

# ANIMAL PAINTERS

BY

SIR WALTER GILBEY BART





JOHN A. SEAVERNS

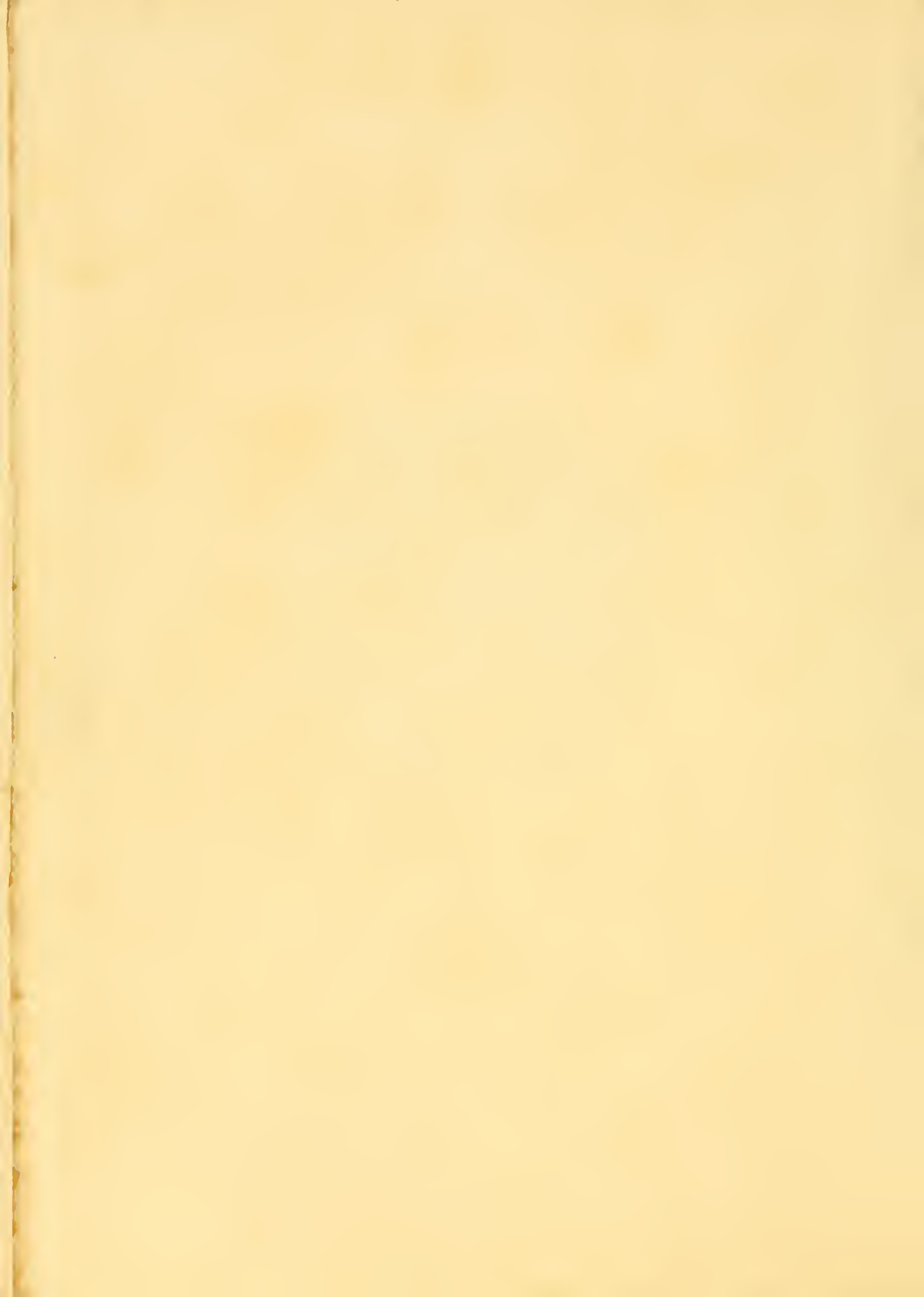
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ANIMAL PAINTERS







*C. Hancock, Pinxt.*

*Engraved on Wood by F. Babbage.*

**DEER-STALKING**

ANIMAL PAINTERS  
OF ENGLAND

FROM THE YEAR 1650.

A brief history of their lives and works

*Illustrated with thirty-one specimens of their paintings, and portraits ;  
chiefly from wood engravings by F. Babbage*

COMPILED BY

SIR WALTER GILBEY, BART.

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# ANIMAL PAINTERS.

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## CHARLES HANCOCK.

(Born *circa* 1795. Died *circa* 1855.)

CHARLES HANCOCK was born about the year 1795; the exact date cannot now be ascertained, nor are there available any particulars concerning his antecedents, belongings and place of birth.

The exhibition of a picture at the Royal Academy in 1819 gives us our first clue; that year discovers Hancock, then a young man of about 24 years, residing at 55, St. James's Street. He won this first success with a portrait of "Mr. J. Hancock," a near relation, no doubt, of his own. His name does not occur in the Royal Academy catalogue of the following year; but at the exhibition of 1821 we find him represented by "The Broken Teapot," a title which suggests that his artistic tastes took first a direction domestic rather

than sporting. At this latter date he was residing at Marlborough, in Wiltshire, and thenceforward until the year 1830 he would seem to have had no fixed abode: he dwelt sometimes at Marlborough, sometimes at Reading, and sometimes at High Wycombe, his London address being given as "Messrs. Tattersall's, Grosvenor Place," through which firm his dwelling-place was always to be discovered.

Nine or ten years' residence in country localities where sport, fox-hunting particularly, might be enjoyed, naturally imbued Hancock with sporting tastes; and he has left evidence of his proclivities in numerous pictures. Between the years 1819 and 1847 he exhibited at the Royal Academy twenty-three works; and though these no doubt include many of his best efforts, it is noteworthy that the portraits of racehorses (a class of work which formed one of his specialities) are not represented among them. He did not confine his exhibits to the Royal Academy; fifty-five paintings from his easel were shown at the British Institution, and forty-seven at the Suffolk Street exhibitions; he also contributed occasionally to other London galleries.

Though we find Hancock residing at Marlborough in 1821, it was not until 1825 that he turned his attention to animal subjects and sporting

scenes. The first of such to call for notice was his portrait of the celebrated racehorse Sir Hercules, bred by, and the property of, Lord Longford, for whom the picture was painted. This horse, bred in Ireland in 1826, was sold in 1833 to go to America. For Lord Berners, Hancock executed a portrait of his racehorse Recovery, foaled in 1827. Both of these works were engraved by Richard Parr.

At one period of his career, indeed, it would seem that Charles Hancock shared with J. H. Herring the distinction of being the fashionable painter of winning horses on the turf; between the years 1835 and 1843 he painted portraits of the following:—

Mundig, winner of the Derby, 1835, for John Bowes, Esq. Scott is the jockey in the saddle. This portrait was engraved in large size, printed in colours, and published by Rudolph Ackermann, of Regent Street, in September, 1835. Richard Parr also engraved a small plate from this portrait.

Queen of Trumps, winner of the Oaks and St. Leger, 1835, and one of the celebrated winning mares. This picture was engraved and published in colours by Rudolph Ackermann: the plate is a large size, the same as that from the portrait of Mundig.

Glencoe, bred by the Earl of Jersey in 1831:

winner of the Royal Cup at Ascot in 1835. Painted in 1836, and engraved by E. Duncan; size of plate,  $16\frac{1}{2}$  inches by 12 inches; published in colours by Rudolph Ackermann in 1836.

Bay Middleton, winner of the Two Thousand and Derby, 1836. Engraved by E. Duncan; size of plate,  $16\frac{1}{2}$  inches by 12 inches; published in colours by Rudolph Ackermann in 1836.

Don John, bred in 1835 by Lord Chesterfield; winner of the St. Leger, 1838. This portrait was engraved by E. Duncan; size of plate,  $16\frac{1}{2}$  by 12 inches, and published in colours by Rudolph Ackermann in 1838.

Coronation, bred by Mr. Rawlinson; winner of the Derby, 1841. This picture was engraved in small size by E. Paterson.

Satirist, bred by Lord Westminster; winner of the St. Leger, 1841.

Attila, bred by Colonel Hancox; winner of the Derby, 1842.

Our Nell, bred by Mr. Dawson; winner of the Oaks, 1842.

Blue Bonnet, winner of the St. Leger, 1842.

Cotherstone, bred by John Bowes, Esq.; winner of the Two Thousand and Derby, 1843.

Nutwith, bred by Captain Wrather; winner of the St. Leger, 1843.

Faugh-a-Ballagh, bred in Ireland, and purchased

in 1842 by E. J. Irwin, Esq. ; winner of the St. Leger and Cesarewitch, 1844.

The portraits of Satirist, Attila, Our Nell, Blue Bonnet, Cotherstone, Nutwith, and Faugh-a-Ballagh were all engraved in small size by E. Hacker.

In addition to the works mentioned as having been engraved, several other prints from his pictures are in existence.

Hancock's abilities were recognised by the editor of the *New Sporting Magazine* before he painted any of the equine portraits mentioned above. The first plate from a picture by his brush appears in the volume for 1833, and among the more noteworthy paintings reproduced in the Magazine may be mentioned the following :—In vol. 5, "The Fox," painted in 1833 and engraved by Richard Parr. In vol. 20, Marmion, an Old English bloodhound belonging to Lord William Beresford ; the plate engraved by E. Paterson. In vol. 22, "New Year's Morn," gamekeepers of the olden time going out on their rounds ; engraved by E. Paterson. In vol. 29, "How Happy could I be with Either," a fox watching a couple of rabbits in the distance ; engraved by J. R. Scott.

Examination of the *Sporting Magazine* of the time reveals five engravings from the artist's paintings. In vol. 87 of December, 1835, for example, we find the picture "Scotch Terrier



Chasing a Rabbit," which was exhibited at the Royal Academy in 1832; it was very beautifully engraved by H. Beckwith as "The Warrener's Enemy." The rabbit, it may be remarked, is a white one; the keenness characteristic of the terrier in close pursuit is admirably portrayed. Three of the five plates represented foxes under varying conditions. Hancock never showed to better advantage than when painting a fox, and he was evidently fond of drawing wild animals whose beauty and character afford such infinite possibilities to the clever artist.

The following are a few of his numerous pictures which appeal to lovers of horse and hound and of the gun :—

"Dos-à-dos," sleeping hounds huddled together; painted in 1833 and exhibited at the Gallery of the Society of British Artists, Suffolk Street, Pall Mall. Also a "White Horse chased by Black Spaniels." These pictures are described by a contemporary critic as "very clever."

"A Series of Heads of Sporting Dogs," the joint work of Abraham Cooper, R.A., and Charles Hancock, were engraved, bound, and published together in book form (royal folio) by Harding and King, London, in 1833.

"The Widow" represents a young widow seated in her late husband's arm-chair with a large hound

by her side. This picture was engraved, and published by Harding and King in 1833.

In 1832 Charles Hancock exhibited two pictures at the British Institution: one, "The Keeper going his Rounds," was described as "a very spirited and talented production; the eagerness of the terriers as they watch their master's movements is admirably depicted." Of the other, "A Fox on the Watch," the critic says, "It has been purchased by Sir M. W. Ridley, and an old master of hounds told us he thought it was the best likeness of a fox he had ever seen." Sir M. White Ridley was himself Master of the Morpeth Hounds at this time. The opinion of the old M.F.H. was therefore borne out in the most practical form possible by Sir M. W. Ridley's purchase of the picture.

Lord Middleton has in his collection at Birdsall the following works by Charles Hancock:—

(1) A brown shooting pony in a landscape. Size  $21\frac{1}{4}$  inches by  $33\frac{1}{2}$  inches.

(2) A picture of Henry, sixth Lord Middleton, with his brother-in-law, Bielby Lawley (afterwards Lord Wenlock), and Sir Francis Lawley. Lord Middleton sits on his grey pony "Don": the others stand near, evidently discussing which of them killed the woodcock, held in the hand of one of the brothers. Two other ponies, a bay and a grey (the latter afterwards presented to Mrs.

Grimston-Keswick) stand feeding on the other side of the picture; and a black retriever "Tip" is near his lordship. Many Clumber spaniels and a keeper are in the wood beyond. The picture has suffered much cracking from the use of asphaltum. Signed, "Charles Hancock, 1833." Size, 64 inches by 79 inches.

(3) Another smaller picture, said to be the work of Hancock, but without signature, is a lesser and different edition of Henry sixth Lord Middleton and his spaniels. The old lord (painted full figure, unlike the picture at Escrick, described below), sits under a tree near a stream in a wooded landscape; a keeper comes towards him through trees in the distance. A cream-coloured pony and eight Clumber spaniels are in the foreground; beside Lord Middleton lie a dead woodcock, and a black greyhound.

The picture is a clever one, and is evidently Hancock's work. Size  $36\frac{3}{4}$  inches by  $46\frac{3}{4}$  inches.

In 1834 he painted "Lord Middleton, his Spaniels and Pony,"—the picture referred to in the description of the work numbered (3) at Birdsall. Lord Middleton and his brother-in-law, Sir Francis Lawley, are seated on the spectator's right; on the left stands a pony, and a small pack of spaniels occupy the centre of the canvas, which measures 2 ft.  $10\frac{1}{2}$  inches by 1 ft. 10 inches. This picture

is now in the collection of Lord Wenlock at The Villa, Escrick, York. It was engraved by W. Giller, and "sold by C. Hancock, at Messrs. Tattersall's, Grosvenor Place; Hodgson, Boys and Graves, Pall Mall; and Rudolph Ackermann, Regent Street."

The *New Sporting Magazine* for June, 1835 (vol. 9), contains the following remarks on the above work, which was engraved for reproduction in the pages of that serial :

"It is with feelings of regret that we prefix the word 'late' to the name of the principal subject in this picture, who is admirably represented in the bloom of health, seated beneath an ancient tree in his park, surrounded by his beautiful red and white spaniels (allowed to be the finest breed in England) to the number of seven couple, with his gun, keeper, and shooting pony in the background. Lord Middleton, as our readers have been informed by the daily prints, expired at his seat, Wollaton House, Notts, on the 19th ult., in the 75th year of his age. He was one of the oldest, keenest, and best sportsmen this country ever saw, following with unabated ardour to the last whatever sport the revolving year brought round. The painting from which this engraving is taken was done last year, and we spoke of it at the time we saw it in Mr. Hancock's studio in terms of high panegyric. The likeness of his lordship is admirable, and in looking upon it we cannot but regret that so many noble spirits depart from us without leaving any such memento. The picture is highly creditable to the talents of the very rising artist by whom it was painted; nor must we withhold our meed of praise from Mr. Giller for the able manner in which the plate is executed."

The expression "very rising artist" was never more happily used, as that year saw the beginning of Hancock's vogue as a painter of the best race-horses of the time.

In 1835 the artist painted "Tally-ho!" the picture of a fox breaking covert. This was engraved by Beckwith and Duncan, the plate measuring  $10\frac{3}{4}$  inches by  $5\frac{1}{4}$  inches, and was published by Rudolph Ackermann.

In 1836 he painted a portrait of "George Baker, Esq., on his Favourite old Mare." This was engraved by W. Giller, size of plate 21 inches by  $18\frac{1}{2}$  inches. It was published by Ackermann. "Mr. Baker, of Elenore Hall, in the County of Durham"—*vide* the *New Sporting Magazine*—"has been a gentleman jockey, an owner of racehorses, a master of foxhounds, a member of Parliament, an amateur in the fine arts—in short, he is a thoroughbred British sportsman."

Hancock's services were also in request as an illustrator of books. *The Sportsman's Annual* (royal folio), published in 1836 by A. H. Baily and Co., of Cornhill, and R. B. King, of Monument Yard, London, contains plates from pictures by Sir Edwin Landseer, Abraham Cooper, R.A., and Charles Hancock. If a man's work may be known, as we are told the man himself may be known, "by the company he keeps," nothing is wanting to prove



the merit of this artist, whose paintings we thus find with those of the first masters of the day. Hancock is represented in this book by his pictures of a Foxhound and a Bloodhound, drawn on stone and engraved by Thomas Fairland.

*Sporting*, illustrative of British field sports, edited by Nimrod, also a royal folio, and published by A. H. Baily and Co., contains plates from pictures by T. Gainsborough, R.A., Sir Edwin Landseer, R.A., Abraham Cooper, R.A., J. F. Lewis and William Barraud. Hancock's five pictures in this work are "The Warrener," engraved by R. Parr; "The Gamekeeper," engraved by W. A. Scott; "Rat Hunting," engraved by T. S. Engleheart; Thorngrove and Sir Hercules, two racehorses, engraved by H. Beckwith; and "Deer-stalking," engraved by W. Greatbach. The literary contributors, in criticising the plates in this book, speak highly of Hancock's skill in delineating animal life and of his general ability in grouping his subject pictures.

In 1838 he painted "The Young Falconers," an engraving from which picture, executed by H. Beckwith, was reproduced in vol. 9 of *The Sportsman*.

The plate from "Deer-stalking" which accompanies the present brief account of the artist's work, shows Hancock's talent for judicious and artistic

grouping. As a painter of animals he possessed rare abilities: the examples of his work to which reference has been made indicate the breadth of his scope, but his greatest successes were undoubtedly achieved in portraying animals which are connected with or provide sport.

No record exists to show the exact date of Charles Hancock's death. His active career as a painter can be traced from 1819 to 1847, the period during which he contributed to the Royal Academy, but there is reason to believe that he attained the age of sixty, in which case it would seem that his brush lay idle in his later years.

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### WORKS OF CHARLES HANCOCK.

#### PICTURES EXHIBITED IN THE ROYAL ACADEMY

(23 in number).

