd the Volsces' of that tranquil reign."

This is a large picture, and its size magnifies the horrors of the fearful conflict between the feathered combatants; if that may be called a battle in which victory can never for a moment be considered doubtful: it is nothing but a murderous onslaught by the fierce birds of mountain and rock on the comparatively defenceless dwellers on lake and silvery river. It has been remarked of this picture, that "it is certainly one of Landseer's most brilliant thoughts, dramatized with amazing effect, and painted with a master hand. The action and movement of the piece are magnificent, and the situation is to the last degree thrilling. Perhaps the scene is rather over-redolent of horror; the massacre indeed of these noble birds must be accounted a deed almost too cruel and terrible to be excused even in the fiction and licence usually permitted to the pictorial arts. In technical qualities the picture partakes of the painter's merits and defects alike; his method of treatment has by this time all but degenerated into mannerism. It must be conceded that great is the skill shown in composition, that the leading lines are well-disposed, the masses capitally managed, and that, moreover, no circumstance or detail has been omitted which might add to the desired consummation of pictorial effect. Splendidly painted are the wings of the eagles, the black feet of the white swans, and the entire work, from beginning to end, has been conducted with unrivalled mastery. Still, we suppose the picture is altogether an impossibility in nature: the whole thing looks artificial, as if got up for display and sensation." Without attempting to explain the motives which might have tempted the artist to paint a picture of a character so repugnant to humanity, it unquestionably manifests the characteristics of a sensational work. In colour, too, it is not agreeable; and what it shows of this quality is poor and opaque.

"The Ptarmigan Hill," the fourth picture exhibited in that year, contrasts most favourably, both in subject and style of execution, with that just noticed; here peace succeeds to war, and serenity to tempest. Birds and landscape are painted in a manner worthy of Landseer's best epoch.

To the Academy exhibition of 1870 he sent five works, of which the first in the order of the catalogue was "Voltigeur: winner of the Derby and St. Leger, 1850. The property of the Earl of Zetland." To the title was added, as a motto descriptive of the picture, "A Cat may look at a King;" and so a cat is introduced on the scene, meditating, it may be presumed, on the points and beauty of the fleet racer—a noble animal, in every way represented to the life. Landseer never painted a horse more truthfully and attractively than this portrait of Voltigeur. In another room hung a large canvas entitled "Queen Victoria meeting the Prince Consort on his return from Deer-stalking in 1850." When this picture

was first commenced I cannot say, but it was certainly in a very unfinished state when exhibited; nor did it then seem to be in a condition which any amount of subsequent labour could convert into a thoroughly satisfactory production.

In "The Doctor's Visit to Poor Relations at the Zoological Gardens," another contribution to the year's exhibition, the painter reverts to that humorous manner of representing the animal tribes which characterises so many of his earlier works. The physician, personified by a large monkey, is soothingly nursing a youngster of the race; while a black adult monkey sits above them, and devours an orange. The grotesque group might almost pass for human beings, from the way in which they are placed on the canvas, as if Landseer intended his picture to be a development of the Darwinian theory. The painting of these animals is marvellously true to nature. His two remaining works—"Deer," and "Lassie"—call for no special remark.

The "Rout of Comus and his Band" owes its origin to a commission given, about 1843, by the Queen and the late Prince Consort to Landseer and several others of the most distinguished artists of that date, to decorate the pavilion in the grounds of Buckingham Palace with fresco-paintings. Landseer selected for illustration a passage from "Comus," a poem that has furnished subjects for numerous works, both of sculpture and painting. The picture, from which the annexed engraving is taken, is the original finished sketch for the fresco: it passed into the hands of the late Mr. Jacob Bell, who bequeathed it to the nation, and it is now at South Kensington.

The drama or masque of "Comus" was founded on an incident that happened to the sons and daughter of the Earl of Bridgewater, which Milton worked up into an imaginative story. The masque was first performed in 1634, at Ludlow Castle, where the Earl then resided. Comus, his dwelling-place and his enchantments, are thus described:—

> "Within the navel of this hideous wood,
> Immured in cypress-shades, a sorcerer dwells,
> Of Bacchus and of Circe born, great Comus,
> Deep skill'd in all his mother's witcheries;
> And here to every thirsty wanderer,
> By sly enchantment gives his baneful cup,
> With many murmurs mix'd, whose pleasing poison
> The visage quite transforms of him that drinks,
> And the inglorious likeness of a beast,
> Fixes instead, unmoulding reason's mintage
> Characterised in the face." * *

The picture, as its title indicates, represents the defeat of Comus, whose enchantments have transformed into monsters the unfortunate travellers through the wood in which he has taken up his abode.

"Their human countenance,
Th' express image of the gods, is changed
Into some brutish form of wolf, or bear,
Of ounce, or tiger, hog, or bearded goat,
All other parts remaining as they were."

A young lady, having heedlessly wandered into the domains of the sorcerer, falls into his hands, but cannot be induced by him to drink of the baneful cup. While Comus is using all his blandishments and threats to entice her to taste, her two brothers, who have long been searching for their sister, rush in with drawn swords, wrest the glass out of his hand, and break it against the ground. His nondescript band at first make a show of resistance, but are all put to the rout.

The remarks made with reference to Landseer's "Titania"—to which picture, by the way, his "Comus" would form an excellent pendant—apply equally to the latter. There must always be in the nondescript and unnatural combination of the human and the brute forms, a presentation to the mind of what is both disagreeable to the eye and repugnant to the feelings. Some individuals can, more easily than others, rid themselves of this disturbing influence; such will examine without any great measure of mental disquietude this masterly composition; while even those to whom this burlesque scene is far from pleasant in itself, cannot fail to admire the artistic merits of the work. Comus occupies the centre of the picture; he is in full retreat with the others, his countenance indicating extreme disquietude at the loss of his supernatural powers; for his rod of enchantment, which he still carries in his hand, has become, as it were, a broken reed. A female figure of beautiful form, as her thin covering of spangled drapery shows, clings to him as if she would retard his flight. Round the pair is a motley group, hurrying as rapidly as they are able in the *mêlée* from the apparent destruction awaiting them. Some of the party have already been struck down, on the right of the composition, where one of the brothers is seen making a vigorous onslaught. The scene lies in an apartment of a stately palace, "set out with all manner of deliciousness and tables spread with all dainties." The room is now all in confusion; the golden goblets and the luscious fruits are scattered on the flooring. In the background, between two massive pillars wreathed with chaplets, is seen the attendant spirit, who has guided the brothers to the enchanter's place of abode, and taught them by what means they may overcome him and rescue their sister.

A noticeable feature in the treatment of the subject is the aptitude with which the heads are fitted to the bodies of the personages; those of delicately-formed animals being placed on the female and other slight figures; and stout, burly bodies wear the heads of large and ferocious beasts.

In 1871 Landseer did not exhibit; but in the following year he contributed three pictures, each of which showed that though the painter was approaching towards his

ROUT OF COMUS

SIR EDWIN LANDSEER, R A PINXT

J. C. ARMYTAGE, SCULPT

ROUT OF COMUS AND HIS BAND.

LONDON, VIRTUE & Cº LIMITED

seventieth year, neither mind nor hand manifested any very significant signs of weakness. One of the three subjects was "The Lady Emily Peel with her favourite Dogs," as graceful a portrait as the artist ever put on canvas. Her two dogs are placed one on each side of the lady, and she is lecturing one of them, which in his gambols has overturned a flower-pot: the delinquent animal seems to listen to his mistress's chiding with submission and due penitence, while its companion looks at her as if deprecating any feeling of anger, however justly merited. Another picture, a large canvas, was entitled "The Baptismal Font," and it may be regarded as somewhat remarkable that almost the last work he placed before the public is, as was said of it, "inexpressibly rich in Christian allusion:" it is, in fact, a sacred allegory, more original, and "more elaborately comprehensive than any essay of the like nature which has ever appeared in Christian art; and so impressively set forth, that it might fitly be appropriated as an altar-piece." Round and beneath a large font standing in an open space of ground, is a flock of sheep and lambs, typifying, it may be assumed, those of the Gospel, and imbued with every taint of sin, from that of the youngest lamb to the deep die of the blackest sheep. But in their respective positions about and under the font, all seem to confess their faith in the invitation of the Saviour. The sides of the basin are ornamented with a mark of Christ and symbolic attributes of the atonement; while doves have alighted on the edge of the font, and in the sky appears the rainbow of promise and of hope. The sentiment of the composition is so entirely opposed to anything which ever appeared from the hand of the artist, that its authenticity might almost be questioned: yet no one would doubt his workmanship.