YEAR

- 1819—*MR. J. HANCOCK.*  
 1821—*THE BROKEN TEAPOT.*  
 1825—*LANDSCAPE AND CATTLE.*  
 1828—(2) *HORSE AND DOGS*, the property of the Marquis of Aylesbury—*HORSES*, the property of the Marquis of Aylesbury.  
 1830—*HORSES IN A THUNDERSTORM*, the property of D. Duncombe, Esq.  
 1832—*SCOTCH TERRIER CHASING A RABBIT.*  
 1833—*CASHMERE*, the property of P. Dauncey, Esq.  
 1834—(2) *A FOX'S HEAD—CHLOE*, the property of Miss Webster.  
 1835—*THE LAST STRUGGLE.*  
 1836—*TWO GENTLEMEN DEER-STALKING IN FALAH FOREST.*  
 1838—(2) *JACK CATON AND BARRA*, the property of the Earl of Hillsborough—*BLenheim SPANIELS*, the property of Captain Watson.  
 1840—*ROBERT BURNS.*

"And stood with his hand on the plough and his heart with the Muse.  
*I'ide Allan Cunningham's "Life of Burns," vol. i., p. 19.*

- YEAR  
 1841—(3) *SETTER AND SPANIELS*, the property of Captain Watson—*THREE HORSES*, the property of Viscount Castlereagh—*EQUESTRIAN PORTRAITS OF MISS BEVAN AND RICHARD LEE BEVAN, ESQ.*, by R. W. Buss and Charles Hancock.  
 1842—*THE HOUNDS ARE LATE THIS MORNING*.  
 1843—*ANIMALS*, the property of Thomas Hancock, Esq.  
 1846—(2) *THE GREY DAM—COMMON AND SUNDAY AT THEIR EVERY-DAY WORK*.  
 1847—*SCENE IN THE FORESTER'S HOME*.

PLATES IN THE *SPORTING MAGAZINE* (5 in number).

- THE WARENER'S ENEMY*, vol. 37; engraved by H. Beckwith.  
*FOX AND CUBS*, vol. 88; engraved by H. Beckwith.  
*COMPLIMENTS OF THE SEASON*, a brace of grouse, vol. 108; engraved by E. Hacker.  
*I'M LOOKING AT YOU*, vol. 108; engraved by John Scott.  
*THE STALKER'S HOME*, vol. 109; engraved by E. Hacker.

PLATES IN THE *NEW SPORTING MAGAZINE*

(17 in number).

- THE FOX*, vol. 5, 1833; engraved by R. Parr.  
*MUNDIG*, a chestnut colt, winner of the Derby 1835, vol. 9, 1835; engraved by R. Parr.  
*SIR HERCULES*, a celebrated stallion, vol. 10, 1835; engraved by Parr.  
*LORD MIDDLETON*, with his spaniels and pony; engraved by Giller.  
*GLENCOE*, a celebrated stallion, vol. 11, 1836; engraved by R. Parr.  
*RECOVERY*, a chestnut horse, vol. 12, 1837; engraved by R. Parr.  
*LION AND LIONESS*, vol. 19, 1840; engraved by Beckwith.  
*MARMION*, an Old English bloodhound, vol. 20, 1841; engraved by G. Paterson.  
*CORONATION*, a winner of the Derby, vol. 21, 1841; engraved by G. Paterson—*SATIRIST*, winner of the St. Leger Stakes, 1841, vol. 21; engraved by E. Hacker.  
*NEW YEAR'S MORN*, gamekeepers of the olden time going out, vol. 22, 1842; engraved by G. Paterson.  
*ATTILA*, winner of the Derby at Epsom 1842, vol. 23, 1842; engraved by E. Hacker—*OUR NELL*, winner of the Oaks 1842, vol. 23; engraved by Hacker—*BLUE BONNET*, winner of the St. Leger 1842, vol. 23; engraved by E. Hacker.  
*COTHERSTONE*, winner of the Derby 1843, vol. 25, 1843; engraved by E. Hacker—*NUTWITH*, winner of the St. Leger 1843, vol. 25, 1843; engraved by E. Hacker.  
*HOW HAPPY COULD I BE WITH EITHER!* a fox, vol. 29, 1845; engraved by J. R. Scott.

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

- REYNARD'S LAST SHIFT*, vol. 1, 1839; engraved by R. Parr.  
 (3) *BLOOMSBURY*, winner of the Derby 1839, vol. 2, 1839; engraved by J. W. Cook—*DECEPTION*, winner of the Oaks 1839, vol. 2, 1839; engraved by T. A. Prior—*CHARLES THE TWELFTH*, winner of the St. Leger 1839, vol. 2, 1839; engraved by J. H. Engleheart.

*THE LAST LEAP*, vol. 3, 1840; engraved by Geo. Paterson.

2) *LITTLE WONDER*, winner of the Derby, 1840, vol. 4, 1840; engraved by T. A. Prior—*LAUNCELOT AND MAROON*, first and second for the St. Leger 1840, vol. 4, 1840; engraved by T. A. Prior.

PLATE IN *THE SPORTSMAN*.

*THE YOUNG FALCONER*, vol. 9, 1838; engraved by H. Beckwith.

CHARLES COOPER HENDERSON.

(Born 1803. Died 1877.)

CHARLES COOPER HENDERSON was born on 14th June, 1803, at the Abbey House, Chertsey, in Surrey. He was the younger son of John Henderson by Georgiana Jane, only child of George Keate, F.R.S., the well-known man of letters and correspondent of Voltaire. Mr. John Henderson was himself an amateur artist of more than ordinary merit, and he engaged the celebrated painter Samuel Prout to give Charles and his brothers and sisters instruction in drawing.

From the first Charles Cooper Henderson displayed considerable artistic talent; when still at school at Brighton, he made, among numerous drawings, a sketch of a famous character of the Brighton streets, "The Mouse-trap Man," which possessed such merit that it was published. From Brighton Henderson went to Winchester; and on leaving, read for the Bar with Basevi the special pleader, who at the time had another pupil who was destined to make a name for himself in Connop Thirlwall, afterwards Bishop of St. David's. Basevi,

it may be mentioned, was a brother of George Basevi, the architect.

Henderson did not practise as a barrister. Having "eaten his dinners" he set out with his father on a prolonged tour through France and Spain. We recognise the fruit of his continental travels in some of his pictures; it was thus that he obtained the knowledge of French horses, their harness, trappings and accessories of coaching, which he turned to such good account at a later date.

In 1829, being then twenty-six years of age, he married Charlotte, daughter of Charles William By, cousin of Lieut.-Col. John By, of the Royal Engineers. Colonel By is remembered as the constructor of the Rideau Canal and the founder of Ottawa, which city was known after him as Bytown until 1858, when it was made the capital of the Dominion. A considerable portion of the land on which Ottawa stands was Colonel By's property, and on the death of Mrs. By it went to their children.

Charles Cooper Henderson's marriage with Miss By was contracted against the wishes of his father, who forthwith disinherited him. Being thus thrown upon his own resources, he ignored the profession for which he had qualified, preferring to depend for a livelihood on his brush. For

some few years he lived at Bracknell in Berkshire, afterwards taking up his quarters in London at Lamb's Conduit Street. From the date of his marriage until 1850 he was chiefly dependent for his income on the pictures he sold. In the year mentioned his mother died, and from her he inherited a fortune which relieved him of the necessity of earning his own living.

The poverty courted by Charles Cooper Henderson was the gain of later generations. He made coaching scenes and incidents of the road his speciality, and to him we owe many truthful pictures of coaches and road travel in England and France in the earlier part of the century. Many of his works were engraved. Among these may be mentioned "English Post-boys," "French Postillions," and "The Turnpike Gate," which were published by Rudolph Ackermann in 1834. "Road Scrapings" was the humorous title of a series of twelve plates which Henderson himself etched for publication by Calvert in 1840. These pictures consist of scenes of coach travelling in England and diligence travel in France; they are full of national character and have all the value of contributions to social history.

On only two occasions was Henderson represented in the Royal Academy exhibitions; in 1840 he sent in "The Edinburgh and Glasgow Mails parting Company," and in 1848 a French road scene, "The

Diligence of 1830." Several engravings from his pictures are to be found in the old sporting publications, and the majority of these are coaching or kindred subjects. Vol. 151, 1868, of the *Sporting Magazine* contains a plate engraved by E. Hacker, from "Over the Downs," a pair of post-horses in a storm. It is a clever drawing and full of the life and spirit which distinguished Henderson's work; the post-boy's horse is fairly frightened, and the grey off-horse, dragging as a hand-horse will, at his bridle. The *New Sporting Magazine* for 1841, vol. 20, contains an engraving by G. Paterson from "A Smash in Piccadilly," an incident which furnished Henderson with the subject of a spirited picture. The horses of the Bristol mail having started without driver or guard, ran into a coach standing at the park side, working havoc with their own vehicle and that with which they collided. *Baily's Magazine* for May, 1892, contains an engraving by Mr. F. Babbage from Henderson's "Coaching in the Olden Days."

The artist did not confine his brush entirely to the portrayal of road incidents. The *Sporting Review*, vol. 1, for 1839, contains a plate by Richard Parr from his painting "The Berkeley Hunt;" and vol. 2 for the same year, a plate engraved by T. A. Prior, from "The Earth Stopper."





CHARLES COOPER HENDERSON



“The Temple of Fancy” was engraved and published by Fullers; other pictures particularly deserving of notice are, “Going to the Fight,” “Travelling in France,” “The Old Six-horse Diligence.”

Mr. George Henderson, of 3, Bloomsbury Place, possesses three interesting specimens of his father's later works. One, described in the artist's handwriting on the back as “A London Particular,” 18 inches by 11½ inches, painted about the year 1873, is a difficult subject very cleverly treated. It represents market-gardeners, men and women, making their way through a dense fog on the road near Brentford. Two of the figures, carrying large baskets over their heads and wearing men's coats and gaiters, might be mistaken for men. This was, however, the working dress of the women of the period. Mr. Henderson says, “I often remember meeting gangs of these people when driving with my father years ago.” A water-colour of “Horses in a Stable,” 8½ inches by 12 inches, shows the painter's mastery of equine anatomy; and “Pair of Horses in a Mail Phaeton,” 12 inches by 17 inches wide, is full of spirit; a man on horseback rides by the carriage, but only the pair in harness are finished, the phaeton, its occupant and the rider with his horse being sketched in.

It would seem that necessity alone kept Hender-

son at work in London, for in 1850, on inheriting his fortune, he went to reside at Lower Halliford on the Thames and gave up painting for several years. Many will remember the yellow mail-phaeton in which he used to drive a well-matched, old-fashioned pair of roans in the Park during the London season. In his later years he again took up the palette and brush, but only as means of amusement and occupation.

Charles Cooper Henderson died on 21st August, 1877; he was buried in the catacombs of Kensal Green, and a brass tablet to his memory was placed in the church at Shepperton. By his wife, who died in 1858, he had seven sons and two daughters; his eldest surviving son is Major-General Kennett Greg Henderson, C.B., who recently commanded the garrison at Alexandria.

*Baily's Magazine* for September, 1877, contains the following appreciative tribute to Henderson's works:—

“We saw reported in the *Times*, lately, the death of Charles Cooper Henderson, the well-known painter of coaching and road scenes, whose pictures at the late exhibition in Bond Street were the gems of the collection. His loss is to be much regretted. It is not too much to say that what Mr. Apperley's ('Nimrod's') pen did for the road was equally well done by Mr. Henderson's brush. For spirit and truth of detail he was unrivalled, and his pictures now will have a double value, and be counted as treasures in every sportsman's house.”

John Henderson, elder brother of the artist, was the great collector of works of art who bequeathed the most valuable part of his treasures to the nation. None of his brother's works found their way into the national collections; Mr. John Henderson doubtless, felt that his relatives had the prior claim.

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**WORKS OF CHARLES COOPER HENDERSON.**

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

YEAR

1840—*THE EDINBURGH AND GLASGOW MAILS PARTING COMPANY.*

1848—*THE DILIGENCE OF 1830.*

PLATE IN THE *SPORTING MAGAZINE.*

*OVER THE DOWNS*, 1868, vol. 151; engraved by E. Hacker.

PLATES IN THE *NEW SPORTING MAGAZINE* (5 in number).

*A SMASH IN PICCADILLY*, 1841, vol. 20; engraved by G. Paterson.

*A SCENE ON THE ROADSIDE*, 1841, vol. 21; engraved by H. Guest.

(2)—*FRENCH HORSES*, 1842, vol. 23; engraved by W. B. Scott—*A SCENE ON THE GREAT NORTH ROAD*, 1842, vol. 23; engraved by Perren.

*THE ROAD TO COVER*, 1843, vol. 23; engraved by McCabe.

PLATES IN THE *SPORTING REVIEW* (3 in number).

*THE BERKELEY HUNT*, 1839, vol. 1; engraved by R. Parr.

*THE EARTH STOPPER*, 1839, vol. 2; engraved by T. A. Prior.

*THE WAY WE SHOULD GO*, 1840, vol. 4; engraved by J. H. Engleheart.

### JOHN F. HERRING.

(Born 1795. Died 1865.)

**J**OHN F. HERRING was born in Surrey in 1795. He was the son of a London merchant or tradesman who was born in America and came of a Dutch family. The artist, therefore, though British born and essentially British in his tastes, can hardly be considered a pure Englishman.

Herring's earlier career was somewhat chequered. At school he was usually to be found with either a whip or pencil in hand, both of them tools which indicated his proclivities. His fondness of drawing seems to have manifested itself at an early age, but his genius—for genius it deserves to be called—did not develope until later. Until about eighteen years of age he remained at home, where he must have enjoyed opportunity to acquire proficiency in handling a four-in-hand, and also have studied painting. Herring at this age appears to have been inspired with ambition to "seek his fortune," for happening one day in the summer of 1814 to see "Doncaster" on the door of the Royal Leeds Union coach which ran between London and Leeds, he determined to go to Doncaster.

His movements when he reached the famous northern racing centre seem to show that he had no very definite idea as to the manner in which he proposed to earn a livelihood. He saw the Duke of Hamilton's William win the St. Leger, and, impressed with the winner of the first race he had ever seen in his life, endeavoured to paint a picture of the horse. In this he failed: it can be imagined the work was a feeble attempt, as he had yet to learn the anatomy of the horse and to master subjects necessary for a picture.

His next essay in art was of more modest description. Wandering through the town one day, he saw in a coach-builder's shop a young man endeavouring to paint upon the door of a new coach an equestrian portrait of the Duke of Wellington, emblematical of the name of the vehicle—"Commander-in-Chief." The young coach-painter was trying to follow one of Alken's sketches, but his talents were unequal to the task of correctly drawing a horse, and Herring observing it proffered his services. His aid was accepted, and he executed the commission so much to the satisfaction of the young coach-painter that he was employed to paint its insignia, a white lion and a reindeer respectively, on the doors of the "Royal Forester," another coach.

Herring at this juncture would appear to

have abandoned any intention he may have cherished of earning his bread by means of his brush, for he used the introduction to Mr. Wood, a coach proprietor, which his coach-door painting procured him, to apply for the vacant seat on the box of the Wakefield coach, on the strength of his amateur experience gained when living at home with his parents. Mr. Wood, not unnaturally, had his doubts concerning the ability of an artist to act as coachman, but Herring evidently possessed the valuable gift of making people believe in him, for it was arranged that he should be given a trial. He was allowed to drive the "Highflyer" a day's journey on the London and York road, and his employment was made contingent on the good opinion of the up and down coachmen of the day. The fact that the report of these judges of the road was favourable points to Herring's previous experience on the box, and their verdict secured for him the desired seat on the Wakefield and Lincoln coach "Nelson." It is evident that whilst in his teens at home he had been well tutored by some good coachman who drove the road from his father's country house into London.

For nearly two years he continued to drive this coach, afterwards taking his seat on the box of the Doncaster and Halifax mail, which he drove for a



short time. According to the "Druid" (*Scott & Scbright*), he "had thrown aside the reins in Jack Spigot's year, and fairly cast in his lot with the mahl-stick." As Jack Spigot won the St. Leger in 1821, we may conclude that Herring spent at least five or six years as coachman. He did not neglect the brush during this period; all along the road he could point to inn sign-boards and coach panels he had painted, and also to portraits of horses in inn parlours, the work of his spare hours. These works of art brought him into notice, and he became known as the "artist coachman." He made considerable progress during this time, for we find that in the year 1818, two years before he is said to have finally abandoned the box, he exhibited the "Portrait of a Dog" at the Royal Academy. In the same year he began to contribute to the *London Gentleman*.

While driving the Doncaster and Halifax coach Herring married, and when he gave up "the ribbons" settled for a time at Doncaster. He spent eleven years here altogether, and afterwards betook himself to Fulbourn, near Newmarket, where he remained for three years. After leaving Fulbourn he took up his abode in Camberwell to study under Abraham Cooper, R.A., a circumstance worth mention as reflecting the character of the man. By this time he had achieved success as a

painter of horse portraits, but, conscious that he had something to learn which he could not teach himself, sought out one of the most able animal painters of the day, from whom to gain instruction. He had to some extent studied equine anatomy in his coaching days, as witness his drawing of Spartan's fractured leg, which was reproduced in the volume of the *Sporting Magazine* for 1819. Spartan was a bay horse belonging to Lord Derby; one of the small bones near the pastern was "completely pulverised," says the "Druid," by his break-down.

We can trace Herring's career as an artist from the year 1818, the date of his first contribution to the Royal Academy exhibition and the beginning of his connection with the *London Gentleman*. The first of his horse portraits to be engraved for publication in the *Sporting Magazine* was that of Sultan, a hunter belonging to the Hon. E. Petre, which appears in the volume for 1820. His success was immediate, for examination of the list of his pictures shows that he became the painter of winning race-horses at Doncaster from that date. He executed portraits of the following winners of the St. Leger:—Jack Spigot, 1821; Theodore, 1822; Barefoot, 1823; Jerry, 1824, and Memnon, 1825, all of which were engraved for reproduction.

These five pictures prove that Herring found



The Hon. the Earl of Liverpool's Ex. Winner of the "Leger 1836"  
1837, Miss 1833 by, taught, son of, blown out of Olympia by, 1834.



his artistic abilities in request as soon as he renounced his seat on the coach-box. He painted portraits of nearly all the celebrated horses running on the turf for thirty-three years. A complete collection of his race horses would form practically a pictorial history of the English turf during that period.

We cannot attempt to give a list of Herring's race-horse portraits, but a few of those representing the more famous animals may be mentioned: Touchstone, who started twenty-one times, won nine races, including the St. Leger, 1834; walked over for seven and lost five; Queen of Trumps, winner of the Oaks and St. Leger, 1835; Elis, winner of numerous races, ending with the St. Leger, 1836; Bay Middleton, winner of the Two Thousand and Derby, 1836; Cyprian, winner of the Oaks, 1836; Phosphorus, winner of the Derby, 1837; Miss Letty, winner of the Oaks, 1837; Don John, winner of the St. Leger, 1838; Crucifix, winner of the One Thousand, Two Thousand, and Oaks, 1840; Coronation, winner of the Derby, 1841; Ghuznee, winner of the Oaks, 1841; Nutwith, winner of the St. Leger 1843; Orlando, winner of the Derby, 1844; Faugh-a-Ballagh, winner of the Two Thousand and Cesarewitch, 1844; Merry Monarch, winner of the Derby, 1845; The Baron, winner of the St.

Leger and Cesarewitch, 1845; Pyrrhus 1st, winner of the Derby, 1846; Mendicant, winner of the One Thousand and Oaks, 1846; Sir Tatton Sykes, winner of the St. Leger and Cesarewitch, 1846. Camarine, whose portrait Herring painted, was a remarkable mare. Foaled in 1828 she ran in neither the Derby nor the Oaks of her year but had a highly successful turf career, beating among others in 1831, Spaniel, winner of that year's Derby; Oxygen, winner of the Oaks of that year; and in 1832 she beat Rowton, winner of the St. Leger of 1829.

Smolensko, winner of the Two Thousand and Derby of 1813, and Comus are said by "Druid" to have been the first race horses on whose portraits Herring tried his 'prentice hand. The same writer, who visited the artist at Meopham Park, near Tunbridge Wells, in the early sixties, says: "His great racing pictures were generally got by the aid of a sketch-book, with ideal horses and jockeys, which a few strokes from life at the post converted into portraits." The "Druid" was able at Meopham Park to trace "in a pictured line the Cotherstone pedigree on both sides till the Whalebone and Whisker strains united."

Among his many portraits of hunters those of Everton, a bay belonging to Mr. J. Maunsell Richardson; Sultan, a favourite of the Hon. E.

Petre, and Pantomime, by Grimaldi, may be mentioned as particularly good examples of Herring's art.

Herring was fond of the Arab, and the horse that figures most frequently in his pictures (other than portraits) is the white stallion Imaum, one of the four first horses sent by the Imaum of Muscat to Her Majesty. He was presented to the Clerk of the Royal stables, who sold him at Tattersall's. Imaum was an invaluable "property horse." When Herring required a model for the dead horses to be portrayed in a picture of the Battle of Waterloo, he sent for a black trainer, named Pedro, from Batty's Circus, who taught the Arab to lie down. A few lessons made him so complete a trick horse that Pedro declared he wanted only youth to beat out of the field all the accepted favourites of the circus ring. He was a stout one, too, as we are told that Herring drove him, with an English horse, about seventy-five miles in one day from Camberwell to Stevenage and back, when he was painting his picture "Steeplechase Cracks" for Lord Strathmore.

It is worth drawing attention to the fact that, as in the case of Thomas Gooch, few horse portraits—and of these only one of a classic winner, namely, Rockingham shown in 1838—occur in Herring's list of twenty-two works sent to the Royal



Academy. Mindful perhaps of the tastes of the wider public for whom that exhibition caters, he most frequently sent scenes of country life in which horses figure as more or less conspicuous accessories. The *Sporting Magazine's* Academy critic remarks of the portrait of Slane, winner of the Waterloo Shield at Goodwood, shown in 1838, that it "seems to add point to a remark that has been made, and that not unfrequently, that Herring's portraits are always in a quiet position, with the head either one way or the other; it may be incorrect, but it is certainly borne out by the two in the exhibition and of many within memory; nevertheless it is in the painter's best style and must be prized as a finished portrait."

Herring's rural scenes are remarkable for the wonderful delicacy and finish of the minor details; the poultry and other fowls introduced in his numerous farmyard pictures are always wonderfully painted. So much of his attention was bestowed upon pictures of this class in his later years that we find a critic complaining that "Herring grows more and more of an agriculturist," "The Timber Carriage," "Going to the Fair," "The Frugal Meal," "Members of the Temperance Society," and "The Ferry" are good examples of Herring's achievements in this school of painting.



Rarely has an animal painter been more successful than this artist coachman, who first made a name by painting coach panels and signs for inns. He received commissions from King George IV., William IV. and Her Majesty. The Queen indeed paid Herring more than ordinary attention ; in his later years he suffered much from asthma, and Her Majesty, learning that the malady confined him to the house, sent down three of her horses for him to paint. It may have been mere accident, but it is quite likely that the Sovereign knew the artist's love of the Arab, and therefore sent three Easterns to stand for their portraits ; these were Bagdad, a charger of the late Prince Consort's, Korsaid, and Said the horse on which the Royal children had been taught to ride. The portrait of the last named, painted in an Eastern landscape, is in the Royal collection at Osborne. For the Duc d'Orleans Herring went over to Paris to paint portraits of five racehorses.

Portraits of greyhounds, hunting and shooting pieces, occur among Herring's pictures but, somewhat curiously, works inspired by his early acquaintance with practical coachmanship are few. We find works of this character wholly wanting in the long lists of pictures which were reproduced in the sporting publications of the time. It is by his portraits of horses, and more especially portraits

of great racehorses, that Herring's name will be held in remembrance.

Herring passed his later years at Meopham Park near Tunbridge Wells; and there he died on 23rd September, 1865, at the age of seventy years.

The works of this artist fetch high prices when they come into the market, as witness the following instances of sales:—

At Christie's, in 1884, "An English Homestead," with a grey horse, painted in 1852, realised 350 guineas. In 1887, a joint work by J. F. Herring and H. Bright, entitled "The Return from Deer-Stalking," painted in 1852, realised 530 guineas; and in 1892, "Market Day at St. Albans," painted in 1858, realised 265 guineas.

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### WORKS OF J. F. HERRING.

EXHIBITED IN THE ROYAL ACADEMY (22 in number).

YEAR

- 1812—*PORTRAIT OF A DOG.*  
 1826—*THIRISIS*, a favourite hunter, the property of Sir George Sitwell, Bart.  
 1830—(2) *INTERIOR OF A STABLE—VELOCIPÈDE*, the property of W. Armitage, Esq.  
 1838—(2) *ROCKINGHAM*, the property of John Theobald, Esq.—*SLANE*, the property of Colonel Peel, and winner of the Waterloo Shield at Goodwood, in 1837.  
 1840—(2) *THE FARM-YARD—GOING TO PLOUGH.*  
 1845—*FAVOURITES.*  
 1846—*GENERAL SHUBRID'S TWO-YEAR-OLD COLT BROCARDO.*  
 1863—(2) *THE FARM, AUTUMN—WATERING THE TEAM.*  
 1864—(3) *FARM-YARD—HORSES AND POULTRY—HORSES, PIGS &c.*  
 1865—(2) *THE OLD LODGE—HORSES FEEDING.*  
 1866—*WATERING THE TEAM.*  
 1867—(2) *THE FARMER'S FRIEND—HORSES FEEDING.*  
 1868—(2) *HORSES AND POULTRY—DANGEROUS PLAY*



J F. HERRING



## IN THE NATIONAL GALLERY OF BRITISH ART.

## VERNON COLLECTION.

*A SCANTY MEAL*, the beads of three horses, two white and one dark brown; they are eating hay on which two pigeons rest.

PLATES IN THE *SPORTING MAGAZINE* (49 in number).

*THE FRACTURED LEG OF SPARTAN*, a bay horse, the property of Lord Derby. 1819, vol. 53.

*SULTAN*, a celebrated hunter, the property of the Hon. E. Petre, 1820, vol. 57; engraved by J. Scott.

*MULATTO*, a bay horse, foaled in 1823, bred by, and the property of, the Rt. Hon. Earl Fitzwilliam, 1828, vol. 72; engraved by J. Webb.

*MATILDA*, a bay mare, foaled in 1824, bred by the Hon. E. Petre, 1829, vol. 73; engraved by R. Woodman.

*FAIR HELEN*, a grey mare, foaled in 1817, bred by, and the property of, the Marquis of Queensbury, 1831, vol. 77; engraved by J. R. Scott.

*A FAVOURITE COB*, the property of Lieut.-Gen. Sir John Heron Maxwell, Bart., 1831, vol. 78; engraved by H. R. Cook.

*QUEEN OF TRUMPS*, 1835, vol. 87; engraved by J. R. Scott.

(3) *DOVER*, son of Patron, a bright bay, foaled 1832, and for his extraordinary beauty and symmetry, bone and substance, was selected for exportation as a stallion to New South Wales, for the purpose of improving the breed of horses there, 1836, vol. 88; engraved by J. R. Scott—*BAY MIDDLETON*, property of the Earl of Jersey in 1836. 1836, vol. 88; engraved by J. R. Scott—*CYPRIAN*, 1836, vol. 88; engraved by J. Engleheart.

(5) *ELIS*, property of The Earl of Lichfield, 1836, vol. 89; engraved by J. R. Scott—*PANTOMIME*, a favourite hunter, 1836, vol. 89; engraved by J. R. Scott—*OCTOBER SHOOTING*, 1836, vol. 89; engraved by T. S. Engleheart—*CAMARINE*, bred by Lord Berners, 1836, vol. 89; engraved by H. Beckwith—*LUCETTA*, foaled in 1826. 1837, vol. 89; engraved by J. R. Scott.

(5) *PHOSPHORUS*, bred by Lord Berners, 1837, vol. 90; engraved by J. H. Engleheart—*MISS LETTY*, winner of the Oaks, 1837, vol. 90; engraved by T. S. Engleheart—*TOUCHSTONE*, bred by the Marquis of Westminster, 1837, vol. 90; engraved by T. S. Engleheart—*A MOOR SCENE*, 1837, vol. 90; engraved by J. H. Engleheart—*HORNSEA*, a celebrated racehorse, 1837, vol. 90; engraved by J. H. Engleheart.

*GAZELLE*, an Arabian, brought to England by — Sawyer, Esq., for breeding purposes, 1842, vol. 100; engraved by J. H. Engleheart.

(5) *PYRRHUS THE FIRST*, bred by Mr. John Day in 1843, property of John Gully, Esq., 1846, vol. 108; engraved by E. Hacker—*MENDICANT*, 1846, vol. 108; engraved by E. Hacker—*THE HIGH-METTLED RACER*, 1846, vol. 108; engraved by E. Hacker—*SIR TATTON SYKES*, 1846, vol. 108; engraved by E. Hacker—*THE HIGH-METTLED RACER*, 1846, vol. 108, engraved by E. Hacker.

(4) *THE HIGH-METTLED RACER*, plate 8, 1847 vol. 109; engraved by E. Hacker—*THE HIGH-METTLED RACER*, plate 9, 1847, vol. 109; engraved by E. Hacker—*THE SWITCHER*, property of the Earl of Stratmore, 1847, vol. 109; engraved by E. Hacker—*THE HIGH-METTLED RACER*, plate 10 1847, vol. 109; engraved by E. Hacker.

- (2) *THE HIGH-METTLED RACER*, plate 11, 1847, vol. 110; engraved by E. Hacker—*THE HIGH-METTLED RACER*, plate 12, 1847, vol. 110; engraved by E. Hacker.
- (3) *THE STEEPLE-CHASE*, plate 1, 1848, vol. 111; engraved by E. Hacker—*ALARM*, 1848, vol. 111; engraved by E. Hacker—*THE STEEPLE-CHASE*, plate 2, 1848, vol. 3; engraved by E. Hacker.
- (2) *THE STEEPLE-CHASE*, plate 3, 1848, vol. 112; engraved by E. Hacker—*THE STEEPLE-CHASE*, plate 4, 1848, vol. 112; engraved by E. Hacker.
- (2) *THE STEEPLE-CHASE*, plate 5, 1849, vol. 113; engraved by E. Hacker—*THE STEEPLE-CHASE*, plate 6, 1849, vol. 113; engraved by E. Hacker.
- THE PASSIONS OF THE HORSE*, plate 1, 1853, vol. 121; engraved by E. Hacker.
- THE PASSIONS OF THE HORSE*, plate 2, 1853, vol. 122; engraved by E. Hacker.
- THE PASSIONS OF THE HORSE*, plate 3, 1854, vol. 123; engraved by E. Hacker.
- THE PASSIONS OF THE HORSE*, plate 4, 1854, vol. 124; engraved by E. Hacker.
- (2) *NOT EXACTLY*, 1855, vol. 125; engraved by E. Hacker—*THE PASSIONS OF THE HORSE*, plate 5, 1855, vol. 125, engraved by E. Hacker.
- THE PASSIONS OF THE HORSE*, plate 6, 1855, vol. 126; engraved by E. Hacker.
- "*DONE HANDSOME*," 1856, vol. 127; engraved by E. Hacker.
- "*HAS BEEN RIDDEN WITH HOUNDS*" (after a fashion), 1857, vol. 129; engraved by E. Hacker.
- THE WARREN HILL*, 1859, vol. 133; engraved by E. Hacker.

PLATES IN THE *NEW SPORTING MAGAZINE* (14 in number).

- (2) *ORLANDO*, vol. 27; engraved by Hacker—*FAUGH-A-BALLAGH*, 1844, vol. 27; engraved by E. Hacker.
- (4) *LEVITY*, the property of J. C. Cockerill, Esq., and her foal, *QUEEN ELIZABETH*, the latter being one of the last of the stock of Mr. Theobald's celebrated camel, purchased by Lord Dorchester, vol. 28; engraved by E. Hacker—*HETMAN PLATOFF*, a bay horse, bred by John Bowes, Esq., in 1836, 1845, vol. 28; engraved by J. Scott—*EMMA*, a chestnut mare, property of John Bowes, Esq., 1845, vol. 28; engraved by E. Hacker—*ARISTIDES*, a bay horse, bred and owned by the Earl of Eglinton, 1845, vol. 28; engraved by E. Hacker.
- (2) *THE MERRY MONARCH*, winner of the Derby, 1845, 1845, vol. 29, engraved by E. Hacker—*THE BARON*, a dark chestnut horse, 1845, vol. 29; engraved by E. Hacker.
- (6) *THE HIGH-METTLED RACER*, plate 1, *THE FOAL*, 1846, vol. 30; engraved by E. Hacker—*SWEETMEAT*, property of Arthur W. Hill, Esq., 1846, vol. 30; engraved by E. Hacker—*THE HIGH-METTLED RACER*, plate 11, *BREAKING*, 1846, vol. 30; engraved by E. Hacker—*THE HIGH-METTLED RACER*, plate 3, *THE SWEAT*, 1846, vol. 30; engraved by E. Hacker—*THE HIGH-METTLED RACER*, plate 4, *TIE START*, 1846, vol. 30; engraved by E. Hacker—*THE HIGH-METTLED RACER*, plate 5, *THE RACE*, 1846, vol. 30; engraved by E. Hacker.

PLATES IN THE *SPORTING REVIEW* (11 in number).

- DON JOHN*, 1839, vol. 1; engraved by J. R. Scott.
- CRUCIFIX*, a mare bred by Lord Chesterfield in 1837, 1840, vol. 4; engraved by T. R. Prior.

- (2) *CORONATION*, bred and owned by Mr. Rawlinson, 1841, vol. 6; engraved by E. Hacker—*GHUZNEE*, a filly, bred by the Marquis of Westminster, 1841, vol. 6; engraved by E. Hacker.
- (3) *THE FIND*, 1842, vol. 7; engraved by H. B. Hall—*THE FINISH*, 1842, vol. 7; engraved by H. B. Hall—*THE WATERING PLACE*, 1842, vol. 7; engraved by H. B. Hall.
- NUTWITCH*, 1843, vol. 10; engraved by E. Hacker.
- (3) *TOUCHSTONE*, property of the Marquis of Westminster, 1844, vol. 11; engraved by E. Hacker—*GIBSIDE FAIRY*, property of John Bowes, Esq., 1844, vol. 11; engraved by E. Hacker—*FILHO DA PUTA*, winner of the St. Leger, 1815. 1844, vol. 11; engraved by E. Hacker.

PLATES IN THE *ANNALS OF SPORTING* (19 in number).

- (2) *JACK SPIGOT*, 1822, vol. 1; engraved by Sutherland—*FILHO DA PUTA*, 1822, vol. 1; engraved by Sutherland.
- THEODORE*, 1822, vol. 2; engraved by J. Webb.
- MAGISTRATE*, bred by Major Bower, 1823, vol. 3; engraved by Sutherland.
- BLACKLOCK*, a celebrated racehorse, 1823, vol. 4; engraved by Sutherland.
- BAREFOOT*, 1824, vol. 5; engraved by H. R. Cook.
- JERRY*, property of, and bred by, R. G. Gascoigne, Esq., 1824, vol. 6; engraved by W. R. Smith.
- (2) *WANTON, THEODORE, AND MAY-DAY*, running for the Gold Tureen at Leeds, June 24th, 1824. 1825, vol. 7; engraved by Smith—*FLY*, a celebrated geryhound, 1824, vol. 7; engraved by Scott.
- (2) *FIGARO*, property of A. Farquharson, Esq., 1825, vol. 8; engraved by Scott—*MEMNON*, 1825, vol. 8; engraved by Scott.
- (3) *WHISKER*, a bay horse, bred by the Duke of Grafton, 1826, vol. 9; engraved by Scott—*FIGHTING HORSES*, 1826, vol. 9; engraved by Scott—*LOTTERY* (first called Tinker), bred by R. Watt, Esq. 1826, vol. 9; engraved by Scott.
- MANDANE*, a good brood mare, 1826, vol. 10; engraved by P. Roberts.
- BEDLAMITE*, bred by Lord Kennedy, 1827, vol. 11; engraved by Scott.
- (2) *FLEUR-DE-LIS*, a bay filly, bred by Sir M. W. Ridley, 1827, vol. 12; engraved by Westley—*SAM*, a celebrated pointer, 1827, vol. 12, engraved by T. Landseer.
- MAMELUKE*, winner of the Derby, 1827. 1828, vol. 13; engraved by J. Westley.



**SAMUEL HOWITT.**

(Born 1750. Died 1824.)

**S**AMUEL HOWITT, born in the year 1750, was the scion of a Nottinghamshire Quaker family of independent means and good social position. The artist was one of the multitudinous grandchildren of Thomas Howitt and his wife Elizabeth Gosforth. Mary Strong, the mother of the latter, was a lady who was held in great respect in her circle.

Samuel Howitt took up his residence at Chigwell, near Epping Forest, where, if we may judge by his subsequent work, the study of natural history and pursuit of field sports chiefly occupied him. At this time, it would seem, he enjoyed a competence that rendered it unnecessary for him to work for his livelihood, and dabbled in art only as an amusement. Before long, however, he lost his fortune and found himself obliged to turn his talents to practical account ; he was either in immediate need, or being entirely self-taught, lacked confidence in his own ability, for instead of attempting independent work as an artist, he came to London and took a situation



as drawing-master in Dr. Goodenough's Academy at Ealing.