The third picture of the year, "The Lion and the Lamb," is said to have been suggested by Sir Edwin seeing a lamb lying incidentally near the model of one of the Trafalgar Square lions. The painting when exhibited bore evident signs of being unfinished; but the design, and the treatment, so far as the latter was carried, were worthy of the painter. It is by no means improbable that, if the work had again come under his hand, he would have so transformed it as to make it illustrative of Isaiah's well-known prophecy, "and the lion shall lie down with the lamb."

The present year, 1873, brought two pictures from Landseer's studio to the Academy exhibition: one, "Tracker," recalled to memory some of his works of long by-gone days. "Tracker" is a collie-dog, which his master has left in charge of his bonnet and Bible while he has gone over the hills, possibly in search of some wanderers from his flock. The faithful animal has his eyes fixed on an open page of the sacred volume with a singular expression of curiosity and intelligence. The other picture had this title in the catalogue: "Sketch of her Majesty the Queen. (Unfinished.) *Her Majesty has not sat for the likeness.*" The Queen is seated on a white pony. The sketch was, it is believed, made several years ago; and in the unfinished state in which it was exhibited cannot be justly made amenable to criticism.

The career of Sir Edwin Landseer has thus been traced, mainly through his principal exhibited works, from its outset to its close; but the list, long as it is, by no means includes the whole of his life's labours. There must be a large number of his pictures which have passed direct from the studio of the artist into the hands of their respective owners. Her Majesty possesses several, independent of those already pointed out; among them, notably, is one entitled "Windsor Castle in the Present Time," painted, I believe, about 1844, and engraved by T. L. Atkinson. It is an interior view, and shows the late Prince Consort, in sportsman's dress, seated in an apartment of the castle, with a quantity of dead game on the floor, which attracts the attention of the Queen and of two or three of the royal children—then very young. This is, certainly, one of the most pleasing pictures of these exalted personages, *en famille*, Landseer painted. Another work in the royal collection at Osborne, where the majority of the modern pictures are hung, is "A Highland Lassie."

In the possession of private collectors may be mentioned, among others, "Bringing Home the Deer," and "Bull-dogs worrying a Pig," at Burwood, the seat of Mr. J. Walter, M.P.; "Highland Game," and "A Deerhound," in the collection of Mr. T. Miller, Preston—the first of these was formerly in the possession of the late Duchess of Bedford; "The Vigilant Sentinel," "Rat-catching," and "Waiting for the Countess," belong to Mr. Chapman, of Mottram, in Cheshire; "Intruding Puppies" is in the collection of Mr. S. Mendel, Manchester; "Dog with a Wild Duck," in the Grosvenor Gallery; "Dead Game," and "Cat surprised by a Dog," in the possession of the family of Sir Charles Coote; Mr. J. Chapman, Manchester, has "Dog watching Packages—Post-horses in the Distance," signed and dated 1821; consequently painted when the artist was in his nineteenth year. Waugen says of this work, "The truth, extraordinary power, and careful execution in a good *impasto*, show how early the powers of this painter were developed." In the same collection are a "Portrait of a Dog, looking up"—of wonderful truth; and "Three Dogs watching a Ferret," which is unearthing a rabbit—"of the most delicate observation of nature, especially the white dog, and of masterly carrying out in a very clear and forcible tone."

Besides the pictures already referred to as being the property of the nation, there are at South Kensington, "The Dog and the Shadow," exhibited at the British Institution, in 1826; "Sancho Panza and Dapple," the latter about to eat a crust his masters offers him, dated 1824; "The Angler's Guard," a large brown Newfoundland dog and a white Italian greyhound, watching their master's fish-basket, &c., exhibited at the British Institution in 1824; "Comical Dogs," two wiry-haired terriers, life size, seated side by side, one wearing a Scotch bonnet, the other a woman's cap—the latter dog has a short pipe in his mouth; exhibited at the British Institution in 1836.

LANDSEER A SCULPTOR.

"LANDSEER turning sculptor!" Such was the incredulous remark which others, no doubt, equally with myself, heard in Art-society, when it was currently reported that the painter had received a commission to model the lions for the Nelson column in Trafalgar Square. Had the order been for a picture or pictures of the "king of beasts," no one would have ventured to question its propriety; but few thought that the hand which had such mastery over the pencil could be in any degree as effective in working the clay into a "thing of life." Men seem to have forgotten that Michael Angelo and other great painters of olden time were also famous as sculptors.

A few words on the history of the Nelson Column, which Landseer may be said to have completed, will scarcely be out of place here, although the story is anything but creditable to the country in connection with our national monuments and memorials.

Considerably more than thirty years had passed from the date of the Battle of Trafalgar before any efforts appear to have been made to raise an out-door memorial in honour of our great naval commander; but about the year 1838 the matter was taken in hand, a committee formed, and subscriptions were collected; the sum of £30,000 being the amount the committee considered sufficient for the purpose. Architects and sculptors were invited to send in designs for the work, which it was understood the Government would allow to be erected in the then new Trafalgar Square. Of the large number of designs forwarded in answer to the invitation, that selected was a lofty Corinthian column, by Mr. Railton, an architect. Objections were taken to the award, and a second competition was called for, and was amply responded to; but Mr. Railton, who in the interim had made some alterations in his first design, was again successful, and in due time the column was erected The statue of Nelson, made

of the metal of a number of guns recovered from the wreck of the *Royal George*, is the work of the late E. Baily, R.A. But the amount subscribed had reached only to £17,000; and it was evident that the ornamental bas-reliefs, and the four lions at the corners of the plinth, which had been assigned to Mr. Lough, must be postponed till further funds were supplied. The money already expended, other subscriptions having come in while the "pillar," as some critics called it, was being built, the committee, in 1844, proposed asking Government for a sum of £10,000 or £12,000 to complete the work. The application was so far successful that Parliament voted the same year £8,000 towards the amount required. Still no progress was made with the work; and it was not till the close of the following year that the bas-reliefs for the pedestal illustrating Nelson's four great exploits—at Cape St. Vincent, Copenhagen, the Nile, and Trafalgar—were respectively entrusted to Messrs. M. S. Watson, Woodington, Carew, and Ternouth; Mr. Lough being still designated as the sculptor of the lions. The four sculptors of the bas-reliefs were to receive £1,000 each for their respective works. In 1847 a further sum of £2,000 was voted by the House of Commons towards the payment of expenses; Lord Morpeth, on the part of the Government, stating that he "was afraid even that sum would not finish the monument, as it would only complete £10,000 out of £12,000 estimated to be necessary for that purpose. Indeed, if the original design were carried out, the expense would be £16,000 or £17,000." Towards the close of the year 1849 Carew's bas-relief, "The Death of Nelson at Trafalgar," was placed on that side of the pedestal which faces Charing Cross; in the spring of the following year appeared Woodington's "Battle of the Nile" on the opposite side; and in 1851 "The Bombardment of Copenhagen," by Ternouth, who died about two years previously, was placed on the side looking towards the Strand. About the middle of the year 1854 the remaining pedestal, that fronting Cockspur Street, obtained its bas-relief, "Nelson receiving the Sword of the Captain of the San Josef at the Action off Cape St. Vincent," from Watson's design, who completed the model just before his death in 1847. The work was subsequently carried out by Mr. Woodington.

Some evil genius seemed almost from the first to have woven a spell round the testimonial to the hero of the Nile and Trafalgar; for, in addition to the wearisome delays towards completion, and before the whole of the bas-reliefs were in their places, the Attorney-General was ordered, on the part of the Government, to prosecute certain contractors for casting the metal, on the charge of having used inferior materials to those they had agreed to employ. The jury returned a verdict of guilty, and Lord Campbell, who presided at the trial, sentenced one of the firm, the youngest member of the three, to a month's imprisonment, and the remaining two members to three months' incarceration.