We have no means of ascertaining how long he continued to hold this position. The next discoverable point in his career is the exhibition of three coloured drawings entitled "Hunting Subjects," at the gallery of the Society of British Artists in the year 1783, when he was thirty-three years of age. The Royal Academy catalogue of the following year, when he sent his first picture—a "Hunting Piece"—to that exhibition, gives his address there as 8, Coventry Street, Haymarket. We may fairly conclude, therefore, that in 1784, if not in the previous year, Howitt had "found his feet" as an artist, and had severed his connection with the school at Ealing.

In 1785, Howitt, then resident at Richmond in Yorkshire, sent two landscape pictures to the Royal Academy Exhibition, and eight years later, in 1793, we find him again in London at 4, Old Compton Street, Soho, and once more an exhibitor. His pictures in that year's exhibition were "Jacques and the Deer," and "A Fox Hunt." From the Old Compton Street address, in 1794, he sent in his picture of "Smugglers Alarmed."

Howitt painted much in water colour, and some of his best work was done in this medium. Four water-colour drawings of "Fox Hunting," dated

1798, deserve mention both as works of art and as accurate presentments of the sport of the period: these are entitled respectively "Putting Hounds in Cover," "Away," "Full Cry," and "The Death." The collection at South Kensington includes six representative examples of Howitt's water-colour drawings: "In Full Cry," and "River with Anglers," we have him as the sportsman; in "A Council of Animals" and "Lion and Lioness," the naturalist; in "Netley Abbey," the landscape painter; and in the "Country Horse Fair," the painter of rural scenes. It will be observed from the list of engravings which follows that Howitt excelled also as an engraver and etcher, executing the plates from many of his own pictures.

Among the best-known books for which the artist did plates must be mentioned the famous *Thoughts on Hunting*, by Peter Beckford, an illustrated edition of which was published in 1798, by D. Bremner, London. This contained six engravings illustrative of Hare Hunting, five of Fox Hunting, and others.

"British Sportsmen" was the title of a work by the artist; it contained seventy-two plates and was published by S. Gosnell in 1800. A second edition of this work containing seventy plates was published in 1812 by Edward Orme.

In the year 1800, after an interval of six years,



*After Samuel Herrett.*

THE CHASE





Howitt again exhibited at the Royal Academy, sending in two pictures, each described as "Deer." He was now living at 40, Charing Cross. His contributions were altogether few and fitful; after the year 1800, his name is missing from the catalogues for thirteen years; in 1814, his address being then given as Bullock's Museum, Piccadilly, he sent in a painting of "Dead Game"; and in the following year was exhibited his last Royal Academy picture, a work entitled "Bella, Horrida Bella."

It may have been that Howitt's knowledge of sport, and acquaintance with the habits of animals wild and domestic brought him so much work as an illustrator and engraver that he could spare little time for the execution of pictures for exhibition. From the beginning of his artistic career until he died he was a most diligent workman; the number of pictures, almost exclusively sporting scenes and natural history subjects, which he left behind him, sufficiently prove his industry; the number of his engravings and etchings, too, must be remembered in estimating his output. A free and animated style characterises his drawings and engravings; many of his works show distinct similarity of touch to those of his brother-in-law Thomas Rowlandson, the famous caricaturist and designer. It may well be that Rowlandson's style influenced that of the man who married his sister, and with whom in consequence, he was for long closely associated.

*Sporting Anecdotes*, published in 1804, contains some plates by Samuel Howitt. Captain Thomas Williamson's *Oriental Field Sports* in two volumes, for long the standard work on the subject, was illustrated with sixty plates by Howitt. This book was published in 1808, and contains "a complete description of the wild sports of the East, exhibiting the natural history of the elephant, tiger, &c." Howitt's drawings were made from Captain Williamson's own designs, made during his twenty years' residence in Bengal.

*A New Work of Animals*, which was issued in parts, commencing January, 1809, by Edward Orme, contained one hundred etchings from drawings taken from life. The plan of the book is set out in the following advertisement, which occurs between title page and frontispiece :—

The publisher respectfully informs the admirers of Mr. Howitt's performances, the lovers of natural history and the public at large, that this work is intended to form a most unique collection of animals which, strange as it may appear, has never before been done by any British artist. Mr. Howitt has preferred representing most of the animals in fables, as allowing more scope for delineating the expression, the character and the passions; it also affords an opportunity to give a portraiture of many different species of quadrupeds and birds. The artist, studious to attain correctness, hopes he may deserve the approbation of the natural historian, and assist the pencil of the designer who has not had an opportunity to pay the same attention to this branch of the art.

Copies of *A New Work of Animals* with the plates coloured by hand were also published.

*Foreign Field Sports*, by T. Heaviside Clark, which was published in 1814, contained 110 coloured plates, including a supplement representing the sports of New South Wales, many of which were executed by Howitt.

*British Preserves*, published in 1823, by Sherwood, Gilbert and Piper, of London, contained forty-three plates from Howitt's drawings of wild animals and birds.

Many of his pictures were engraved after his death. In the *Annals of Sporting* for the years 1826, 1827, and 1828, we find three plates, "Pheasants Basking," "Partridges" and "Bloodhounds," engraved from Howitt's works.

The volumes of the *New Sporting Magazine* for 1832, 1837, and 1840, contain plates from his pictures, "Owls," "Leopard seizing an Antelope," and "Elk pursued by Wolves." The *Sporting Review* of 1843 contains "Deer in Windsor Forest."

There are many examples of his works in the Print Room of the British Museum. The *National Dictionary of Biography* states that Mrs. Samuel Hastings, great granddaughter of the artist, possesses a large number of his works.

As examples of Samuel Howitt's skill in animal

drawing and of his sporting works we reproduce two pictures. "Taking Wild Horses on the Plains of Moldavia" appeared in the *Sporting Magazine* of 1801, in illustration of an article on the subject of catching the horse, which run, or then ran wild on the plains of Moldavia, Wallachia and new Servia. This work was etched for reproduction by Howitt himself. "The Chase" (p. 38) was suggested by a passage from William Somerville's famous poem :

. . . . . Then to the copse,  
 Thick with entangling grass, or prickly furze,  
 With silence led thy many-colour'd hounds,  
 In all their beauty's pride. See! how they range  
 Dispersed; how busily, this way and that,  
 They cross, examining, with curious nose,  
 Each likely haunt. Hark! on the drag I hear  
 Their doubtful notes, prelude to a cry  
 More nobly full, and swell'd with every mouth.  
 As straggling armies, at the trumpet's voice,  
 Press to their standard; hither all repair,  
 And hurry through the woods with hasty step,  
 Rustling and full of hope; now, driven in heaps,  
 They push, they strive, while from his kennel sneaks  
 The conscious villain. See! he skulks along,  
 Sleek, at the shepherd's cost, and plump, with meals  
 Purloin'd: so thrive the wicked here below.  
 Though high his brush he bear, though, tipped with white,  
 It gaily shine, yet ere the sun, declined,  
 Recall the shades of night, the pamper'd rogue  
 Shall rue his fate, reversed; and at his heels,  
 Behold the just avenger, swift to seize  
 His forfeit head, and thirsting for his blood.

Howitt's connection with the *Sporting Magazine* began in the year 1793, and continued, with the





*Drawn by S. Heavit.*

*Engraved on Wood by F. Bulloge*

**TAKING WILD HORSES ON THE PLAINS OF MOLDAVIA**



intermission of a period of the five years between 1804 and 1810, until his death. The 157 plates engraved from his pictures for the Magazine dealt with a wide variety of subjects; some possess the peculiar interest attaching to extinct sports, as that of "Coursing the Bustard," which appeared in 1799. "Cherubim Shooting," which appears in vol. 17 for 1801, illustrated a popular anecdote of two cockneys who, having made a "sporting trip" into the country, shot an owl in the dusk of the evening. The large bright eyes, round face and snowy wings were new to the successful sportsman, who fainted on the spot, while his companion fled to the inn, calling on heaven to forgive the unfortunate man who had unintentionally shot one of the band of Cherubim.

His knowledge of wild animals, obtained from imported captive specimens, is shown by the number of species whose names occur in this list.

Samuel Howitt died in 1823, and was buried in St. Pancras Church-yard on 21st February.

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#### WORKS OF SAMUEL HOWITT.

EXHIBITED IN THE ROYAL ACADEMY (10 in number).

YEAR

1784—*A HUNTING PIECE.*

1785—(2) *VIEW OF THE RUINS OF AN ABBEY*, dedicated to St. Agatha, at Ayesby, near Richmond, Yorkshire—*FAIRLOP OAK*, on Hamault Forest, Essex.

1793—(2) *JACQUES AND THE DEER*, a sketch from Shakspeare—*A FOX HUNT.*

1794—*SMUGGLERS ALARMED.*

1809—(2) *DEER—DEER.*

1814—*DEAD GAME.*

1815—*BELLA, HORRIDA BELLA.*

## IN THE SOUTH KENSINGTON MUSEUM.

*IN FULL CRY*—water colour (No. 665).  
*A COUNCIL OF ANIMALS*—water colour (No. 11).  
*LION AND LIONESSE*—water colour (No. 3019). Signed.  
*NETLEY ABBEY*—water colour (No. 11). Signed.  
*RIVER WITH ANGLERS*—water colour (No. 162). Signed.  
*COUNTRY HORSE FAIR*—water colour (No. 509). Signed 1793.

PLATES IN THE *SPORTING MAGAZINE* (157 in number).

(To avoid repetition those plates which were etched by the artist himself are distinguished, by asterisks).

- WOODCOCK SHOOTING*, 1793, vol. 3; engraved by Cook.
- (4) *THE SPORTSMAN'S RETURN*, 1796, vol. 8; engraved by J. Scott—*BULL BAITING*, 1796, vol. 8—*TOILING THE BUCK*, 1796, vol. 8—*HORSE AND LION*, 1796, vol. 8.
- (5) *FOXES*, 1796, vol. 9—*DEER AND OUNCE*, 1796, vol. 9—*COCK PIT ROYAL*, 1796, vol. 9—*SNIPE SHOOTING*, 1797, vol. 9—*ANGLING FOR SALMON*, 1797, vol. 9.
- (4) *DEER FIGHTING*, 1797, vol. 10; an etching—*WOLF HUNTING*, 1797, vol. 10; an etching—*BEAR HUNTING*, 1797, vol. 10; an etching; *HARRIERS*, 1797, vol. 10; an etching.
- (8) *A FOX-HUNTING BREAKFAST*, 1797, vol. 11; engraved by J. Scott—*THE STAG HOUND*, 1797, vol. 11; an etching—*THE FOX HOUND*, 1797, vol. 11—*HORNPIPE LEAPING OVER PEPPERPOT, HIS RIDER AND THE FARMER'S SON, AT LINCOLN RACES ON FRIDAY, 8th SEPTEMBER*, 1797, vol. 11; engraved by J. Scott—*CART-HORSES*, 1797, vol. 11—*THE CHARGER*, 1798, vol. 11—*THE PONY*, 1798, vol. 11—*RACE HORSES*, 1797, vol. 11.
- (6) *SPORTSMEN'S EMULATION*, 1798, vol. 12; engraved by J. Scott—*COMMODORE TRUNNION*, 1798, vol. 12—*THE BULL-DOG*,\* 1798, vol. 12—*PUG-DOG*,\* 1798, vol. 12—*ELEPHANT HUNTING*,\* 1798, vol. 12—*PANTHER AND ANTELOPE*,\* 1798, vol. 12.
- (6) *ANTELOPE HUNTING*, 1798, vol. 13—*LIONESSE*, 1798, vol. 13—*RHINOCEROS HUNTING*, 1798, vol. 13—*THE HIPPOPOTAMUS*, 1799, vol. 13—*BUFFALO HUNTING*, 1799, vol. 13—*KAINSI, OR ROCK-LEAPING ANTELOPE*, 1799, vol. 13.
- (9) *SQUIRREL-HUNTING*, 1799, vol. 14—*HUNTERS*, 1799, vol. 14—*SWORD EXERCISE*, Cut 1, 1799, vol. 14; engraved by J. Scott—*BATTLE OF THE BULL-DOG AND MONKEY*, 1799, vol. 14—*SWORD EXERCISE*, Cut 2, 1799, vol. 14; engraved by J. Scott—*COURSING THE BUSTARD*, 1799, vol. 14—*SWORD EXERCISE*, Cut 3, 1799, vol. 14; engraved by J. Scott—*RURAL SPORTS, MEN RUNNING IN SACKS*,\* 1799, vol. 14—*SWORD EXERCISE*, Cut 4, 1799, vol. 14; engraved by J. Scott.
- (6) *SWORD EXERCISE*, Cut 5, 1799, vol. 15; engraved by J. Scott—*CUDGEL PLAYING*,\* 1799, vol. 15—*SWORD EXERCISE*, Cut 6, 1799, vol. 15—*THE ASS RACE*, 1799, vol. 15—*BADGER HUNTING*, 1800, vol. 15—*CRUEL PUNISHMENT*, 1800, vol. 15.

- (5) *PIKE FISHING*,\* 1800, vol. 16—*FATE OF A SHEEP-KILLING POINTER*,\* 1800, vol. 15—*GREYHOUNDS IN PURSUIT*,\* 1800, vol. 16—*REYNARD IN THE PIGSTY*,\* 1800, vol. 16—*FEMALE RUNNING MATCH*,\* 1800, vol. 15.
- (6) *FOX AND HIS PREY*,\* 1800, vol. 17—*BATTLE BETWEEN THE HERONS AND ROOKS*,\* 1800, vol. 17—*WILD CAT AND SPANIELS*,\* 1800, vol. 17—*THE HARE IN ITS FORM*, 1801, vol. 17—*CHERUBIM SHOOTING*,\* 1801, vol. 17—*HOG WINNING A RACE AGAINST A MAN*\* (trained by being fed at the winning post) 1801, vol. 17.
- (6) *THE PROLIFIC HARE*,\* 1801, vol. 18.—*TWO HOGS*,\* one weighing 75 the other 76 stone, 1801, vol. 18—*SKITTLES*,\* 1801, vol. 18—*TAKING WILD HORSES IN THE PLAINS OF MOLDAVIA*,\* 1801, vol. 18—*LION AND BUFFALO*,\* 1801, vol. 18—*THE CAT AND THE RAT*,\* 1801, vol. 18.
- (5) *RETURNING FROM THE INTENDED FIGHT, OCTOBER 12th*,\* 1801, vol. 19—*"FAG," A POINTER*,\* 1801, vol. 19—*COURSING ADVENTURE*,\* 1802, vol. 19—*EXTRAORDINARY ESCAPE*,\* 1802, vol. 19—*DEAD GAME*, plate 1,\* 1802, vol. 19.
- (6) *DEAD GAME*, plate 11, 1802, vol. 20—*DEAD GAME*, plate 3,\* 1802, vol. 20—*DEAD GAME*, plate 4,\* 1802, vol. 20—*FISH*,\* 1802, vol. 20—*RABBITS AND TERRIER*,\* 1802, vol. 20—*POINTER AND PARTRIDGE*,\* 1802, vol. 20—*DEER*, 1804, vol. 23.
- (3) *SPANIEL FLUSHING A WOODCOCK*,\* 1810, vol. 36—*SPANIEL STARTING A HARE*,\* 1810, vol. 36—*FOX UNKENVELED*,\* 1810, vol. 36.
- (4) *HARRIERS RUNNING IN VIEW*,\* 1810, vol. 37—*HOUND, BITCH AND PUPPIES*,\* 1810, vol. 37—*A BUCK FRAYING*,\* 1810, vol. 37—*SETTER HOWLING*\* (Left at Home), 1811, vol. 37.
- (5) *TERRIER AND RABBIT*,\* 1811, vol. 38—*GREYHOUND KILLING A HARE*, 1811, vol. 38—*POINTER AND SETTER*,\* 1811, vol. 38—*GREYHOUNDS AND DEAD HARE*,\* 1811, vol. 38—*HOUNDS STARTING A HARE*, 1811, vol. 38.
- (3) *FOX AND WILD DUCK*,\* 1811, vol. 39—*DEATH OF THE FOX*,\* 1812, vol. 39—*WATER DOG AND MALLARD*,\* 1812, vol. 39.
- (5) *HARE KILLED BY A WEASEL*,\* 1812, vol. 40—*GREYHOUND AND HARE*,\* 1812, vol. 40—*GREYHOUND TURNING A HARE*,\* 1812, vol. 40—*HOUNDS MAKING A CAST*,\* 1812, vol. 40—*BRINGING UP TAIL HOUNDS*,\* 1812, vol. 40.
- (3) *FLYING LEAP*,\* 1812, vol. 41—*A DROP LEAP*,\* 1812, vol. 41—*RISING AT A LEAP*,\* 1813, vol. 41.
- (5) *STOPPING HOUNDS, RUNNING RIOT, OR CHANGING*,\* 1813, vol. 42—*DEATH OF THE FOX*,\* 1813, vol. 42—*FOX AND PHEASANTS*,\* 1813, vol. 42—*THE FOX, THE HERON, AND THE EEL*,\* 1813, vol. 42—*DEATH OF THE HARE*,\* 1813, vol. 42.
- THE SAGACIOUS HARE*, 1814, vol. 43; an etching.
- OUT-LYING DEER GOING THROUGH A SWING PALE IN A PARK FENCE*,\* 1814, vol. 44.
- (4) *BITTERN AND SPANIEL*, 1814, vol. 45—*TAME DEER PURSUING CATTLE*, 1815, vol. 45—*DEAD RUN HARE AND BEAGLES IN A DITCH*,\* 1815, vol. 45—*DEATH OF THE OTTER*,\* 1815, vol. 45.
- (3) *DOG AND BADGER*,\* 1815, vol. 46—*FOREST KEEPER SHOOTING A BUCK*,\* 1815, vol. 46—*DEATH OF THE FOX*, 1815, vol. 46.
- (2) *MR. CORSELLI'S GREYHOUND GOING DOWN DOVER CLIFF*, 1815, vol. 47—*TERRIER KILLING A FOX*, 1816, vol. 47.

- EAGLE AND DEER*,\* 1816, vol. 48.
- (3) *THE HUMOROUS REVENGE*,\* 1816, vol. 49—*ANGLING*; plate 1,\* 1817, vol. 49—*ANGLING*; plate 2,\* 1817, vol. 49.
- ANGLING*; plate 3,\* 1817, vol. 50.
- ANGLING*; plate 4,\* 1817, vol. 51.
- (2) *FOX AND PARTRIDGES*,\* 1818, vol. 52—*THE BUCK'S DEATH WOUND* 1818, vol. 52.
- (4) *ELEPHANT AND TIGER*,\* 1818, vol. 53—*NEWFOUNDLAND DOGS SAGACITY*,\* 1818, vol. 53—*POND NETTERS*, 1819, vol. 53—*THE WILD CAT*,\* 1816, vol. 53.
- (6) *FALLOW DEER, BITING THEIR WAY THROUGH A QUICK FENCE IN THE SNOW*,\* 1819, vol. 54—*THE CANINE LANDING NET*, 1819, vol. 54—*WILD CAT AND MOOR GAME*, 1819, vol. 54; an etching—*THE PEACEFUL ANGLER*, 1819, vol. 54; engraved by J. Scott—*BOA CONSTRICTOR AND ANTELOPE*,\* 1819, vol. 54—*SHOOTING PECCARIES*,\* 1819, vol. 54.
- (7) *BENGAL PITFALL*, 1819, vol. 55; an etching—*WHITE GROUSE*, 1819, vol. 55; engraved by Scott—*MASTIFF AND LAMB*, 1819, vol. 55; an etching—*LA MANCHE BRIDGE*, 1819, vol. 55—*TROUT ANGLERS*, 1820, vol. 55; engraved by Scott—*MODE OF DESTROYING THE WOLF IN BENGAL*,\* 1820, vol. 55—*PEREGRINE FALCON AND PHEASANT*,\* 1820, vol. 55.
- (2) *SHOOTING A RHINOCEROS*, 1820, vol. 56; an etching—*BADGER AND TERRIERS*, 1820, vol. 56; an etching.
- (4) *WOOD GROUSE*, 1820, vol. 57; engraved by J. Scott—*AMERICAN BEAR AT BAY*,\* 1820, vol. 57—*PERCH FISHING*, 1821, vol. 57; engraved by Scott—*HUNTING CHEETA AND AXIS DEER*, 1821, vol. 57; an etching—*AMERICAN WOLVES*, 1821, vol. 58; an etching.
- (3) *FATAL ACCIDENT IN HOG HUNTING*, 1821, vol. 59; an etching—*ANGLING, PREPARING FOR SPORT*, 1822, vol. 59; engraved by J. Scott—*MARTIN AND RABBIT*, 1822, vol. 59; an etching.
- (2) *SHOOTING ANTELOPES IN INDIA*, 1822, vol. 60; an etching—*PARTRIDGES*,\* 1822, vol. 60.
- (2) *RED-LEGGED PARTRIDGE*,\* 1822, vol. 61—*BLACK COCK*, 1822, vol. 61; an etching.
- RED GROUSE*,\* 1825, vol. 66.

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

- OWLS*, 1832, vol. 3; engraved by J. Webb.
- LEOPARD SEIZING AN ANTELOPE*, 1837, vol. 12; engraved by E. Hacker.
- ELK PURSUED BY WOLVES*, 1840, vol. 19; engraved by W. B. Scott.

PLATE IN THE *SPORTING REVIEW*.

- DEER IN WINDSOR FOREST*, 1843, vol. 10; engraved by Westley.

PLATES IN THE *ANNALS OF SPORTING* (3 in number).

- PHEASANTS BASKING*, 1826, vol. 10; engraved by J. Westley.
- PARTRIDGES*, 1827, vol. 11; engraved by J. Westley.
- BLOOD HOUNDS*, 1828, vol. 13; engraved by Westley.



## SIR EDWIN LANDSEER, R.A.

(Born 1802. Died 1873.)

EDWIN HENRY, third and youngest son of John Landseer, was born at 33, Foley Street, then known as 71, Queen Anne Street East, on 7th March, 1802. The gifts which made him the most popular animal painter of his own or any other time were to some extent hereditary, and were shared by some of his brothers and sisters.

His father attained to eminence in his department of art, and was engraver to William IV. Thomas Landseer, A.R.A., the eldest brother, born in 1795, made a great reputation for himself as an engraver, and contributed in no small measure to the fame of Edwin. Charles, the second son, born 1799, devoted himself to landscape painting, and became a Royal Academician; and Jessica, "born according to her own statement on 29th January, 1810" (*Dictionary of National Biography*), inherited such share of artistic talent as enabled her to exhibit at the Royal Academy (10 pictures), the British Institution (7), and at Suffolk Street (6). She also etched two plates from works by her brother

Edwin,—a portrait of Vixen, a Scotch terrier, and a picture of Lady Louisa Russell feeding a donkey. With reference to the date of this lady's birth, it must be observed that acceptance of "her own statement" involves the assumption that her first exhibit in the Royal Academy was painted when she was six years of age. The catalogue of the exhibition of 1816 contains mention of a picture, by Jessica Landseer, "The Frugal Meal," a number of dogs feeding. She died at Folkestone in 1880.

The life and works of Sir Edwin Landseer have received such ample justice at other hands that it is not proposed to consider them in this series at the length their importance deserves. The excellent article in vol. xxii. of the *Dictionary of National Biography* leaves little to be said, but it may be of interest to supplement that record with a few hitherto unpublished details which have come within the knowledge of the writer and his friends.

Landseer's artistic genius, as is well known, declared itself at a very early age: before he was six years old he made pencil drawings whose extraordinary precocity were clearly indicative of the future. A few of these early efforts, forming part of the Sheepshanks Gift, are preserved in the South Kensington Museum. In a frame on one of the screens are nine drawings, eight in pencil and one



in water-colour, all of which were done before the young artist was ten years of age.

One drawing of a foxhound was made when he was five : that of a bull calf lying on straw bears a note stating that this was done "when he was first breeched." The water-colour drawing of a liver and white pointer — head and shoulders — bears no inscription unless "10" in pencil indicates the youthful artist's age. The head of a horse eating from a nosebag was drawn when he was six or seven years old : a bull's head, a donkey's head, and a sow drowsing with her well-grown litter grouped about her, when he was eight. Marvellously clean and firm in line is the parrot on its perch drawn at the age of nine. A cat's head drawn at the age of ten completes a collection, small, but of rare interest. It is difficult to realise that such sketches as the foxhound, the bull calf, parrot and donkey's head were drawn by a child.

John Landseer held the opinion that an ordinary course of education, if not harmful to an artist, was at least unnecessary ; and as Edwin's profession was plainly indicated at the age of five years, he suffered little from the books for which he had no taste. He was encouraged to follow his own bent, and his early school-rooms were the fields which then lay between London and Hampstead, and Exeter 'Change where the famous menagerie pro-

vided subjects for his pencil. His first known essay in the art of etching was made upon a drawing of his own, executed in 1809, the "Heads of a Lion and Tiger." The plate was the joint work of himself and his brother Thomas; Edwin undertaking the lion's head and Thomas that of the tiger.

Among the more noteworthy of his early works mention must be made of "The Brown Mastiff," painted at the age of ten and sold for 70 guineas at Sir John Swinburne's sale in 1861; another drawing, that of the head and tail of a very large and handsome male Persian cat belonging to Miss Finch of Malden, in Essex, must have been made about the same time, as a beautiful engraving from it appears in the second edition of Daniel's *Rural Sports*, which was published in 1812.

This latter was drawn by the boy when staying at Beleigh Grange, the residence of Mr. W. H. Simpson, near Malden. Edwin Landseer's pleasant disposition made him numerous friends, and in Mr. Simpson's house he found a second home: it will be remarked that the first three pictures exhibited at the Royal Academy by Edwin Landseer were portraits of animals belonging to this kind friend of his boyhood. In 1815, when thirteen years of age, he showed the "Portrait of a Mule, the property of W. H. Simpson, Esq., of Beleigh Grange,

Essex," and "Heads of a pointer bitch and puppy, the property of W. H. Simpson, Esq., of Beleigh Grange, Essex": and in 1817 the "Portrait of Brutus," a rough-haired white bull terrier belonging to the same gentleman.

The first of these three works was described in the catalogue as the "Portrait of a *Mute*," and the critic of the *Sporting Magazine* remarks that he sought out the work so entitled with great curiosity to see how the artist had conveyed the idea of inability to speak! He found the picture of a mule "neatly drawn, well foreshortened and staring us in the face." No reference is made to the youth of the painter of the work; indeed the absence of remark in contemporary literature invites the supposition that until Edwin Landseer reached the age of twenty-two or twenty-three the singularly early development of his genius remained unrealised save by his own friends and in artistic circles.

It was impossible that artists could long continue unenlightened concerning Edwin Landseer's gifts. In 1813, when eleven years of age, he won the Silver Palette of the Society of Arts with drawings of animals; and in 1814, 1815 and 1816 he took the Isis medals given by the same body. In 1816 he became a student at the Royal Academy Schools: C. R. Leslie describes him at this time as "a curly-headed youngster dividing his time between

Polito's wild beasts at Exeter Change and the Royal Academy Schools." In this connection we note that the Academy Exhibition of 1815 included his portrait as "A Cricketer," painted by Master George Hayter, who ultimately became a celebrated portrait painter and was knighted in 1842.

Until he joined the schools of the Royal Academy his studies had been made from nature and, as a child, from other pictures under his father's guidance. In 1817 he was introduced to Benjamin Haydon, an artist who stood high in his profession and who, had he not quarrelled with the Royal Academy, would have received the highest distinction that body is able to bestow. Haydon superintended Edwin Landseer's work, though the youth did not become his pupil. It was upon Haydon's advice that he turned his attention to dissection and anatomy: in pursuance of his mentor's suggestions he procured the carcase of a lion which had died in one of the menageries, and made studies of the bones and muscular tissues. The care with which he pursued his investigations becomes evident in his subsequent drawings of lions. In 1817 his picture of "A Sleeping Dog," at the exhibition of the Society of Painters in Oil and Water Colours (now the Royal Society of Painters in Water Colours), attracted notice. Between the years 1816 and 1820 inclusive he sent nine pictures in oils, all canine studies, to the exhibitions of this Society.

His first contributions to the galleries of the British Institution were sent to the exhibition of 1818, in which he was represented by two paintings, the "Alpine Mastiffs," 5 feet 3 inches by 4 feet 3 inches, upright, and the "Study of a Dog," 11 feet 3 inches by 1 foot 2 inches. The former work, which showed St. Bernards, as the breed is alternatively called, reanimating a traveller who has fallen exhausted in the snow, was engraved by his father and brother. In 1821 a quarto entitled "*Twenty Engravings of Lions, Tigers, Panthers and Leopards,*" was published. The plates were executed by Thomas Landseer "from originals by Rubens, Rembrandt, Reydinger, Stubbs, Spilsbury, and Edwin Landseer."

It is strange to us to see Edwin Landseer's name modestly following that of the forgotten Spilsbury in this brief list: but in 1821, although he had made his mark in artistic circles, his name was not yet one with which a publisher might conjure.

In 1822 the artist, now twenty years of age, won a prize of £150 offered by the directors of the British Institution, with his picture, "The Larder Invaded," in which figured the portrait of his own dog Brutus, a son of Mr. Simpson's Brutus whose picture had been exhibited five years before in the Royal Academy. In the following year we

find in *Annals of Sporting* engravings by Thomas Landseer from three shooting subjects, "Toho!" a brace of setters, "Down Charge," and "Pheasant Shooting with Springers." The first of these is here reproduced as an example of his early sporting pictures.

Landseer's contributions to the sporting publications of the time were comparatively few; the *Annals of Sporting* contains thirteen plates from his pictures and the *New Sporting Magazine* only four; while the volumes of the *Sporting Magazine* do not contain a single engraving from a work by him. Volume v. of the *Annals of Sporting* (1824) contains the engraving by Thomas Landseer, from a portrait of Brutus, which is reproduced facing page 70: it may be remarked that the letter-press which accompanies the plate dwells entirely upon the merits of the dog, and makes no reference whatever to the status of his master as an artist, at a period when he was rapidly making a name for himself. It was in this year that he exhibited at the British Institution his picture, "The Catspaw" (a cat struggling in the clutches of an ape who uses her paw to pull chestnuts from the stove), which fairly established the reputation for humour maintained by so many subsequent pictures. This work, like others by Landseer, has been made the basis of political caricature.





After Sir Edwin Landseer.

TOHO





The appreciation of the artist for Scottish scenery, sports, and distinctively Scottish animals, dates from the year 1824, when Landseer accompanied Leslie on a journey to the North. We have memorials of a visit paid to Sir Walter Scott at Abbotsford in the portraits of the great novelist-poet and his deer hound, Maida, which figured a few years later in the pictures "A Scene at Abbotsford" and "Sir Walter Scott in Rhymer's Glen." From this time Scotland cast her spell over him, as the number of pictures he painted of Highland scenery and characters, of deer and deer-stalking incidents, of deer-hounds and Scotch terriers, bear witness.

In 1826, Landseer, having attained the prescribed age of twenty-four years, was elected an Associate of the Royal Academy. "The Hunting of Chevy Chase" was his sole contribution to the Academy Exhibition of 1826: this picture is now in the possession of the Duke of Bedford. His first important Highland work, "Highlanders returning from Deer Stalking," was shown in the Exhibition 1827.

It was in the autumn of the year 1829 that Landseer became acquainted with the Earl of Tankerville, and laid the foundations of an intimacy which only terminated with the artist's death. Lord Tankerville, in an interesting pamphlet, *Remi-*

*niscences of Life in the Highlands*, thus records the incident of their meeting in Glenfishie Forest :—

We soon ensconced ourselves behind a heathery knoll within a few yards of our poacher, to watch his proceedings before we finally pounced upon him. He was a little, strongly-built man, very like a pocket Hercules, or "Puck" in the "Midsummer Night's Dream." He was busily employed gralloching his deer. This he did with great quickness and dexterity, not omitting to wash the tallow and other treasures carefully in the burn and deposit them on the stone beside the deer. He next let the head hang over so as to display the horns, and then squatting down on a stone opposite took out of his pocket what I thought would be his pipe or whisky flask: but it was a sketch book!

Seeing that we had mistaken our man, I came out into the open and then found myself face to face with my friend of many years to come—Landseer.

From this time forward Landseer was a constant visitor to Chillingham Castle, where he found congenial subjects for his brush in the famous wild white cattle. As soon as he arrived there on his first visit he devoted himself to the study of the cattle as keenly as he had done a few weeks before to that of the deer, "observing them with his glass for days from some hiding place and noting minutely their ways and characteristics."

It was decided to kill a bull for his closer inspection, and the means adopted to "cut out" the selected beast from the herd resulted in a serious mishap. A keeper was posted in ambush to shut the bull into the lower park when the herd returned

from feeding there at dawn. The beast charged the man and tossed him, but fortunately the attack was witnessed by the park-keeper; and the deerhound Bran, under the direction of Lord Tankerville—then Lord Ossulston—speedily diverted the bull's attention from the prostrate keeper.

The beast was shot, and with Lord Tankerville and others (including Bran) concerned formed the group for the "Dead Bull" which hangs at Chillingham with two other works, a "Portrait Group of Wild Cattle" and "Red Deer." It may be added that the keeper though he sustained fracture of four ribs and had his chest penetrated by the bull's horn recovered from his injuries and lived to the age of eighty years.

A glance at the list of Landseer's Royal Academy pictures shows that he did not by any means confine himself to animal painting: portraits of ladies and gentlemen occur frequently, sometimes with favourite dogs and sometimes in an atmosphere of sport.

The speed with which the artist worked was remarkable. "The Sleeping Bloodhound" (3 feet 3 inches by 4 feet 1 inch, oblong), exhibited at the British Institution in 1835, was painted, as the anecdote in the *Catalogue of Pictures in the National Gallery* tells us, between Monday morning and 2 o'clock on the next Thursday afternoon. The late

Mr. Wells\* furnishes the writer with a far more striking example of skilful speed: Landseer was paying one of his frequent visits to Holme Wood in August, 1831, and on Sunday, while the family was absent at church, he remained at home to paint a portrait of Trim, a favourite spaniel belonging to Mr. Wells. When the church party returned they were shown the picture of a dog holding a rabbit in his mouth: it had been begun and finished in two hours and a half! This portrait, measuring 28 inches by 34 inches, Landseer presented to his host; it was placed in a panel over the fireplace in Mr. Wells' smoking room at Holme Wood, where it remained until the great sale at Christie's in 1890, when it was sold for 750 guineas. An engraving from this picture by I. Webb appears in Vol. 2 of the *New Sporting Magazine* for 1831, and the accompanying letterpress—for the most part a dialogue between two gamekeepers—refers to "the talented artist," which cannot be considered extravagant praise!

It was in 1831 that Landseer was elected a Royal Academician. He presented as his Diploma work "The Faithful Hound"; a deerhound with uplifted muzzle, howling over the corpse of his master, who,

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\* Mr. Wells, of Holme Wood, near Peterborough, and Redleaf, whose famous collection of pictures was sold at Christie's in 1890; *vide Sales of Sir Edwin Landseer's Works*, p. 78, *seq.*

in full armour, but bareheaded, lies with his head pillowed upon the body of his grey horse.

The Earl of Tankerville, one of his most intimate friends, writes\* of Landseer's mode of painting :

It was most interesting to watch his unerring hand and eye guiding the brush with faultless precision, from the broadest to the minutest touches ; for though dashed in with marvellous rapidity they were never retouched. I frequently had opportunities afterwards of watching his endless resources in painting. In subsequent years we always took our autumn tour in the Highlands together, and the many charms of our life at Ardverikie, on Loch Laggan, made it one of our most favourite resorts. It was here that I enjoyed perhaps the greatest treat of all in seeing his masterly mode of handling his great paintings, and watching the beginning of those inimitable frescoes with which he decorated the walls of the lodge in black and red chalk. The dash and decision with which his touches were put in was really astonishing ; they seemed quite at haphazard, but it was the faultless hand of the master. Those frescoes were merely intended to cover the naked plaster walls, but they became the still greater originals of some of his most famous pictures. Two of those lately sold, viz., "The Stag at Bay," and "None but the Brave deserve the Fair," have fetched fabulous prices.

Landseer would test his work by asking the opinion of the uninitiated. He would ask a servant as to the likeness of a portrait of his master in preference to the wife or sister. As he was sketching in the fresco of "The Stag at Bay," I was watching him : he first sketched in with a few strokes the head and antlers, and turning to me said, "Ossulston, what is this stag doing?" "Why standing at bay, of course." "That will do." So he went on.