The public still waited for some tidings of the lions, but nothing was heard of them till Parliament met in 1857, when, in reply to a question put to Sir Benjamin Hall,

then at the head of the Board of Works, he stated that "a sum of £4,000 was required to complete the column in Trafalgar Square, but that the Government did not consider it advisable to put in a claim for it during the present year." How it was that Mr. Lough, to whom the lions were originally consigned, and who is living, I believe, at the present time, did not receive a commission to proceed with them, was not explained till Parliament met in 1859, when Lord John Manners stated that the "Government had selected Sir Edwin Landseer because they considered him the most competent to undertake the task; that he was then engaged in modelling the animals, which it was expected would be in their places at no distant day."

Towards the close of the year 1858 the public gradually became aware that the work was placed in the hands of Landseer, and that the sum of £6,000 was to be the sum paid to him. The statement was received with very general surprise, for no one supposed that, however skilled he was in painting such animals, he would be able, or even willing, to model them in the clay. Had it been intended to execute them in stone or marble it is self-evident the work must have been performed by a sculptor; but as they were to be of bronze, Landseer's task was merely to get them modelled, after his own designs and under his superintendence, by men accustomed to such labour. Granite was, if I am not mistaken, the material of which originally the animals were to be sculptured; the change was made to meet the difficulty of Landseer's position; for another reason, moreover, it was, perhaps, a judicious one, as the bronze would better harmonise with the bas-reliefs.

Nothing more, definitely, was heard in the matter, though the public journals of every kind were expressing impatience of the delay, till 1860, when it was stated that the painter had completed drawings of a lion which, having died in the Zoological Gardens, had been removed to Landseer's stables to serve as a study. These drawings it was also said were then in the studio of Baron Marochetti, the sculptor, who was actively employed in modelling the lions from them. Marochetti subsequently admitted that, though he had aided with advice, the work was entirely Landseer's.

What was actually being done in the matter seemed yet a mystery. Judging from what was said in the House of Commons, in 1861, it may be remarked that the progress was a backward one; for Mr. Cowper, then Chief Commissioner of Works, stated, in answer to a query put by Admiral Walcott, that "Sir Edwin Landseer was now very accurately studying the habits of lions, and was to be seen in the Zoological Gardens making himself thoroughly acquainted with their attitudes." Well might Lord Henry Lennox say in the House that the public was "bamboozled" in the whole affair; and well, too, might one of the journals of the day remark,—"We had, in our innocence, always thought the work had been entrusted to Sir Edwin, because he was so profoundly versed in *lionology;* but it appears that after studying, as may be presumed, the science for four years he does not yet feel himself in a position to undertake the task."

And so year after year rolled on till 1867, the public all the while left in the dark about the lions, the cry being still "they come," when inquiries were made of those who were supposed to know everything concerning them. At length they actually did come; in the spring of that year they were all in their assigned places; and then it was seen and acknowledged that something, at least, had been gained by the long waiting. The animals, perhaps, are not what they might have been; but they are grand in design, finely modelled, and the heads are wonderfully expressive of menace; as also are the attitudes of these monsters, which are not unsuggestive of some gigantic sculptures of Egypt. Little or no attention seems to have been paid to details; there is the form of the animal in its grandeur of *pose* and in combined outline and volume, but scarcely any indication of its natural covering.

Such is a brief history of the Nelson Column, which from its very commencement proved a most unfortunate affair, and in its completed state is far from being such a memorial of the hero it commemorates as England can point out to the foreigner with the least feeling of pride. To have a column there at all, to dwarf still more the National Gallery, already low enough, was a grand mistake. Nelson surmounting it is simply an absurdity; the size of the lions and the massiveness of the granite pedestals on which they rest, serve only to attenuate the shaft that rises from the centre. Landseer's "monarchs of the desert" are noble objects to look upon in themselves, but they are too large to compose with the column, and even if they were surrounded with forms which would give them assistance and support, everything retires from them diminished and broken; "and in their presence the treasure they are there forgathered to defend looks mean and worthless."

THE END.

"Coming events cast their shadows before."

THE motto adopted for this concluding chapter is, as is well known to all acquainted with Landseer's works, the title he appended to one of his most famous pictures; and it can scarcely be considered inappropriate to what remains to be said of him. During the last two or three years of his life, few who mixed much with artists and others associated with art-matters, were not cognisant of the fact, that both mentally and physically the great painter's condition was most sad and afflictive, causing the greatest anxiety to his relations and friends. For a very long time prior to his final illness, he was often subjected to fits of great mental depression. "It was very striking," says the writer of an excellent notice of the painter, which appeared in the *Daily News* a day or two after his death, "to hear his moralisings on life as he felt the weight of years telling on his faculties. 'We use our lives unwisely,' he said, 'and very differently from what we suppose when we set out. For the first five-and-twenty years we are learning life, and entering upon it; for the next we live for, and in, some woman, who engrosses us wholly. It is only when we are past fifty that we see things as they are, and have command over them, and really begin to live a rational and self-possessed life.' But his case was a hard one to manage. He expected to become entirely deaf at forty, like the majority of his ancestors and his immediate family. He did not become deaf; but he took out his share in other ways. He underwent long periods of extreme nervous depression, each proximately caused by some mental shock. In one instance it was the murder of Lord William Russell. In other cases it was other deaths of intimate friends; and each time it appeared as if he could never

rally; and he never did entirely recover ground thus lost." These were the "events" that "cast their shadow before," and which culminated in the last and long attack that secluded him from the world, and foreboded the end.

"The dark hours of his life"—to quote again the writer just referred to—"multiplied as he drew near its close. Nothing could rouse him from his depression. Beset by a vision of his own funeral, he lay silent; and tolerating no interruption, his vital forces sinking under his too easy and long indulgences in images of terror and mystery. His life, apparently so full and exuberant, so rich and so cheerful, was at times a burden of fear and gloom." It is melancholy to know so much of the inner-workings of a mind that had given to the world what had been, and will be for generations to come, the intense delight of millions; for his thoughts, as embodied by the art of the engraver, can never die, though, as imprinted on his canvases, they may perish.

Profoundly ignorant of all this as was the public generally, and as ignorant, also, of the cause which had so long kept him in retirement, it was not without some surprise to the many, and deep regret to all, when the daily papers of the 2nd of October announced his death on the preceding day, at the age of seventy-one. There was a universal feeling that the light of a great genius had passed away for ever, and of sorrow that the hand which once held a pencil speaking a language all could understand was cold and lifeless, and that henceforth the walls of the Academy would never again be hung with works which, for nearly half a century, had drawn all eyes to them. It is not too much to say that Sir Edwin Landseer was the most popular painter England ever had, or is likely to have. No greater evidence of this could be adduced than the mingled chorus of grief and laudation which broke forth from the public press on all sides when the intelligence of his death was known.

On the 11th of October the body of the dead painter was carried, with appropriate solemnity, but denuded of all funereal pomp and ceremony, from the house he had occupied at St. John's Wood for nearly fifty years, to St. Paul's Cathedral, and was there deposited in a crypt in the south-east angle of the church, which may lay claim to the title of the "artists' corner," for in that spot lie the "mortal remains" of a few whose names are legibly written in the foremost annals of British art. Forty-five members and Associates of the Academy, out of a total of sixty-three, were present to pay the last tribute to him who had so long been one of them; while men, eminent in station, in literature, &c., formed a portion of the multitude that had gathered within the precincts of the Cathedral on this mournful occasion. Nor was the public feeling outside of the sacred edifice less demonstrative; for the principal streets through which the unpretentious procession passed were crowded with spectators, in the vast majority of whom it was not difficult to note a feeling of deep sympathy with the melancholy occasion which had caused them to assemble together. The Queen and the Prince of

Wales were both represented; and among the wreaths placed on the coffin, ere it was lowered into the vault, was one from the former inscribed by Her Majesty's own hand. And so Sir Edwin Landseer passed to his final resting-place.