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\* *Reminiscences of Life in the Highlands.*

Lord Tankerville was greatly impressed with the artist's ingenuity in utilising flaws on the wall and working them into his picture :—

Every irregularity in the rough surface was given its significance, and in places where the plaster had holes where nails had been driven in, he transformed the holes into the eyes of his deer : the dark shadow of the cavity gave such transparent depth to the eye, and a mere touch of white upon some prominent edge of it, brought out such brilliancy as no pigment could have equalled.

“These priceless frescoes” as Lord Tankerville truly calls them, were unfortunately destroyed in a fire which occurred at Ardverikie some time afterwards.

Until well on in the present century artists always mixed their own colours, the convenient system of preparing pigments in tubes ready for use not having been discovered. It is said of Landseer that he was singularly careless about the colours he used. When a vendor of pigments brought his wares for trial with the view of sale, he would straightway try the paint on whatever picture he had on his easel at the moment, irrespective of the fact that he knew absolutely nothing of the visitor and the quality of his goods. These reckless experiments sometimes produced bad ultimate results in the shape of unsightly cracks and fading tints on his canvasses.

*Sporting*, by “Nimrod,” published in 1838 by

A. H. Baily & Co., Cornhill, contains four engravings from pictures by Landseer, viz., "Glen Fishie," painted in 1824 and engraved by Thomas Landseer; "The Pug," "The Mourner" (a bull-dog), both engraved by J. T. Hixon; and "Browsing" (the head of a goat), engraved by C. G. Lewis.

The Royal Academy Exhibition of 1838 included a picture of "Her Majesty's Favourite Dogs and Parrot." This work may be said to mark the beginning of the friendship Landseer was privileged to enjoy with the Queen. In 1839 he exhibited, among other works, a portrait of Princess Mary of Cambridge with a favourite Newfoundland; the dog sits by the Princess holding a bit of biscuit on his nose and awaits the command to snap it up. The portrait of Van Amburgh, the famous lion-tamer, was painted under royal command. Another portrait of Van Amburgh and his animals, "as he appeared at the London theatres," was exhibited in 1847, having been painted for the Duke of Wellington; this work is in the Apsley House collection. Other exhibited pictures, painted for the Queen or by special permission, are "Macaw, Love Birds, Terrier and Spaniel Puppies," belonging to Her Majesty (1840); "A Pair of Brazilian Monkeys," the property of Her Majesty, and "Eos, a Favourite Greyhound of H.R.H. the



Prince Consort" (1842); "Royal Sports on Hill and Loch"—the Queen, Prince Consort and the Prince of Wales; and "Dandie Dinmont, the Favourite Old Skye Terrier of Her Majesty" (1854); "Her Majesty at Osborne in 1866" (1867); and "Queen Victoria meeting the Prince Consort on his return from Deerstalking," in 1850 (1870). As if to emphasise the intimacy to which he was admitted at Court, the last picture exhibited by him at the Royal Academy was an unfinished sketch of the Queen shown in 1873, the year of his death.

Among Landseer's most valuable friends were Mr. Jacob Bell and Mr. Thomas Hyde Hills; so large a part did these two gentlemen play in the artist's affairs that their names should in justice have received earlier mention. Mr. Jacob Bell was the son of Mr. John Bell, founder of the well-known firm of chemists in Oxford Street, J. Bell and Co., a man of considerable artistic talent, peculiarly genial disposition and great hospitality. His house, at the corner of Langham Place and Cavendish Place, was the haunt of artists, men of letters and others with whom their host had tastes in common.

When or how Landseer became acquainted with Mr. Bell cannot now be ascertained, but probably he was introduced to the house by some brother artist. However that may be, the acquaintance



soon ripened into intimacy, and Landseer gradually acquired the habit of consulting Mr. Bell on matters of business. "He was always very delicate and shy," Lord Tankerville writes me, "as to the question of money for his pictures, and got very, very insufficient prices for his earlier works. His friend Bell took it in hand and got him better prices—thousands instead of fifties and hundreds." Mr. Frederick Stephens in his *Sir Edwin Landseer* (Great Artists Series, 1880) says that ten guineas was the sum he was accustomed to receive for a picture in 1818. Mr. Stephens also tells us that "John Landseer managed his son's affairs, settled the prices of his pictures, received the money, and treated Edwin in his twenty-second year as he had done when he was twelve years old."

Pictures, now the property of the nation, represent Landseer's gratitude to Mr. Jacob Bell for his services. It was this gentleman who took him for a tour on the Continent in 1840 when his health failed under distressing circumstances, and it became necessary for him to seek change of scene for a few months. When, in the year 1859, Mr. Bell died at the early age of 49, his mantle as business adviser to Landseer fell upon his friend and partner Mr. Thomas Hyde Hills. Mr. Hills, when a boy just out of his apprenticeship, came as a junior assistant to Mr. John Bell; his

employer's son, who was about the same age, took a great liking to him, and when the founder of the firm died, Mr. Jacob Bell took Mr. Hills into partnership.

Mr. Walter Hills, nephew and successor of the latter gentleman, possesses numerous letters written by Sir Edwin Landseer to his uncle, and many of these are of interest as showing how completely the great painter depended on Mr. Hills to take every difficulty, small or great, as it arose, off his hands. Thus he writes begging "My dear Hills" to come and explain to Mr. —, the art publisher, what he, Landseer, wishes and does not wish done in respect of a certain plate which is about to be engraved; again, to put a stop to the doings of a firm of photographers who have taken negatives of a picture and, Landseer suspects, intend to sell prints contrary to the understanding; again, to implore Mr. Hills' good offices to "smooth the feathers" of a friend Landseer thinks he has offended, "so that he may fly back again;" and yet again, inviting Mr. Hills to lunch to talk over "those bank and investment matters."

Some of the letters, written in the 'sixties, betray depression of spirits, concern about health, and betray the nervousness which commonly characterises the artistic temperament. More buoyant and cheery are those penned from some Highland

shooting lodge or from Chillingham, for Landseer was a keen sportsman and was happiest on the heather, though he often paid heavily for his day's stalking. He writes to Mr. Hills from Kinrara House, Aviemore, on October 7th, 1866 :—

“I returned here last Wednesday, October 3rd, and have been out every day since in the Forest. Some very good stags have fallen to my rifle—as yet have only missed *one* shot when it was nearly dark! I have unintentionally taken too much out of my already weak condition. I can't keep my hand steady. This is Sunday, and perhaps to-day's rest may restore me.”

He proceeds to describe the wreck of the Duke of Sutherland's yacht, in which, with other guests, he had left Dunrobin. Fortunately the weather remained calm after the vessel ran on the rocks, and all were taken off in safety; but Landseer's nervous system was, he says, somewhat shaken. In regard to this we must remember that the years 1862-3 had seen a return of the acute mental depression which clouded his reason and unfitted him for work or society for a long period. It is evident that in his later years he habitually overtaxed his strength during the stalking season. He writes to Mr. Hills on October 16th, 1866—

“Yesterday I was at it (after riding nine miles to the ground) from 6 o'clock—the hour I was called—till 7 in the evening, having the same distance to ride home. The whole day passed in rocky ground, long heather and unceasing rain. I killed my stag at 150 yards towards the gloaming and have

the bill to pay to-day—tired and very shaky. I have not got over the great shock sustained by the awful shoot out of the dogcart downhill—this style of accident." [Here follows a rough sketch of a bolting horse, a smashed vehicle and a figure heels in air labelled, E. L.]

Landseer at this date was sixty-four years of age ; the fatigue which followed such exertion seems to have made him realise that he attempted more than his age warranted. He concludes this letter :—

"*Reaction* [after exhaustion] may give me boldness. My *Hart* is in my art. I long for meditation in my painting-room and for the quiet and repose necessary to an old gentleman's revival. Some things make age older, as in youth some things make youth younger."

Another letter to Mr. Hills shows Landseer as a taxidermist :

"With regard to the stags' heads, you ought to have received four harts and two roebucks. I don't want *anything done* to either of them till I come, simply to have them preserved to prevent the hair coming off. No one can stuff them but myself. The *skulls* are left in, bones of neck taken out. If you can employ *your art* to keep them in stuffing order till my return I shall be most grateful."

To say that Landseer owed his financial success to Messrs. Jacob Bell and Thomas Hyde Hills is to state the truth in the barest fashion. The demand for engravings from his works gave an exceptionally high value to their copyright, and sales of copyright to art publishers were always arranged first by the one and afterwards by the other of these invaluable advisers.

It is impossible to mention the engravings of his pictures without referring to his brother Thomas,\* who executed so large a number of them. Never had artist more skilful and sympathetic interpreter than Sir Edwin Landseer possessed in his elder brother; there is no doubt but that he was indebted for much of his wide popularity to the admirable handiwork of Thomas. He seems to have been in the habit of doing something to the plates himself, for in a letter to Mr. Hills he remarks of the plate of "Man Proposes God Disposes" (the picture of polar bears, illustrative of the loss of the Franklin Expedition), "I think it will be a good picture when I have touched it up."

Among the artists' early friends was J. F. Lewis, A.R.A., of whom Mr. J. L. Roget says, in his *History of the Old Water Colour Society* :†

"More than one point of connection may be found in the early life of Lewis with that of his great contemporary. . . . They are said to have been born in the same house in Queen Anne Street, Landseer being two or three years the senior. However that may be, an intimacy existed between the families of the engravers, John Landseer and Frederick C. Lewis, the respective fathers of the two young men who could not fail to find a bond of sympathy in their common taste for drawing animals."

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\* It is hoped that a future volume will include some notice of Thomas Landseer's works.

† Afterwards "The Oil and Water Colour Society."

Mr. Arthur N. Gilbey, of Cookham, possesses a painting by J. F. Lewes, executed in 1833. It is a portrait in profile of Landseer playing a salmon under the direction of an old gillie; pine-clad hill and glen forming the near background. This picture is the more interesting as the dog sitting a pace or two behind the angler is said to have been added by Landseer himself.

The portraits he painted showed the breadth of his acquaintance among the upper classes of society. The Russells were among his most intimate friends; Georgina Duchess of Bedford was his pupil when he was twenty-four years of age, and some of his works were etched by her. In subsequent years, he painted portraits of the Duchess and her children.

Among the pictures of Landseer's mature and later years the following are considered to show his art at its best:—"Suspense," a bloodhound waiting at a door, exhibited in 1834 and now in the South Kensington Museum. "The Shepherd's Chief Mourner," exhibited in 1837, also in the South Kensington Museum, is perhaps as well known as any picture ever painted by any artist, and deservedly so for its simplicity and genuine pathos. "A Distinguished Member of the Royal Humane Society," exhibited in 1838, is not less widely known. This portrait of the dog, a Newfoundland, was painted for the late Mr. Newman

Smith, of Croydon Lodge, a near connection of the Gilbey family. Mr. Newman Smith by his will left the work to the Nation: it now hangs in the National Gallery. "Roebuck and Rough Hounds," exhibited in 1840 at the British Institution, appeals more directly to sportsmen than to the general public. The art critic of the *New Sporting Magazine* thus eulogises the painting:

"O! what skins! the picture would charm a furrier! The hounds licking the wound in the neck—the wound itself—the quiet shaggy dogs in front—the deathful roebuck—and the solemn terrier forming the black and back ground—are something more like an oil improvement upon the art of transferring Nature to canvas, as it had been done through light to paper, than the common working of the imagination, the hand and the brush!"

This picture also is at South Kensington.

Inept or hostile criticism, Landseer could not tolerate in his later years, when indifferent health rendered him more than normally sensitive. Writing in 1866 to Mr. Hills, he refers, doubtless with some individual critic in his mind, to men "who through fearful ignorance perpetrate most disgraceful cruelty to deserving and patient originality of mind." From this we may fairly infer that depreciation of his work was a source of real mental suffering to him.

"The Sanctuary," a grand stag emerging from the water on a reedy shore, exhibited in 1842,



belongs to Her Majesty. "War," in the National Gallery, exhibited in 1846, and "The Monarch of the Glen," exhibited in 1851, are familiar to all through the art of the engraver. "The Flood in the Highlands," exhibited in 1860, is described by Mr. Stephens as "probably the strongest of all his paintings" in its powerful expression of the emotions of both man and beast.

In 1850 the artist had received the honour of knighthood from the Queen.

The only race horse of note whose portrait Landseer painted was Lord Zetland's Voltigeur, winner of the Derby and St. Leger in 1850. "The Druid" (*Scott and Sebright*) says that this picture owed its creation to the artist's delight at the friendship that existed between Voltigeur and a tortoise-shell cat. He wished to paint the horse with the cat sitting on his bare back, but was dissuaded by the groom, who showed him that she would not stay there unless the horse had his sheets on. Accordingly Landseer painted Voltigeur "with his head down, whispering soft things to his furry friend." This picture, which is life size, was exhibited in 1870 at the Royal Academy.

During the early sixties, as already said, Landseer became again the prey of the extreme depression which had attacked him in 1840. It will be observed that the Royal Academy exhibitions of



*Sir Edwin Landseer, R.S.A., Pinxt.*

**BRUTUS**

*Engraved by Thomas Lambour*



1862 and 1863 included no works from his easel. Happily he recovered—as letters quoted on previous pages indicate—and in 1865, on Sir Charles Eastlake's death, he was offered the president's chair of the Royal Academy. This well deserved distinction, however, Landseer declined, feeling doubtless that his health was unequal to the duties of the office. In 1868, a railway accident, in which he sustained some slight physical injury, shook his delicately organised nervous system, and though he recovered and gave the world a few more pictures worthy of his reputation, a relapse followed, and during the closing years of his life he practically withdrew from society. He died on 1st October, 1873, and was buried with public honours in St. Paul's ten days later.

Lord Tankerville has been kind enough to give me the following personal sketch of Sir Edwin Landseer :

“Some of the happiest days of my deer-stalking times were spent with him in Glenfishie and the Blackmount, and we knew pretty nearly every bunch of heather in Perthshire and Argyllshire. He was a delightful companion ; so full of enthusiasm for scenery and sport, and with his natural humour and power of description we enjoyed over again all the events of the day. As an actor, with his powers of mimicry of voice and even of face, he was unsurpassed ; even Charles Mathews, who was one of our party at Glenfishie, was sometimes in the background. In his description of his day's stalking, or at another time of some debate in Parlia-

ment, you would see the wild Highlander or the Duke of Wellington before you in face and language. He usually returned with me to Chillingham after our trip to the Highlands, where, with his love for all wild animals, he devoted himself to the wild cattle and studied their habits and peculiarities all day in the park. The result was those fine pictures of them now at the Castle."

The sale of Landseer's works which took place after his death made up a catalogue of 1411 lots: the sale occupied seven days, beginning Friday, 8th May, 1874, and realised £69,709 9s. It may be added that this was the last great sale, if not the very last sale, conducted by Mr. Christie, of the famous firm. The appended list of pictures sold at various periods shows the high and increasing value attached to the works of this great artist.

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### WORKS OF SIR EDWIN LANDSEER, R.A.

#### IN THE NATIONAL GALLERY.

(FROM THE VERNON COLLECTION.)

- SPANIELS OF KING CHARLES'S BREED*: on canvas, 2 feet 3½ inches high by 2 feet 11½ inches wide; engraved by J. Watts, and again by J. Outrim.
- LOW LIFE—HIGH LIFE*, bull-dog and staghound with accessories characteristic of their classes: on wood, each picture 18 inches high by 13½ inches wide; engraved by R. Lane, A.R.A., and again by H. S. Beckwith.
- HIGHLAND MUSIC*, an old piper disturbs with a sudden blast on his pipes five hungry dogs at their food: on wood, 1 foot 6½ inches high by 1 foot 11½ inches wide; engraved by H. S. Beckwith.
- THE HUNTED STAG*, a stag held by two hounds, falling with them down a torrent: on wood, 2 feet 3½ inches high by 2 feet 11½ inches wide; engraved by Thomas Landseer and again by J. Cousen.
- PEACE*, a coast scene—Dover Harbour in distance, goat and sheep browsing in the sunshine on the cliffs, a lamb lying with its head in the muzzle of a dismantled gun: three bare-headed children: on canvas, 2 feet 10 inches high by 4 feet 4 inches wide; engraved by J. Atkinson and again by L. Stocks, A.R.A.



*WAR*, two horses—one dead and one dying; the fallen riders lie amid the burning ruins of a cottage; companion work to *PEACE* and also engraved by Atkinson and Stocks.

BEQUEATHED BY MR. JACOB BELL IN 1859.

*THE SLEEPING BLOODHOUND*, portrait of "Countess," who, while sleeping on a balustrade, fell over and died from injuries sustained; on canvas, 3 feet 3 inches high by 4 feet 1 inch wide; engraved by T. Landseer.

*DIGNITY AND IMPUDENCE*; "Grafton," an old bloodhound of the Duke of Grafton's breed, and a small Scotch terrier, looking out of the same kennel; on canvas, 2 feet 11½ inches high by 2 feet 3¼ inches wide; engraved by T. Landseer.

*THE DEFEAT OF COMUS*, scene from Milton's *Comus*; painted for Her Majesty in 1843 for the summer house in Buckingham Palace grounds; on canvas, 2 feet 10 inches high by 5 feet 6 inches wide.

*SHOEING*, farrier fitting a shoe on near hind foot of "Old Betty," a bay mare belonging to Mr. Bell; the farrier, the donkey and bloodhound "Laura" are portraits; on canvas, 4 feet 8 inches high by 3 feet 8 inches wide; engraved by C. Lewis.

*HIGHLAND DOGS*, a group of five—staghound, terrier and others; on copper, 16½ inches high by 21 inches wide.

BEQUEATHED BY MR. NEWMAN SMITH.

*A DISTINGUISHED MEMBER OF THE HUMANE SOCIETY*, life-size portrait of large white-and-black Newfoundland dog, "Paul Pry," lying at the end of a stone jetty, with forepaws overhanging the water; on canvas, 3 feet 6½ inches high by 4 feet 7 inches wide; engraved by T. Landseer, also on small scale by C. G. Lewis, etched by F. P. Becker, head engraved by H. T. Ryall as a separate plate, "My Dog."

BEQUEATHED BY MR. THOMAS HILLS IN 1892.

*STUDY OF A LION*, life size, seen to middle of the legs, facing spectator, body slightly foreshortened, background of grey clouds.

*STUDY OF A LION*, life size, seen to middle of the legs and nearly full length of body, head in profile, background of grey clouds.

These pictures were painted as studies for the lions at the base of the Nelson Column in Trafalgar Square, on canvas, each 2 feet 11½ inches high by 4 feet 5½ inches wide.

IN THE SOUTH KENSINGTON MUSEUM.

SHEEPHANKS GIFT.

*A HIGHLAND BREAKFAST*, cottage interior—mother feeding child just taken from cradle; in the foreground, sheep dogs and terriers eating from a bowl; one of them, lank and thin, suckles three puppies; panel 2 feet 2 inches by 1 foot 8 inches oblong.

*THE DROVER'S DEPARTURE*, a scene in the Grampians; in foreground a large family group, of which an old man and old woman form the centre; sheep, hulls and goats are assembled on the path; an old dog suckling puppies; double canvas, 6 feet 3½ inches long by 4 feet 1½ inches wide, oblong.

*THE DOG AND HIS SHADOW*, a dog carrying a piece of meat across a brook bridged by a fallen tree, stops to gaze at himself and his prize reflected in the stream; panel, 1 foot 6 inches high by 1 foot 10 inches wide, oblong, signed "E. L., 1822."

- A FIRESIDE PARTY*, several terriers in couples in various attitudes before the bothy fire; these are portraits of Mr. Malcolm Clarke's dogs, said to be the original Peppers and Mustards of "Guy Mannering"; panel 1 foot 6 inches by 1 foot 10 inches, oblong.
- THERE'S NO PLACE LIKE HOME*, a Scotch terrier sitting outside his barrel: on canvas, 2 feet 5 $\frac{1}{2}$  inches by 2 feet 1 inch, oblong.
- THE "TWA DOGS"*, the dogs of Burns' poem; "Cæsar," a Newfoundland, and "Luath," the tyke: on canvas, 1 foot 9 inches by 1 foot 4 $\frac{3}{4}$  inches, oblong, signed and dated "E. L., 1822."
- THE SHEPHERD'S CHIEF MOURNER*, cottage interior—the coffin partly covered by plaid and blanket rests near the floor; the shepherd's dog sitting upright rests his head upon the coffin; panel 2 feet by 2 foot 6 inches, oblong.
- A JACK IN OFFICE*, a surly-looking, over-fed cur mounting guard over a dog's-meat barrow; on the left a thin, hungry dog sniffs at a skewer of meat; an old retriever sits upright trying to propitiate the guardian cur; in front, a puppy gnawing a skewer, in the background a well-fed and disdainful terrier; panel 2 feet 2 inches by 19 $\frac{1}{2}$  inches, oblong.
- TETHERED RAMS*, two rams tethered to a fallen tree, watched by two dogs; in the middle distance the flock, with shepherd conversing with a woman; loch and mountain background; panel, 2 feet by 18 inches, oblong.
- SANCHO PANZA AND DAPPLE*, Sancho leaning on a rock watches his donkey eat a crust: panel 7 $\frac{1}{2}$  inches by 6 $\frac{1}{2}$  inches, upright, signed and dated, "E. L., 1824."
- THE ANGLER'S GUARD*, brown Newfoundland and white Italian greyhound watching the basket and property of an angler: panel 5 $\frac{3}{4}$  inches by 5 inches, oblong.
- A NAUGHTY CHILD*, a little boy "in the sulks" squeezing up against a door post; millboard, 15 inches by 11 inches, upright.
- SUSPENSE*, a bloodhound watching at a closed door; gauntlets, a torn plume and blood tracks suggest that a wounded knight has been carried within: panel, 2 feet 11 $\frac{1}{2}$  inches by 2 feet 3 $\frac{1}{2}$  inches, oblong.
- COMICAL DOGS*, two wire-haired terriers, life size, seated side by side; one wears a Scotch bonnet and the other, wearing a woman's cap, has a short pipe in his mouth: panel, 2 feet 6 inches by 2 feet 3 $\frac{1}{2}$  inches, oblong.
- YOUNG ROEBUCK AND ROUGH HOUNDS*, four hounds gathered at a carcass of a roebuck, which has fallen over some rocks: panel, 1 foot 9 inches by 17 inches, oblong.
- THE EAGLES' NEST*, female eagle perched on a shelf of rock over her eaglets screams to her returning mate; on millboard, 14 inches by 10 inches, oblong.

## JONES BEQUEST.

- THE STONEBREAKER AND HIS DAUGHTER*; the man sits under the shelter of a bank; he has paused in his work to speak to the little girl, at whose basket a rough white terrier is sniffing; panel, 18 inches by 1 foot 11 inches, oblong.
- LADY BLESSINGTON'S DOG*; the dog lies at the foot of red carpeted stairs; before him stands a black-and-white cat arching her back in anger; on the stairs is the kitten she cannot reach without passing the dog.

## FORSTER BEQUEST.

- SKETCH IN THE HIGHLANDS*, a shepherd with his flock; panel, 9 $\frac{1}{2}$  inches by 13 $\frac{1}{2}$  inches, oblong.



IN THE NATIONAL GALLERY OF BRITISH ART.

BEQUEATHED BY MR. JACOB BELL.

*ALEXANDER AND DIOGENES*, a group of eight dogs; on canvas, 3 feet 7½ inches high by 4 feet 8 inches wide. Exhibited in the Royal Academy, 1848.

*THE MAID AND THE MAGPIE*, a milkmaid milking a cow in a shed; on canvas, 5 feet 8½ inches by 4 feet 11 inches wide. Exhibited in the Royal Academy, 1858.

TATE GIFT.

*A SCENE AT ABBOTSFORD*, two deerhounds (Sir Walter Scott's black-and-white "Maida" and another) resting on the hide of a stag; hawks perching on a chair; hog spears, antlers and other accessories; engraved and published in "The Keepsake" for 1829; panel, 1 foot 5½ inches high by 1 foot 11½ inches wide.

*UNCLE TOM AND HIS WIFE FOR SALE*, two pugs coupled sitting on a doorstep against a brick wall; 2 feet 3¾ inches high by 2 feet 11½ inches wide. Exhibited at the Royal Academy in 1857; engraved by Thomas Landseer and by Charles Mottram.

ANONYMOUS DONOR.

*EQUESTRIAN PORTRAIT*, a young lady in dress of Charles II.'s time on grey Arab pony; on canvas, 10 feet 5½ inches high by 7 feet 7 inches wide. (The pony by Landseer, the lady by Sir J. E. Millais.)

EXHIBITED AT THE ROYAL ACADEMY (179 in number).

YEAR

- 1815—(2) *PORTRAIT OF A MULE*, the property of W. H. Simpson, Esq., of Beleigh Grange, Essex.—*HEAD OF A POINTER BITCH AND PUPPY*, the property of W. H. Simpson, Esq., of Beleigh Grange, Essex.
- 1817—*BRUTUS*, the property of W. H. Simpson, Esq.
- 1818—(2) *PORTRAIT OF AN OLD HORSE—PORTRAIT OF A DONKEY*.
- 1819—(2) *MERINO SHEEP AND DOG—A DOG OF THE MARLBOROUGH BREED*, the property of Mr. Plumer, of Gilston Park, Herts.
- 1820—(2) *THE THISTLE AND THE ASS*, laden with provisions. From Æsop's Fables.—*POINTERS*.
- 1821—(2) *RAT-CATCHERS—IMPERTINENT PUPPIES DISMISSED BY A MONKEY*.
- 1822—(4) *A PROWLING LION—RAT-CATCHERS—A HIGHLAND TERRIER—DEVONSHIRE COWS*.
- 1823—(2) *PORTRAITS OF HUNTERS—PORTRAIT OF A FAVOURITE SPANIEL*, the property of S. Streatfield, Esq.
- 1825—(3) *PORTRAIT OF LORD COSMO RUSSELL*, son of His Grace the Duke of Bedford—*TAKING A BUCK—THE WIDOW*.
- 1826—*THE HUNTING OF CHEVY CHASE*.
- 1827—(4) *HIGHLANDERS RETURNING FROM DEER STALKING*, with dead deer, &c.—*THE MONKEY WHO HAD SEEN THE WORLD—HONOURABLE JAMES MURRAY*, second son to Lord Glenlyon; with a gamekeeper, and favourite fawn—*DEAD GAME*, swan and peacock, &c.

## YEAR

- 1828—(2) *SCENE IN THE HIGHLANDS*, with portraits of the Duchess of Bedford, the Duke of Gordon, and Lord Alexander Russell—*PORTRAIT OF A TERRIER*, the property of Owen Williams, Esq., M.P.
- 1829—(4) *AN ILLICIT WHISKEY STILL IN THE HIGHLANDS*—*HON. RICHARD CAVENDISH*, with a favourite greyhound, &c., the property of His Grace the Duke of Devonshire—*DEAD ROE DEER*—*BASHAW*, the property of the Right Honourable the Earl of Dudley.
- 1830—(2) *THE DUKE OF ATHOL AND MR. GEORGE MURRAY*, attended by his head forester, John Cierar, keepers, &c.—*ATTACHMENT*.
- 1831—(5) *INTERIOR OF A HIGHLANDER'S HOUSE*—*POACHERS DEER-STALKING*—*LITTLE RED RIDING HOOD*—*THE POACHERS' BOTHY*—*POACHER AND RED DEER*.
- 1832—(3) *PETS*—*THE DUKE OF DEVONSHIRE, K.G., &c.*—*HAWKING*.
- 1833—(4) *A JACK-IN-OFFICE*—*DEER AND DEER HOUNDS IN A MOUNTAIN TORRENT*—*HUNTERS*, the property of W. Wigram, Esq.—*SIR WALTER SCOTT SEATED AT THE BOTTOM OF THE RHYMER'S GLEN*, so called, having been the scene of meetings between Thomas of Erceldoune, the Rhymer, and the Fairy Queen. Maida, the stag-hound, was the gift of the late Glengarry; the yellow terrier, Ginger, and the black Spice, were of Dandie Dinmont's family of Pepper and Mustard.
- 1834—(4) *SCENE OF THE OLDEN TIMES AT BOLTON ABBEY*—*A HIGHLAND BREAKFAST*—*COLLIE DOG RESCUING A SHEEP FROM A SNOW-DRIFT*—*MARK HALL*, the property of W. Wigram, Esq.
- 1835—(3) *FAIRY*, the property of Mrs. E. Lytton Bulwer—*A SCENE IN THE GRAMPIANS*, the drovers' departure—*FAVOURITES*, the property of H.R.H. Prince George of Cambridge.
- 1836—(4) *SCENE IN CHILLINGHAM PARK*, portrait of Lord Ossulston, &c.—*TWELFTH NIGHT, OR WHAT YOU WILL*—*LADIES HARRIET AND BEATRICE HAMILTON*, children of the Marquess and Marchioness of Abercorn—*MUSTARD*, the son of Pepper; given by the late Sir Walter Scott to Sir Francis Chantry, R.A., &c.
- 1837—(8) *FALCON*—*HOODED FALCON*—*THE SHEPHERD'S CHIEF MOURNER*—*THE HIGHLANDS*—*RETURN FROM HAWKING*—*SPANIELS*; the property of the Earl of Albemarle—*FRIENDS*—*SPANIELS*, the property of Lady Scott Douglas.
- 1838—(6) "THE LIFE'S IN THE OLD DOG YET"—*PORTRAITS OF THE MARQUESS OF STAFFORD AND THE LADY EVELYN COWER*, Dunrobin Castle in the distance—*HER MAJESTY'S FAVOURITE DOGS AND PARROT*—*LADY FITZHARRIS*—*"NONE BUT THE BRAVE DESERVE THE FAIR"*—*DISTINGUISHED MEMBER OF THE HUMANE SOCIETY*.
- 1839—(7) *PRINCESS MARY OF CAMBRIDGE*, and a favourite Newfoundland dog, the property of Prince George of Cambridge—*TETHERED RAMS*, scene in Scotland—*CORSICAN, RUSSIAN AND FALLOW DEER*—*MISS ELIZA PEEL*, with Fido—*FAVOURITE PONY AND DOGS*, the property of Charles William Packe, Esq., M.P., &c., &c.—*VAN AMBURGH AND HIS ANIMALS*—*THE CHILDREN OF THE HON. COL. SEYMOUR BATHURST*.
- 1840—(5) *HORSES TAKEN INTO BAIT*, the property of J. Marshall, Esq.—*MACAW, LOVE-BIRDS, TERRIER AND SPANIEL PUPPIES BELONGING TO HER MAJESTY*—*LION DOG FROM MALTA* (the last of the tribe), the property of H.R.H. the Duchess of Kent—*LION AND DASH*, the property of His Grace the Duke of Beaufort—*LAYING DOWN THE LAW*.

## YEAR

- 1842—(7) *OTTERS AND SALMON—THE HIGHLAND SHEPHERD'S HOME—ZIVA*, a badger dog belonging to the hereditary Prince Saxe Coburg-Gotha—*1 PAIR OF BRAZILIAN MONKEYS*, the property of Her Majesty—*BREEZE*, a favourite retriever, the property of the Accountant-General—*EOS*, a favourite greyhound, the property of H.R.H. Prince Albert—*THE SANCTUARY*.
- 1843—(2) *HON. ASHLEY PONSONBY—HORSES*, the property of William Wigram, Esq.
- 1844—(4) *THE OTTER SPEARED*, portraits of the Earl of Aberdeen's otter hounds—*DISAPPOINTMENT—COMING EVENTS CAST THEIR SHADOWS BEFORE THEM—SHOEING*.
- 1845—*THE SHEPHERD'S PRAYER*.
- 1846—(4) *TIME OF PEACE—TIME OF WAR—STAG AT BAY—REFRESHMENT*.
- 1847—(2) *THE DRIVE*, shooting deer on the pass; scene in the Black Mount, Glen-Urchy Forest—*MR. VAN AMBURGH*, as he appeared with his animals at the London Theatres, painted for F.M. the Duke of Wellington.
- 1848—(5) *PINCHER*, the property of Montague Gore, Esq.—*SKETCH OF MY FATHER—ALEXANDER AND DIOGENES—AN OLD COVER HACK*, the property of R. Heathcote, Esq.—*A RANDOM SHOT*.
- 1849—(5) *THE DESERT—THE FORESTER'S FAMILY—THE FREE CHURCH—COLLIE DOGS—EVENING SCENE IN THE HIGHLANDS*.
- 1850—(3) *A DIALOGUE AT WATERLOO*—"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?" (St. Luke xv., 4)—*GOOD DOGGIE*, the property of Lady Murchison.
- 1851—(6)
- "When first the day-star's clear cool light,  
Chasing night's shadows grey,  
With silver touched each rocky height  
That girded wild Glen-straie,  
Uprose the monarch of the glen,  
Majestic from his lair,  
Surveyed the scene with piercing ken,  
And snuffed the fragrant air."
- (Legends of Glenorchay, a Poem).*
- GROUP, GENEVA—SCENE FROM THE MIDSUMMER NIGHT'S DREAM*, Titania and Bottom; Fairies attending Peas Blossom, Cob-web, Mustard-seed, Moth, &c.—*HIGHLANDER—LASSIE—THE LAST RUN OF THE SEASON*.
- 1853—(4) *NIGHT—MORNING—CHILDREN OF THE MIST—TWINs*.
- 1854—(2) *ROYAL SPORTS ON HILL AND LOCH*, the Queen, the Prince Consort, and the Prince of Wales, the Viscountess Jocelyn—*DANDIE DINMONT*, the favourite old Skye terrier of Her Majesty the Queen.
- 1856—(2) *SAVED!* Dedicated to the Humane Society—*HIGHLAND NURSES*, dedicated to Miss Nightingale.
- 1857—(3) *SCENE IN BRAE MAR*, Highland deer, &c.—*ROUGH AND READY—UNCLE TOM AND HIS WIFE FOR SALE*.
- 1858—(2) *THE MAID AND MAGPIE—DEERSTALKING*.
- 1859—(4) *DOUBTFUL CRUMBS*—"BRAN will never put another stag to bay; and OSCAR will no make out by himself. The deer will do fine yet!"—*THE PRIZE CALF—A KIND STAR*.
- 1860—*FLOOD IN THE HIGHLANDS*.

- 1861—(4) *THE SHREW TAMED—FATAL DUEL—SCENES IN THE MARQUIS OF BREADALBANE'S HIGHLAND DEER FOREST.*
- 1864—(4) *PIPER AND PAIR OF NUTCRACKERS—WINDSOR PARK—MAN PROPOSES, GOD DISPOSES—PENSIONERS.*
- 1865—(4) *DEJEUNER A LA FOURCHETTE—PROSPERITY—ADVERSITY—THE CONNOISSEURS.*
- 1866—(5) *MARE AND FOAL*, Indian tent, &c. — *LADY GODIVA'S PRAYER—ODDS AND ENDS*, trophy for a hall—*THE CHASE—STAG AT BAY.*
- 1867—(3) *HER MAJESTY AT OSBORNE IN 1866—DEER OF CHILLINGHAM PARK, NORTHUMBERLAND—WILD CATTLE OF CHILLINGHAM*, the property of the Earl of Tankerville.
- 1868—(2) *RENT DAY IN THE WILDERNESS*—"Weel, sir, if the deer got the hall, sure's death CHEVY will no leave him."
- 1869—(4) *STUDY OF A LION—STUDY OF A LION—SWANNERY INVADED BY SEA-EAGLES—THE PTARMIGAN HILL.*
- 1870—(5) *VOLTIGEUR*: winner of the Derby and St. Leger, 1850, the property of the Earl of Zetland—*QUEEN VICTORIA MEETING THE PRINCE CONSORT ON THE RETURN FROM DEER STALKING IN THE YEAR 1850—DOCTOR'S VISIT TO POOR RELATIONS AT THE ZOOLOGICAL GARDENS—DEER—LASSIE*, a sketch.
- 1872—(3) *THE LADY EMILY PEEL*, with her favourite dogs—*THE BAPTISMAL FONT—THE LION AND THE LAMB.*
- 1873—(2) *TRACKER—SKETCH OF HER MAJESTY THE QUEEN* (unfinished) (Her Majesty has not sat for the likeness).