This volume is a tribute, unworthy as it may prove, to his art; and therefore of himself personally but little is recorded here. It has been said that there is scarcely one of his principal pictures which has not some incident or story connected with it, and that suggested the work: these may probably be narrated by some future biographer. There is no doubt, when one considers the society wherein the artist was accustomed to move for many years past,—no painter, of our own time at least, was so much flattered and noticed by rank, fashion, and wealth, the peculiar associations arising out of his art, and his social and amiable disposition,—that a book of most interesting and entertaining anecdote might be put together. But the admiration he extorted as an artist never spoiled the man: "he drew to him," wrote the *Times*, "all who came within the range of his influence, man and animal alike, by a personal charm of the strongest and most prevailing kind. A more lovable, likable man has seldom gathered so closely to him so wide a circle of friends and acquaintance. Though fashion took tithe of his genius, and required sacrifices of time and talents which might have been devoted to higher and better work, he remained unworldly as he was amiable." The distinctive attention paid to him had, however, its drawback; for it rendered him, though entirely free from vanity, painfully sensitive to anything which seemed like neglect, and to unfavourable criticism of his works: unkindness and the absence of cordiality, where one or both opposites might be reasonably expected of friends, were the skeletons in his home.

Landseer was never married: his two sisters, both of whom followed him to the grave, resided with him till one of them married Mr. Mackenzie; the other remained at the house in St. John's Wood to superintend her brother's household.

Of the character of his works generally, little need be said; they speak for themselves: but one thing may be stated almost with certainty, and it is this; that if engravings from two or three of his pictures, which directly point out the noble qualities of the domestic animals, were hung in every dwelling of man throughout the kingdom, there would be but little need of such a society as that for the "Suppression of Cruelty to Animals," so powerful is the appeal they make to the best feelings of human nature. Landseer has elevated the art of animal-painting by elevating the creature delineated on his canvas. It has been said that he "paints the dog as if he was its father; paints it chidingly, correctingly, upbraidingly, sympathisingly, and playfully." He must have studied its mental characteristics—and let no one say dogs have not minds; that is, something more than mere natural instincts—just as closely as he studied the anatomy of their frame and the texture of their skin. He is the poet-

painter of the dog, quite as much as Turner is the poet-painter of the glorious scenery of nature; yet whereas the latter may not unfrequently be regarded as an idealist, the former is ever the exponent of truth in the abstract, though sometimes expressed in a manner contrary to the usual habits of the animal; as, for example, in such a work as "Alexander and Diogenes."

Then, if we accompany him to the Scottish Highlands, and follow him as our guide over heathery moorland, and through the glen of the forest where the red-deer makes its home, he shows us the antlered monarch in mist and sunshine, joy and sorrow, triumphant and defeated, browsing on the mountain, or struggling for life in the deep waters of the loch. As he studied the dog in the kennel-yard, or waiting the approach of his master, or battling with some strong opponent, or sleeping on a couch of velvet, so he must have watched the deer from behind blocks of granite, or trunks of stately trees, or from clumps of graceful ferns, to make himself acquainted with their "customs, manners, and habits;" and often, it may be presumed, to stretch the beautiful animal low on the greensward with his deadly rifle. It is a noticeable feature in Landseer's pictures, whether of dogs or deer, that we rarely see them in action; almost invariably they are in repose.

And to pass from the *matter* of Landseer's art to its *manner*, how wonderful is its imitation of the reality; and yet there is rarely any sign of elaboration. The most minute details seem to be only the result of rapid, yet most decided, sweeps of the pencil, handled with a perfect knowledge of what they will effect, whether it be the gloss on the skin of a well-groomed horse or the curve of a bird's feather. A writer said of him many years ago:—"Veronese is marvellous with the twilled linen of his bishops and priests, Titians in his flesh, Teniers in his brass stew-pans, Vandyke in his silks and velvets; but no one can represent the hair of animals better than Landseer. He knows the exact flexibility and strength of deer's hair, of otter's fur, of swan's down, or a terrier's stiff curls; of a horse's coat, of a bird's plumage." It may also be remarked that the landscape portions of his compositions are painted with as much feeling for the picturesque, and show as close observation of nature, as do the various objects which give to them spirit and life.

It may be a question to what extent time may affect the colour of his works. Some, and especially a few of his latest period, are painted in a low key, and these will probably become lower: moreover, his colouring is often thin, and, therefore, it is only reasonable to infer that it cannot be very durable. The compiler of the catalogue of the pictures in the South Kensington Museum makes the following remarks, having reference to this point:—"The pictures of Landseer and Leslie are very interesting in connection with the question of the preservation of British works of art, since we can compare the present state of these painters' works with the vehicle which has been used in painting them. Generally, the pictures of both these artists are perfectly

sound and unchanged; and as Leslie is known to have painted with mastic magilp, and Landseer is believed to have done so likewise, it would show that this medium, when not used in improper quantities, is as safe and trustworthy as can be desired. Some of these pictures have been long varnished, but do not show any signs of those opening cracks which are sure to be seen when asphaltum is used, but which do not seem necessarily to result from the use of magilp. Two or three places in the 'Drovers' Departure for the South' have been touched with asphaltum, laid on probably in the 'varnishing days' to enrich the darks; these small spots will be seen to have entirely failed, while the rest of the surface is firm, bright, and wholly unchanged. Other pictures by Landseer have partially failed, as is the case with the 'Suspense,' and also with Leslie's 'Uncle Toby and the Widow,' in which asphaltum has been used; but, as a rule, the works of these two artists stand well."

It is early days to talk of pictures painted, even within the last forty or fifty years, "standing well." Such a verdict can only be pronounced upon them three or four centuries hence—a testimony one is able to give in favour of no inconsiderable number of the works in the National Gallery by the old masters, which, when cleansed of the accumulated dirt of generations, reveal themselves in almost all the purit and brilliancy of colour they exhibited, it may be presumed, when fresh from the studio of the artists. But those men painted for eternity, and paid as much attention to the chemistry of their palettes as to the subjects depicted on their canvases. Judging by what I have seen of not a few modern pictures within an interval of twenty or thirty years between their appearance in the Academy, or elsewhere, and a second examination, it is to be feared that any expectation of durability would be futile, as a rule. The demands made on Landseer's time, especially during the latter half, or more, of his life, were too great, and he was too desirous of meeting them, to justify the hope that they will long withstand the deteriorating influences of very many years.

If the popularity of an artist be estimated by the demand for his works—*in any form*—then it may fairly be asserted that no painter at any period in the history of art has enjoyed such universal favour, not alone in our own country, but among foreigners, during his lifetime, as did Landseer. The purchase of his paintings was attainable only by the comparatively few, whose resources were ample, though the artist never received exorbitant prices for them, but the art of the engraver has circulated his pictures over the civilised world. Messrs. Henry Graves and Co. seem to have had almost a monopoly of the privilege of publishing his works, and an exhibition of their prints, to the number of more than three hundred, recently opened at their rooms in Pall Mall, testifies to the favour in which Landseer is held by the public; and no less to the enterprise of Messrs. Graves: it is certainly a wonderful collection. One engraving is shown for the copyright of which they paid the artist 5 guineas; the picture, "Wamba and his Dogs," was painted long years ago, as an illustration to the Waverley Novels:

another is also exhibited, "A Dialogue at Waterloo," which cost them £3,000 to secure the copyright of the picture. It may not unreasonably be inferred that £100,000 have been expended, in various ways, upon the production of these engravings. Such an amount devoted by one firm to the works of one artist is, probably, without a parallel. But there are other publishers who have also sent forth engravings after this painter. As complete a list of these engravings as Messrs. Graves could procure will be found in the Appendix to this volume.

Landseer, it is reported, has left a very large property; so large, if the information which has reached me from good authority be correct, as will astonish the public if the statement be verified. Whatever it may prove to be, however, there can be no doubt that his wealth arose less from what he was paid for his pictures than from the speculative enterprise of print-publishers, who, as a rule, considered no sum too large to obtain the privilege of engraving a popular subject. And it is by the wide circulation of these works that the fame of the painter has extended over the world; and it must be by them, chiefly, that the knowledge of his genius will be transmitted to all future generations.

His "life's fitful fever" has passed away, but the results of that life remain with us in scenes of joyousness or of sadness; for we laugh at his "Monkey who had seen the World" and his "Uncle Tom and his Wife," as we sigh over his "Shepherd's Chief Mourner" and "The Random Shot." The great lesson he taught mankind in the majority of his works is a noble one; and it has had, as it should have, power to inculcate kindness to the dumb animals, which have lost in him a warm and sympathetic friend, and the skilful interpreter of their instincts and character; reading them by the light of his own generous affection and close study of their habits and natures. In this way Landseer has opened up a path in which alone other animal-painters can hope to succeed at all, though they are not likely to attain the high point he reached.

APPENDIX

PICTURES EXHIBITED AT THE ROYAL ACADEMY.

1815.

443. Portrait of a Mule, the property of W. H. Simpson, Esq., of Beleigh Grange, Essex.
584. Heads of a Pointer Bitch and Puppy, the property of W. H. Simpson, Esq., of Beleigh Grange, Essex.

1817.

343. Portrait of Brutus, the property of W. W. Simpson, Esq.

1818.

43. Portrait of an Old Horse.
44. Portrait of a Donkey.

1819.

26. Merino Sheep and Dog.
930. A Dog of the Marlborough Breed, the property of Mr. Plumer of Gilston Park.

1820.

377. The Thistle and the Ass Laden with Provisions, from "Æsop's Fables."
406. Pointers.

1821.

120. Ratcatcher.
419. Impertinent Puppies dismissed by a Monkey.

1822.

29. A Prowling Lion.
112. Ratcatchers.
161. A Highland Terrier.
252. Devonshire Cows.

1823.

289. Portrait of Hunters.
525. Portrait of a favourite Spaniel, the property of S. Streatfield, Esq.

1824.

341. Portrait of Brunette, a favourite Horse, the property of Lord Henniker.
370. Neptune, the property of W. Ellis Gosling, Esq.

1825.

42. Portrait of Lord Cosmo Russell, son of his Grace the Duke of Bedford.
190. Taking a Buck.
211. The Widow.

1826.

292. The Hunting of Chevy Chase.

1827.

25. Highlanders returning from Deer-stalking with Dead Deer, &c.

Note.—The numbers indicate those which are registered in the catalogues of the Academy. Some apparent discrepancies will probably be noticed in the titles given in this and the subsequent list, and those by which the same pictures are referred to in the foregoing text. This is attributable to the names having been sometimes altered when the works were engraved. The repetition of the same title in the two lists shows that the same picture was exhibited both at the Academy and at the British Institution, or that different works bore similar titles.

128. The Monkey who had seen the World.
136. Portrait of the Hon. James Murray, second son to Lord Glenlyon, with a gamekeeper and a favourite fawn.
230. Dead Game, Swan, and Peacock, &c.

1828.

352. Scene in the Highlands, with portraits of the Duchess of Bedford, the Duke of Gordon, and Lord Alexander Russell.
454. Portrait of a Terrier, the property of Owen Williams, Esq., M.P.

1829.

20. An Illicit Whisky-Still in the Highlands.
96. Portrait of the Hon. Richard Cavendish, with a favourite greyhound, &c., the property of his Grace the Duke of Devonshire.
225. A Dead Roe Deer.
291. Bashaw, the property of the Rt. Hon. the Earl of Dudley.

1830.

313. Portraits of His Grace the Duke of Atholl and Mr. George Murray, attended by his Head Forester, John Crerar, Keepers, &c.
342. Attachment.

1831.

86. Interior of a Highlander's House.
146. Poachers Deer-stalking.
147. Little Red Riding Hood.
295. The Poacher's Bothy.
301. Poacher and Red Deer.

1832.

106. Pets.
132. Portrait of his Grace the Duke of Devonshire, K.G., &c., &c.
346. Hawking.

1833.

170. A Jack in Office.
268. Deer and Deerhounds in a Mountain-Torrent.
318. Hunters, the property of W. Wigram, Esq.
311. Sir Walter Scott, seated at the bottom of the Rhymer's Glen.

1834.

13. Scene of the Olden Time at Bolton Abbey.
96. A Highland Breakfast.
141. Collie Dog rescuing a Sheep from a Snowdrift.
332. Mark Hall, the property of W. Wigram, Esq.

1835.

130. Fairy, the property of Mrs. E. Lytton Bulwer.
167. A Scene in the Grampians—the Drovers' Departure.
303. Favourites, the property of H.R.H. Prince George of Cambridge.

1836.

14. Scene in Chillingham Park; Portrait of Lord Ossulton, &c.
118. Twelfth Night; or What you Will.
143. Ladies Harriet and Beatrice Hamilton, Children of the Marquis and Marchioness of Abercorn.
339. Mustard, the son of Pepper; given by the late Sir Walter Scott to Sir Francis Chantrey.

1837.

28. Falcon.
34. Hooded Falcon.
112. The Old Shepherd's Chief Mourner.
160. The Highlands.
186. Return from Hawking.
303. Spaniels, the property of the Earl of Albemarle.
325. Friends.
445. Spaniels, the property of Lady Scott Douglas.

1838.

21. "There's Life in the Old Dog Yet."
49. Portraits of the Marquis of Stafford and the Lady Evelyn Gower—Dunrobin Castle in the distance.
90. Portraits of Her Majesty's favourite Dogs and Parrot.
147. Portrait of the Lady Fitzharris.
369. "None but the Brave deserve the Fair."
462. Distinguished Member of the Humane Society.

1839.

69. Princess Mary of Cambridge and a favourite Newfoundland Dog, the property of Prince George of Cambridge.
145. Tethered Rams—Scene in Scotland.
222. Corsican, Russian, and Fallow Deer.
235. Portrait of Miss Eliza Peel, with Fido.
289. Favourite Pony and Dogs, the property of Charles William Packe, Esq., M.P., &c., &c.
351. Van Amburgh and his Animals.
548. Children of the Hon. Col. Seymour Bathurst.

1840.

120. Horses taken in to Bait, the property of J. Marshall, Esq.
139. Macaw, Love-birds, Terrier, and Spaniel puppies, belonging to Her Majesty.
149. Lion-dog (from Malta, the last of the tribe), the property of H.R.H. the Duchess of Kent.
311. Laying Down the Law.

1841.

Absent.

1842.

96. Otters and Salmon.
98. The Highland Shepherd's Home.
141. Ziva, a Badger-dog, belonging to the hereditary Prince of Saxe-Cobourg Gotha.
145. A Pair of Brazilian Monkeys, the property of Her Majesty.
255. Breeze, a favourite Retriever, the property of the Accountant-General.
266. Eos, a favourite Greyhound, the property of H.R.H. Prince Albert
431. The Sanctuary.

1843.

100. Portrait of the Hon. Ashley Ponsonby.
314. Horses, the property of William Wigram, Esq.

1844.

13. The Otter Speared; portraits of the Earl of Aberdeen's Otter-hounds.
102. Disappointment.
272. "Coming Events cast their Shadows before them."
332. Shoeing.

1845.

141. This picture had no title in the Catalogue; it is now known as "The Shepherd's Prayer."

1846.

53. Time of Peace.
83. Time of War.
165. Stag at Bay.
291. Refreshment.

1847

71. The Drive—Shooting Deer on the Pass; Scene in the Black Mount, Glen-Urchy Forest.
186. Portrait of Mr. Van Amburgh, as he appeared with his Animals at the London Theatres. *Painted for Field-Marshal the Duke of Wellington.*

1848.

48. Pincher, the property of Montague Gore, Esq.
85. Sketch of my Father.
208. Alexander and Diogenes.
229. An Old Cover Hack, the property of R. Heathcote, Esq.
403. A Random Shot.

1849.

13. The Desert.
108. The Forester's Family.
196. The Free Church.
356. Collie Dogs.
512. Evening Scene in the Highlands.

1850.

189. A Dialogue at Waterloo.
281. "What man of you, having an hundred sheep?"
533. Good Doggie. The property of Lady Murchison.

1851.

112. The Monarch of the Glen.
134. Group—Geneva.
157. Scene from the *Midsummer Night's Dream.*
355. Highlander.
369. Lassie.
588. The Last Run of the Season.

1852.

Absent.

1853.

46. Night.
69. Morning.
170. Children of the Mist.
291. Twins.

1854.

63. Royal Sports on Hill and Loch: the Queen, the Prince Consort, and the Prince of Wales; the Viscountess Jocelyn.
360. Dandie Dinmont, the favourite old Skye Terrier of Her Majesty the Queen.

1855.

Absent.

1856.

147. Saved! *Dedicated to the Humane Society.*
208. Highland Nurses. *Dedicated to Miss Nightingale.*

1857.

77. Scene in Brae Mar—Highland Deer, &c.
93. Rough and Ready.
345. Uncle Tom and his Wife for Sale.

1858.

180. The Maid and the Magpie.
800. Deer-stalking.

1859.

138. Doubtful Crumbs.
175. "Bran will never put another stag to bay; and Oscar will no make out by himself. The deer will do fine yet!"
203. The Prize-Calf.
426. "A kind Star."

1860.

106. Flood in the Highlands.

1861.

135. The Shrew tamed.
757. Fatal Duel.
758. } Scenes in the Marquis of Breadalbane's High-
759. } land Deer-Forest.

1862.

Absent.

1863.

Absent.

1864

82. Piper and Pair of Nutcrackers.
134. Windsor Park.
163. "Man proposes, God disposes."
371. Pensioners.

1865.

91. Déjeûner à la Fourchette.
102. Prosperity.
112. Adversity.
152. The Connoisseurs.

1866.

92. Mare and Foal—Indian Tent, &c.
109. Lady Godiva's Prayer.
213. Odds and Ends—Trophy for a Hall.
694. The Chase.
942. Stag at Bay.

1867.

72. Her Majesty at Osborne in 1866.
124. Deer of Chillingham Park, Northumberland.
144. Wild Deer of Chillingham. The property of the Earl of Tankerville.

1868.

123. Rent-day in the Wilderness.
347. "Weel, sir, if the deer got the ball," &c.

1869.

30. Study of a Lion.
32. Study of a Lion.
120. The Swannery invaded by Sea-eagles.
224. The Ptarmigan Hill.

1870.

105. Voltigeur; winner of the Derby and St. Leger, 1850. The property of the Earl of Zetland.
152. Queen Victoria meeting the Prince Consort on his return from Deer-stalking in the year 1850.
265. Doctor's Visit to Poor Relations at the Zoological Gardens.
333. Deer.
1019. Lassie—a Sketch.

1871.

Absent.

1872.

23. The Lady Emily Peel, with her favourite Dogs.
190. The Baptismal Font.
409. The Lion and the Lamb.

1873.

255. "Tracker."
256. Sketch of Her Majesty the Queen (unfinished), *Her Majesty has not sat for the Likeness.*

PICTURES EXHIBITED AT THE BRITISH INSTITUTION.

1818.

66. Alpine Mastiff.
165. Study of a Dog.

1819.

105. The Cat Disturbed.
108. The Wanton Puppy.
188. Newfoundland Dog and Rabbit.
218. Fighting Dogs getting Wind.
211. The Three Dogs of 1820, England, Scotland, and Ireland, from a poem written by Thomas Bridgman, Esq., in imitation of Burn's "Twa Dogs."
277. Alpine Mastiffs re-animating a Distressed Traveller.

1821.

67. Pointers, So ho!
78. A Lion disturbed at his Repast.
164. The Rival Candidates.
220. Seizure of a Boar.
248. The Lion Enjoying his Repast.

1822.

94. The Larder Invaded.
122. The Watchful Sentinel.
284. The Harper.

1823.

66. Death of the Woodcock.
147. Greyhounds Resting.
161. Boy and Donkey.
282. The Eager Terrier.

1824.

174. A Frame containing, "Itinerant Performers," and the "Angler's Guard."
185. The Cat's Paw; from "La Fontaine's Fables."
202. Puppy and Frog.

1825.

100. The Poacher.

1826.

113. Interior of a Highland Cottage.
182. The Dog and Shadow.
184. Deerhound and Dead Hare.
203. The Widow.
269. Taking a Buck.
338. Dead Deer and Highlander.

1827.

36. The Hunting in Chevy Chase.
313. A scene in Abbotsford.
320. Dead Deer and Deerhound

1828.

195. Deer Fallen from a Precipice.
206. Scene in the Highlands—Bogwood Gatherers.

1829.

10. Highlanders Returning from Deerstalking.
68. Conversazione.
231. Deer just Shot.
256. The Poor Dog.

1830.

53. The Stone-Breaker.
60. Highland Music.
247. Ptarmigan and Roebuck.

1831.

2. Too Hot.
25. Cottage Industry.
248. Low Life, and High Life.
283. The Highland Cradle.
289. Highland Game.

1832.

23. Hawking.
75. Interior of a Highlander's House.
174. The Auld Guid Wife.
186. Lassies Herding Sheep.
326. The Challenge.

1833.

18. The Barrier.
26. A Sketch.
59. Highland Game.
129. Ptarmigans.
130. Pheasant.
137. Hawking.
148. Black Grouse.
149. Black Cock and Grey Hen.

1834.

4. A Naughty Child.
144. Suspense.
156. Deer and Deerhounds in a Mountain-Torrent.
276. The Eagle's Nest.

1835.

73. The Sleeping Bloodhound.
165. The Retriever.

1836

10. Comical Dogs.
30. Highland Harvest Girl.
140. Odin.

1838

361. The Pointer.
366. Fallow Deer.
371. Roebucks.
372. The Two Dogs.
378. Red Deer.
387. Hare and Stoat.

1839.

119. Dogs.
285. The Dairy-Maid.

1840.

1. Young Roebuck and Rough Hounds.

1842.

120. "Be it ever so humble, there's no place like home."

1843.

1. Not so Easily Caught.

1845.

1. Decoy-man's Dog and Ducks.
134. King Charles Spaniels.
190. Sussex Spaniel.
199. Retriever.

1858.

4. Extract from my Journal whilst at Abbotsford.
28. The Twa Dogs.

1861

67. An Offering.

1864.

68. Well-bred Sitters, that never say they are "bored."

1865.

85. "Dear Old Boz," painted for Her Majesty.
189. No Hunting 'till the Weather Breaks,
204. An Event in the Forest.

LIST OF THE

ENGRAVED WORKS OF SIR EDWIN LANDSEER, R.A.

Subject.	*Engraver.*
Abbotsford, Scene at	*C. Westwood.*
Abercorn Children	*Samuel Cousins*, R.A.
Abercorn, Duchess and Children	*J. Thomson.*
Albert (Prince) and Baby	*Francis Holl.*
Ditto at Balmoral	*W. H. Simmons.*
Alexander and Diogenes	*Thomas Landseer*, A.R.A.
Alice, Princess	*ditto.*
Alpine Mastiff (first treatment)	*ditto.*
Alpine Mastiff (second treatment)	*ditto.*
Alpine Mastiffs	*John Landseer*, A.R.A.
Beatrice, Princess	*W. H Simmons.*
Beauty's Bath	*Samuel Cousins*, R.A.
Bedford, Countess of	*Charles Heath.*
Be it ever so Humble	*B. P. Gibbon.*
Bell, Jacob, Esq.	*Thomas Landseer*, A.R.A.
Best Run of the Season	*ditto.*
Blessington, Countess of	*F. C. Lewis.*
Bob	*John Outrim.*
Bolton Abbey in the Olden Time	*Samuel Cousins*, R.A.
Brae-Mar	*Thomas Landseer*, A.R.A.
Braggart, The	*Richard Parr.*
Breakfast Party	*E. Finden.*
Breeze (Retriever)	*C. G. Lewis.*
British Hog	*Thomas Landseer*, A.R.A.
Browsing	*ditto.*
Ditto (Goat)	*Charles Lewis.*
Brunette (Horse)	*Lowes Dickinson.*

Subject.	*Engraver.*
Brutus (looking at a door)	*Thomas Landseer*, A.R.A.
Brutus, Old	*ditto.*
Bull Dog	*ditto.*
Catherine Seyton	*W H. Simmons.*
Cat's Paw	*C. G. Lewis.*
Challenge	*Thomas Landseer*, A.R.A.
Ditto	*H. F. Walker and J. Burnet.*
Ditto	*C. Mottram.*
Ditto	*C. J. Lewis.*
Chesterfield, Countess of	*H. Robinson.*
Chevy	*Thomas Landseer*, A.R.A.
Chevy Chase	*C. G. Lewis.*
Chieftain's Friends	*J. C. Armytage.*
Children of the Mist	*Thomas Landseer*, A.R.A.
Children with Rabbits	*ditto.*
Coming Events	*H. T. Ryall.*
Connoisseurs (Portrait of Sir E. Landseer)	*Samuel Cousins*, R.A.
Cottage Industry	*F. C. Lewis.*
Cover Hack	*C. G. Lewis.*
Crossing the Bridge	*J. T. Willmore*, A.R.A.
Crossing the Ice	*R. Graves*, A.R.A.
Dairy Maid	*H. T. Ryall.*
Dash, Hector, Nero, and a Lory	*F. Bacon.*
Dead for a Ducat	*R. J. Lane*, A.R.A.
Dead Red Deer	*J. R. Scott.*
Death of the Stag in Glen Tilt	*John Bromley.*
Death of the Wild Bull, Chillingham Park	*Thomas Landseer*, A.R.A.
Deer	*C. G. Lewis.*
Deer and Hounds in a Torrent (Death of the Stag)	*J. Cousen.*
Deer Family	*Thomas Landseer*, A.R.A.
Deer Pass	*ditto.*
Defeat of Comus	*ditto.*
Ditto	*J. C. Armytage.*
Dialogue at Waterloo	*T. L. Atkinson.*
Dignity and Impudence	*Thomas Landseer*, A.R.A.
Ditto	*G. Zobel.*
Distinguished Member of the Humane Society	*Thomas Landseer*, A.R.A.
Dog and Cat (the Intruder)	*H. S. Beckwith.*
Dog and Fox, Cross of a	*Thomas Landseer*, A.R.A.
Dog and Hare	*C. G. Lewis.*
Dog and two Dead Rats	*Jane Worship.*
Dogs setting a Hare	*Thomas Landseer*, A.R.A.
D'Orsay (Count), and Lady Blessington	*Sir E. Landseer*, R.A.
Doubtful Crumbs	*Thomas Landseer*, A.R.A.
Drive of Deer	*ditto.*
Egerton, Miss Blanche	*H. Robinson.*
Eos	*Thomas Landseer*, A.R.A.

Subject.	*Engraver.*
;S—	
.eturn from Deer Stalking	*Sir E. Landseer*, R.A.
ame Card	*ditto.*
Ditto	*ditto.*
andscape	*ditto*
he Sweep	*ditto.*
he Frog	*ditto.*
ow Life	*ditto.*
he Traveller's Rest	*ditto.*
he Mountain Torrent	*ditto.*
he Watchman	*ditto.*
he Four Dogs	*ditto.*
he Donkeys, &c.	*ditto.*
he Ladies' Pets	*ditto.*
he Beggar	*ditto.*
he Warren	*ditto.*
he Eagle	*ditto.*
hepherd's Dog	*ditto.*
ı the Forest	*Thomas Landseer*, A.R.A.
Horse)	*Lowes Dickenson.*
)og)	*Alfred Lucas.*
The Peregrine	*C. G. Lewis.*
r	*Thomas Landseer*, A.R.A.
r, The Young	*J. C. Armytage.*
e Party	*B. P. Gibbon.*
ris, Hon. Lady	*H. Robinson.*
n the Highlands	*T. L. Atkinson.*
he	*Thomas Landseer*, A.R.A.
WORK—	
Wait till he rise	*ditto.*
No Hope	*ditto.*
Waiting for a Load	*ditto.*
Well Packed	*ditto.*
At Bay	*ditto.*
The Venison House	*C. G. Lewis.*
The Grealoch	*Thomas Landseer*, A.R.A.
A Grand Hart	*C. G. Lewis.*
Precious Trophies	*John Outrim.*
A Goodly Freight	*Thomas Landseer*, A.R.A.
The Fatal Duel	*ditto.*
The Watch Tower	*C. G. Lewis.*
Blood	*Thomas Landseer*, A.R.A.
The Pass	*ditto.*
Best Harts in the Forest	*ditto.*
Suspicion	*C. G. Lewis.*
Off	*Thomas Landseer*, A.R.A.
Doomed	*ditto*

Subject.	*Engraver.*
FOREST WORK (*continued*):—	
Found	*Thomas Landseer*, A.R.A.
Missed	*John Outrim.*
Forester's Family	*T. L. Atkinson.*
Ditto	*G. Zobel.*
Foxes	*Thomas Landseer*, A.R.A.
Free Kirk	*T. L. Atkinson.*
Free Trade	*J. West Giles.*
French Hog	*Thomas Landseer*, A.R.A.
Fresco at Gwydyr House	*Landells.*
Geneva	*Thomas Landseer*, A.R.A.
Getting a Shot	*J. H. Robinson*, R.A.
Glen Fishie	*Thomas Landseer*, A.R.A.
Glory of William Smith	*John Pye.*
Good Doggie	*Thomas Landseer*, A.R.A.
Hafed	*C. G. Lewis.*
Harvest in the Highlands	*J. T. Willmore*, A.R.A.
Hawk	*C. G. Lewis.*
Hawk Trainer	*John Burnet*, F.R.S.
Hawking in the Olden Time	*C. G. Lewis.*
Heads of Deer	*Thomas Landseer*, A.R A.
Heads of Deer Hounds	*C. W. Wass.*
Head of a Greyhound	*H. B. Hall.*
Head of a Persian Cat	*Thomas Landseer*, A.R.A.
Head of a Pointer Bitch, and Whelp	*ditto.*
Head of a Ram	*ditto.*
High Life	*R. J. Lane*, A.R.A.
Ditto	*H. S. Beckwith.*
Highland Breakfast	*John Outrim.*
Highland Bothie	*Charles Fox.*
Highland Cradle	*Robert Graves*, A.R.A.
Highland Drovers' Departure	*J. H. Watt*
Highland Interior	*W. Finden.*
Highland Lassie Crossing the Stream	*John Outrim.*
Highland Nurses	*Thomas Landseer*, A.R.A.
Ditto	*G. Zobel.*
Highland Piper	*H. S. Beckwith.*
Highland Shepherd's Home	*B. P. Gibbon.*
Highland Whisky-Still	*Robert Graves*, A.R.A.
Ditto	*J. Stephenson.*
Highlander's Return from Deer-Stalking	*H. T. Ryall.*
Horses and Magpie	*Woocut.*
Horses at the Fountain	*J. H. Watt.*
Hours of Innocence	*J. A. Wright.*
How to get the Deer Home	*Thomas Landseer*, A.R.A.
Hunted Stag	*ditto.*
Ditto	*G. Zobel.*

Subject.	*Engraver.*
and Hounds	*Thomas Landseer*, A.R.A.
; at Grass	*C. G. Lewis.*
ıan and Hounds	*H. T. Ryall.*
ıg Puppies	*Thomas Landseer*, A.R.A.
:acaw and Love Birds	*C. G. Lewis.*
Office	*B. P. Gibbon*
:to	*C. G. Lewis.*
	W. T. Davey.
harles' Spaniels (Cavalier's Pets)	*John Outrim.*
f the Forest	*Thomas Landseer*, A.R.A.
nd Spaniels	*ditto.*
Invaded	*ditto.*
:ene, The	*ditto.*
Herding Sheep	*John Burnet*, F.R.S.
Down the Law	*Thomas Landseer*, A.R.A.
Dog	*C. G. Lewis.*
·og of Malta	*Thomas Landseer*, A.R.A.
Nero	*ditto.*
Den	*John Landseer*, A.R.A.
Grandmama	*C. Rolls.*
Red Riding Hood	*J. H. Robinson*, R.A.
ıaggan, Queen Sketching at	*J. T. Willmore*, A.R.A.
heep	*Thomas Landseer*, A.R.A.
ife	*R. J. Lane*, A.R.A.
ɔ	*H. S. Beckwith.*
ınd the Magpie	*Samuel Cousins*, A.R.A.
:sbury, Countess of	*R. J. Lane*, A.R.A.
la, The	*J. H. Robinson*, R.A.
'roposes, God Disposes	*Thomas Landseer*, A.R.A.
ɔzettes	*ditto.*
nmer Night's Dream	*Samuel Cousins*, R.A.
ef in Full Play	*W. Raddon.*
ch of the Glen	*Thomas Landseer*, A.R.A.
Ditto	*G. Zobel.*
ıg	*Thomas Landseer*, A.R.A.
o	*G. Zobel.*
rs (set of eight)	*C. G. Lewis.*
ain Top	*John Outrim.*
ain Torrent	*Thomas Landseer*, A.R.A.
ife	*H. T. Ryall*
:on's Eagle	*ditto.*
ty Boy	*W. Finden.*
ne	*Thomas Landseer*, A.R.A.
a Lion from Senechal)	*ditto.*
	ditto
o	*G. Zobel.*
ɔut the Brave (large subject)	*Thomas Landseer*, A.R.A.

Subject.	*Engraver.*
None but the Brave (earlier composition)	*Thomas Landseer*, A.R.A.
Norton, Hon. Mrs.	*F. C. Lewis.*
Not Caught yet	*Thomas Landseer*, A.R.A.
Odin	*W. H. Simmons.*
Off to the Rescue	*Thomas Landseer*, A.R.A.
Old English Bloodhound	*W. R. Smith.*
Osborne, Her Majesty at	*James Stephenson.*
Otter Hunt	*C. G. Lewis.*
Otter and Salmon	*J. R. Jackson.*
Packe's Pony	*Thomas Landseer*, A.R.A.
Paganini	*Joseph Nash.*
Pen, Brush, and Chisel	*Thomas Landseer*, A.R.A.
Pensioner	*F. Stacpoole.*
Pets	*W. H. Watt.*
Pheasant Shooting with Springers	*Thomas Landseer*, A.R.A.
Piper and Pair of Nutcrackers	*Samuel Cousins*, R.A.
Ditto	*G. Zobel.*
Poacher	*C. G. Lewis.*
Poacher	*Thomas Landseer*, A.R.A.
Pointer	*ditto.*
Power, Miss	*H. Robinson.*
Prince George's Favourites	*W. Giller.*
Prize Calf	*T. L. Atkinson.*
Proctor	*Thomas Landseer*, A.R.A.
Protection	*J. West Giles.*
Protection—Hen and Chickens	*C. G. Lewis.*
Ptarmigan Hill	*Thomas Landseer*, A.R.A.
Puppy and Frog	*C. W. Wass.*
Queen and Children	*Samuel Cousins*, R.A.
Queen in the Highlands	*W. H. Simmons.*
Queen's Letter Paper	*Thomas Landseer*, A.R.A.
Queen's Note Paper	*ditto.*
Random Shot	*C. G. Lewis.*
Rat Catchers	*Thomas Landseer*, A.R.A.
Reaper	*H. T. Ryall.*
Red Deer of Chillingham	*Thomas Landseer*, A.R.A.
Refreshment	*Henry Cousins.*
Rescue	*Charles Mottram.*
Retriever	*C. G. Lewis.*
Retriever and Woodcock	*Thomas Landseer*, A.R.A.
Return from Hawking	*Samuel Cousins*, R.A.
Return from the Warren	*Thomas Landseer*, A.R.A
Roebuck and Rough Hounds	*B. P. Gibbon.*
Rogers' Italy—St. Bernard Dogs	*W. R. Smith.*
Royal Arms	*J. W. Branston.*
Russell, Lord Alexander	*C. G. Lewis.*
Russell, Lord Cosmo	*ditto*

Subject.	*Engraver.*
Russell, Lady Georgiana	*H. T. Ryall.*
Sanctuary	*Thomas Landseer*, A.R.A.
Ditto	*C. J. Lewis.*
Ditto	*G. Zobel.*
Saved	*Samuel Cousins*, R.A.
Ditto	*G. Zobel.*
Scotch Game	*J. J. Chant.*
Sentinel	*Thomas Landseer*, A.R.A.
Sharp	*Frederick Piercy.*
Sheep, Five	*Thomas Landseer*, A.R.A.
Shepherd's Bible	*ditto.*
Shepherd's Chief Mourner	*B. P. Gibbon.*
Shepherd's Grave	*ditto.*
Shepherd's Prayer	*T. L. Atkinson.*
Shoeing	*C. G. Lewis.*
Sleeping Bloodhound	*Thomas Landseer*, A.R.A.
Ditto	*C. G. Lewis.*
Slippered Pantaloon	*S. Williams.*
Southdown Rams	*Thomas Landseer*, A.R.A.
Spaniel and Pheasant	*ditto.*
Stag at Bay	*ditto.*
Ditto	*G. Zobel.*
Ditto	*C. Mottram.*
Stag's Horns	*Charles Haghe.*
Startled!	*C. G. Lewis.*
Stealing a March	*Edward Burton.*
Stonebreaker's Daughter	*John Burnet*, F.R.S.
Suspense	*B. P. Gibbon.*
Ditto	*C. G. Lewis.*
Sutherland Children	*Samuel Cousins*, R.A.
Taming the Shrew	*James Stephenson.*
Tapageur	*Robert Mitchell.*
Terrier and Rat (Bob)	*Thomas Landseer*, A.R.A.
Tethered Ram	*John Burnet*, F.R.S.
There's Life in the Old Dog yet	*H. T. Ryall.*
Tiger, A	*Thomas Landseer*, A.R.A.
Time of Peace	*T. L. Atkinson.*
Ditto	*G. Zobel.*
Ditto	*L. Stocks*, R.A., *and J. Cousen.*
Time of War	*T. L. Atkinson.*
Ditto	*G. Zobel.*
Ditto	*L. Stocks*, R.A.
To-ho (Pointers)	*Thomas Landseer*, A.R.A.
Travelled Monkey	*B. P. Gibbon.*
Twa Dogs	*ditto.*
Ditto	*C. G. Lewis.*
Twelfth Night	*J. H. Robinson*, R.A.

Subject.	*Engraver.*
Twins	*Thomas Landseer*, A.R.A.
Uncle Tom and his Wife for Sale	*Charles Mottram.*
Vanquished Lion	*Thomas Landseer*, A.R.A.
Vixen	*ditto.*
Waiting	*J. C. Webb.*
Waiting and Watching	*J. D. Harding.*
Waiting for the Deer to Rise	*H. T. Ryall.*
Waiting for the Countess	*C. W. Wass.*
Watching the Body	*Thomas Landseer*, A.R.A.
WAVERLEY NOVELS—	
Betrothed	*R. Graves*, A.R.A.
Betrothed on the Ramparts	*C. Rolls.*
Bevis	*W. Raddon.*
Bride of Lammermoor	*W. Finden.*
The Rescue (from *The Abbot*)	*W. H. Watt.*
Edie Ochiltre	*J. Mitchell.*
Gurth and Wamba	*W. Raddon.*
White Lady of Avenal	*E. Portbury.*
False Herald	*R. Graves*, A.R.A.
Widow	*John Burnet*, F.R.S.
Wild Cattle of Chillingham	*Thomas Landseer*, A.R.A.
Windsor Castle	*T. L. Atkinson.*
Ditto	*J. R. Jackson.*
Windsor Forest	*T L. Atkinson.*
Woodcutter	*C. G. Lewis.*

PORTRAITS OF SIR EDWIN LANDSEER, R.A.

After John Hayter	*C. G. Lewis.*
After Count D'Orsay	*Lithograph.*
After John Ballantine, R.S A.	*Lithograph.*

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