## SALES OF SIR EDWIN LANDSEER'S PICTURES.

SOLD	PICTURE	COLLECTION	GUINEAS
1849 ..	<i>FALLOW DEER</i> .. .. .	Wm. Wells, of Redleaf, Kent	700
..	<i>RED DEER</i> .. .. .	" " .. .	650
June 9th, 1877	<i>PORTRAIT OF SIR W. SCOTT IN THE RHYMER'S GLEN</i> , painted for Mr. Wells	.. .. .	3,050
..	<i>PORTRAIT OF SIR WALTER SCOTT</i> , 32½ in. by 19½ in., purchased by Mr. Grant for 160 guineas at the artist's sale in 1874	Baron Grant's Gallery	510
April 25th, 1863	<i>THE PRIZE CALF</i> , 26 in. by 20 in. ..	Bicknell sale .. .	1,800
April 25th, 1863	<i>TWO DOGS LOOKING FOR CRUMBS</i> , 25 in. by 30 in.	" " .. .	2,300
April 25th,	<i>HIGHLAND SHEPHERD</i> , 57 in. by 31 in.	" " .. .	2,230
May, 1870	<i>THE HIGHLAND SHEPHERD'S HOME</i>	The Bullock sale ..	1,000
May 8th, 1874	<i>LANDSCAPE, WITH CATTLE</i> .. ..	Sir Edwin Landseer's sale	315
May 8th, 1874	<i>PORTRAITS OF DUKE OF DEVONSHIRE, LORD AND LADY CAVENDISH</i> , deer and dogs in park, unfinished..	" "	1,050
May 8th, 1874	<i>LADY GODIVA'S PRAYER</i> , exhibited 1868	" "	3,200
May 8th, 1874	<i>HORSES AND DOGS</i> .. .. .	" "	1,000

SALES OF SIR EDWIN LANDSEER'S PICTURES.—*Contd.*

SOLD	PICTURE	COLLECTION	GUINEAS
May 8th, 1874	<i>DIGGING OUT THE OTTER</i> .. ..	Sir Edwin Landseer's sale.	610
May 8th, 1874	<i>PORTRAITS OF THE EARL AND COUNTESS OF SEFTON AND DAUGHTER</i>	" "	570
May 8th, 1874	<i>PORTRAITS OF TWO YOUNGLADIES</i>	" "	610
May 8th, 1874	<i>PORTRAIT OF SIR WALTER SCOTT,</i> with a book	" "	800
May 8th, 1874	<i>PORTRAIT OF HER MAJESTY THE QUEEN ON A WHITE HORSE,</i> unfinished	" "	750
..	<i>PORTRAITS OF THE DUKE OF BEAUFORT AND SISTERS</i> when young, with dogs	" .. .. .	1,050
..	" <i>OLD BRUTUS,</i> " rough white-haired dog	" .. .. .	600
..	<i>NEWFOUNDLAND DOG AND TERRIER AT A STREAM</i>	" .. .. .	1,050
July 3rd, 1875	<i>ST. BERNARD DOGS,</i> 96 in. by 72 in. ..	Jesse Watts Russell, of Ham Hall, Staffordshire	2,150
May, 1886	<i>ST. BERNARD DOGS,</i> from the Gillott sale, 1872	" .. .. .	440
April 21st, 1877	<i>LADY CATHERINE DOUGLAS, HAWKING</i>	Mr. Robert Vernon's collection from Harley Park, Cambridgeshire	355
April 27th & 28th, 1877	<i>A HIGHLAND LASSIE,</i> 35 in. by 27 in. .	Baron Albert Grant, of Kensington House Gallery	590
April 27th & 28th, 1877	<i>THE OTTER HUNT,</i> engraved by C. G. Lewis, 76 in. by 60 in. (Mr. Grant is said to have given £10,000 for this celebrated masterpiece, which was painted for Lord Aberdeen)	Baron Albert Grant, of Kensington House Gallery	5,650
April 27th & 28th, 1877	{ <i>THE LADY'S HORSE</i> (Prosperity), 27 in. by 35 in. AND <i>THE CABMAN'S HORSE</i> (Adversity)	{ .. .. . .. .. .	{ 1,410 1,430
May 10th, 1877	<i>ARREST OF THE FALSE HERALD,</i> the engraved vignette to Quentin Durward, 8 in. by 7 in.	Mr. John Knowles, of Manchester	190
Mar., 1880	<i>HINDS ALARMED</i> (painted at Novar) ..	The Munro Collection	250
May 4th, 1878	<i>HIGHLAND NURSES</i> (deer and ptarmigan), 27 in. by 35 in., engraved by T. Landseer	F. T. Turner, of The Cedars, Clapham Common	1,600
1879 ..	<i>SPORT IN THE HIGHLANDS</i> .. ..	J. Nield, of Dunster House, Rochdale	1,450
" ..	<i>THE KING OF THE FOREST,</i> 24 in. by 24 in.	" " "	1,000
" ..	<i>CANINE FRIENDS</i> .. .. .	W. Fenton, of Dutton Manor, Rochester	310

SALES OF SIR EDWIN LANDSEER'S PICTURES.—*Contd.*

SOLD	PICTURE	COLLECTION	GUINEAS
1879 ..	<i>GIPSY ENCAMPMENT</i> , with donkeys ..	W. Fentoo of Dutton Manor, Rochester	290
Feb. 26th-28th, 1880	<i>LION PREYING ON A FAWN</i> , 16 in. by 12 in.	James Fenton, Norton Hall, Gloucestershire	175
May 28th, 1881	" <i>WELL-BREDSITTERS WHO NEVER SAY THEY ARE BORED</i> ," upright, 36 in. by 28 in.	Mr. E. J. Coleman ..	5,000
May 28th, 1881	" <i>MAN PROPOSES, GOD DISPOSES.</i> " Polar bears and the Franklin relics, 96 in. by 36 in.; from the Albert Grant sale	" "	6,300
May 28th, 1881	<i>DIGGING OUT THE OTTER</i> in the Valley of the Tay; figures finished by Sir J. E. Millais, 60 in. by 98 in. This picture realised in its unfinished state 630 guineas, and at the artist's sale in 1874, 2,950 guineas	" "	2,950
May 28th, 1881	<i>STAG PURSUED BY GREYHOUND</i> , chalk cartoon, life size in colours, 72 in. by 96 in.	" "	5,000
May 13th, 1882	<i>POACHERS DEER STALKING</i> , 20 in. by 26 in.	Edward Hermon, M.P. for Preston, and of Wyfold Court, Henley-on-Thames	800
May 13th, 1882	" <i>OLD BRUTUS</i> ," a white, wire-haired, bull-terrier dog, 43 in. by 55 in. from the artist's sale	" " ..	400
Mar. 28th-29th, 1884	<i>MONARCH OF THE GLEN</i> , 65 in. by 66 in., purchased by Lord Londesborough of the artist for 350 guineas, and now secured by Mr. Eaton, M.P.	Mrs. Morrison, of Mountblairy House, Mr. Edward Sibeth and other properties	6,200
May 24th, 1884	<i>PENSIONERS</i> , two fine old hunters, a dark bay and a grey, 15 in. by 23 in., from the Hargreave's sale of 1873 (1,600 guineas)	Charles Skipper, of Russell Square	1,250
Mar. 27th, 1886	<i>HAWKING IN THE OLDEN TIME</i> , 72 in. by 60 in., engraved by Lewis	Henry M'Connell, of Cressbrook, Derbyshire	450
Mar. 27th, 1886	<i>FREE TRADE AND PROTECTION</i> ..	" " ..	200
June 25th, 1892	" <i>A DEER FAMILY</i> ," painted for W. Wells, of Redleaf, and subsequently in the collection of Mr. Rashall, of Bristol, whence it passed privately into the Manley Hall gallery of S. Mendel	Lord Dudley's collection	3,050
April 30th, 1887	<i>THE SHEPHERD'S BIBLE</i> , the engraved picture exhibited at the Royal Academy, 1849, sold for 1,020 guineas, at the Farnworth sale, in 1874	John Graham, of Skelmerlie Castle, Ayrshire	1,400
1888 ..	<i>INTRUDING PUPPIES</i> , 28 in. by 35 in., engraved by Thomas Landseer, 1821	The Bolckow sale ..	1,000
" ..	<i>BRAEMAR</i> , 107 in. by 99 in., Royal Academy, 1857; at the E. L. Betts sale in 1868 this work realised 4,000 guineas	" " ..	4,950



SALES OF SIR EDWIN LANDSEER'S PICTURES.—*Contd.*

SOLD	PICTURE	COLLECTION	GUINEAS
1888 ..	<i>TAKING A BUCK</i> , from the Manley Hall collection	The Bolckow Sale ..	1,950
June 2nd, 1888	<i>THE HUNTED STAG</i> , 1859, 42 in. by 112 in.	Thos. Walker, of Berkswell Hall, Warwick	2,850
April 13th, 1889	<i>ALPINE MASTIFFS</i> , 1820, from the Jesse Watts Russel Collection	Felix Vigne, of Pembroke Place, Hyde Park	1,850
..	<i>UNCLE TOM AND HIS WIFE FOR SALE</i>	.. .. .	..
1890 ..	<i>DEAD PHEASANT</i> , 19 in. by 26 in., painted in 1823	Wm. Wells, of Redleaf, Kent	350
" ..	<i>DEATH OF THE WOODCOCK</i> , 19 in. by 26 in.	" " " "	640
" ..	<i>HEADS OF SHEEP AND CATTLE</i> , 19 in. by 23 in.	" " " "	570
" ..	<i>ROE'S HEAD AND PTARMIGAN</i> , 9 in. by 12 in., exhibited at the British Institution, 1830, as "Ptarmigan and Roebuck"	" " " "	400
" ..	<i>TRIM</i> : "The old dog looks like a picture," 18 in. by 24 in., engraved by J. Webb for the <i>New Sporting Magazine</i>	" " " "	750
" ..	<i>A HIGHLAND INTERIOR</i> , 28 in. by 34 in., Royal Academy, 1831; engraved by Finden and Ryall	" " " "	2,300
" ..	<i>GROUSE</i> , 19 in. by 26 in., exhibited at the Royal Institution, 1833	" " " "	1,060
" ..	<i>POINTER</i> , 17 in. by 24 in., 1833; engraved by T. Landseer	" " " "	850
" ..	<i>BLACK COCK AND GREY HEN</i> , 19 in. by 26 in., exhibited at British Institution, 1833.	" " " "	1,200
1890 ..	<i>SNIPE AND WOODCOCK</i> , 19 in. by 26 in., 1803	Wm. Wells, of Redleaf, Kent	1,150
" ..	<i>PARTRIDGES</i> , 19 in. by 26 in. (1833) ..	" " " "	1,400
" ..	<i>DEAD WILD DUCK</i> , 20 in. by 26 in., 1833	" " " "	550
" ..	<i>BLACK HIGHLAND OX</i> ("Sketch painted in one morning at Dunrobin Castle, by E. L., 1834")	" " " "	330
" ..	<i>THE REAPER</i> , 24 in. by 18 in., exhibited at British Institution, 1836, as the "Highland Harvest Girl"; engraved by H. T. Ryall in 1834, and again by him on a large scale, 1846	" " " "	400
" ..	<i>THE SHEPHERD'S GRAVE</i> , 12 in. by 14 in., 1837; engraved by B. P. Gibbon	" " " "	1,200



SALES OF SIR EDWIN LANDSEER'S PICTURES.—*Contd.*

SOLD	PICTURE	COLLECTION	GUINEAS
1890 ..	<i>THE WOODCUTTER</i> , 1837, 19 in. by 24 in.	Wm. Wells, of Red-leaf, Kent	2,200
" ..	<i>THE HAWK</i> and <i>THE PEREGRINE FALCON</i> , 24 in. by 16 in., exhibited at Royal Academy, 1837, together	" " ..	1,000
" ..	<i>THE HONEYMOON</i> , 24 in. by 30 in., exhibited at British Institution, 1838, as "Roebucks"	" " ..	3,850
" ..	<i>DEERHOUND AND MASTIFF</i> , 45 in. by 48 in., exhibited at British Institution, 1838, as "The Two Dogs"	" " ..	1,400
" ..	" <i>NONE BUT THE BRAVE DESERVE THE FAIR</i> ," 27 in. by 35 in., Royal Academy, 1838; engraved by T. Landseer	" " ..	4,400
" ..	<i>HARE AND STOAT</i> , 21 in. by 27 in., British Institution, 1838, exhibited at the Manchester Art Treasures Exhibition, 1857, as "A Hare and Weasel"	" " ..	610
" ..	<i>DAIRYMAID AND ALDERNEY COW</i> , 24 in. by 18 in., British Institution, 1839; engraved by Ryall	" " ..	630
" ..	<i>OTTER AND SALMON</i> , 22 in. by 34 in., Royal Academy, 1842; engraved by Jackson	" " ..	1,300
" ..	<i>NOT CAUGHT YET</i> , 22 in. by 34 in., exhibited at the British Institution, 1843, as "Not so Easily Caught"; engraved by T. Landseer	" " ..	3,000
" ..	<i>TERRIER AND DEAD WILD DUCKS</i> , 18 in. by 32 in., painted about 1845	" " ..	2,600
" ..	<i>SPANIEL AND PHEASANT</i> , 26 in. by 18 in., exhibited at British Institution, 1845	" " ..	2,100
" ..	<i>RETRIEVER AND WOODCOCK</i> , 26 in. by 18 in., exhibited at British Institution, 1845	" " ..	2,100
1890 ..	<i>BROWSING</i> : stag and hinds feeding; with portraits of Sir E. Landseer and W. Wells, Esq., M.P.; a crayon drawing executed in 1857, 91 in. by 108 in.	" " ..	2,000
" ..	<i>RETURN FROM DEERSTALKING</i> , 1827, 24 in. by 30 in., engraved by Finden and Ryall, and the fine picture catalogued as "Breeze"	" " ..	1,700
1891 ..	<i>THE DRIVE, GLEN ORCHAY</i> , crayon..	The Bolckow sale ..	135
" ..	<i>THREE DOGS</i> .. .. .	" " ..	215
" ..	<i>STAG BELLOWING</i> .. .. .	" " ..	130

SALES OF SIR EDWIN LANDSEER'S PICTURES.—*Contd.*

SOLD	PICTURE	COLLECTION	GUINEAS
June 18th, 1892	<i>TAKING A BUCK</i> , 67 in. by 84 in.; engraved by T. Landseer; from the Manley Hall collection	The Bolckow sale ..	620
Mar. 22nd, 1892	<i>ALPINE MASTIFFS</i> , 74 in. by 93 in., exhibited at British Institution, 1820, and Manchester, 1857; engraved by J. Landseer	Arthur C. Burnand, of Hyde Park Gate	800
1892 ..	<i>THE FIRST LEAP</i> , 18 in. by 23 in., 1829, from the collection of Lord J. Butler, 1870; engraved by Lewis	The David Price ..	420
May 7th, 1892	<i>WAITING FOR THE FERRI</i> , 71 in. by 112 in.	Lord Chylesmore's .	210
May 7th, 1892	<i>LADY GODIVA'S PRAYER</i> , 55 in. by 44 in., Royal Academy, 1866	" " ..	900
May 7th, 1892	<i>THE HIGHLAND CABIN</i> , 17 in. by 23 in., from the Duchess of Bedford's collection, 1853 (150 guineas)	" " ..	450
May 7th, 1892	<i>THE LION AND THE LAMB</i> , 71 in. by 107 in., Royal Academy, 1872, bought from the artist and engraved by T. Landseer	" " ..	950
May 7th, 1892	<i>ON TRUST</i> , portrait of H.R.H. Princess Mary of Cambridge, with Nelson, a favourite Newfoundland dog, 55 in. by 44 in., Royal Academy, 1839, engraved by Simmons, 1875	" " ..	850
May 7th, 1892	<i>NO MORE HUNTING TILL THE WEATHER BREAKS</i> , 27 in. by 36 in., bought from the artist, 1863	" " ..	700
1892 ..	<i>THE SIN OFFERING</i> , Leviticus x. 16, 48 in. by 53 in., exhibited at British Institution, 1861	" " ..	500
" ..	<i>STUDY OF A DEAD GROUSE</i> , oval, 16 in. by 22 in.	" " ..	350
" ..	<i>HER MAJESTY THE QUEEN</i> , unfinished, begun 1841, bought from the artist, 1872, Royal Academy, 1873; engraved by T. Landseer	" " ..	550
" ..	<i>ALL THAT REMAINS OF THE GLORY OF WILLIAM SMITH</i> , 1827, 11 in. by 9 in.; engraved by John Pye	" " ..	200
1892 ..	<i>TAMING THE SHREW</i> , 32 in. by 50 in., Royal Academy, 1851; engraved by James Stephenson	" " ..	1,150
" ..	<i>FLOOD IN THE HIGHLANDS</i> , a scene on the Spey, 78 in. by 122 in., Royal Academy, 1800; engraved by Atkinson	" " ..	1,600
1893 ..	<i>OTTER HOUNDS IN WATER</i> , exhibited at Burlington House, 1874	" " ..	610

SALES OF SIR EDWIN LANDSEER'S PICTURES.—*Contd.*

SOLD	PICTURE	COLLECTION	GUINEAS
May 6th	<i>TOO HOT</i> , a Breakfast Party, 13 in. by 17 in., exhibited at British Institution, 1831	Viscount Clifton ..	880
July 22nd, 1893	<i>THE CATS PAW</i> , 29 in. by 27 in., 1824; engraved by C. G. Lewis	Rt. Hon. George, 5th Earl of Essex	890
1894 ..	<i>CHEVY</i> , a deerhound .. .. .	Richard Hemming, of Grosvenor Place	3,750
1895 ..	<i>CHEVY</i> , Royal Academy, 1868; engraved by T. Landseer	.. .. .	5,700
" ..	<i>THE SENTINEL</i> , portraits of Lion and Dash, the Duke of Beaufort's dogs	.. .. .	1,850
1896 ..	<i>THE PENSIONERS</i> , 1864; engraved by Stackpoole	The Hargreaves ..	760

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

*DEAD RED DEER*, vol. 1, 1831; engraved by Scott.

*TRIM*, a celebrated spaniel, vol. 2, 1831; engraved by J. Webb.

*DEER-STALKING*, a portrait of Captain Ross deer-stalking, accompanied by his keeper, vol. 7, 1834; engraved by Duncan.

*DEER-STALKING*, vol. 20, 1841; engraved by Finden.

PLATES IN *ANNALS OF SPORTING* (13 in number).

*TOHO!* Two setters with sportsman in the background, vol. 4, 1823.

*DOWN CHARGE*, vol. 4, 1823.

*PHEASANT SHOOTING WITH SPRINGERS*, vol. 4, 1823.

*BRUTUS*, a hull terrier, vol. 5, 1824; engraved by T. Landseer.

*FOXES*, vol. 5, 1824.

*NEPTUNE*, a Newfoundland dog, property of W. E. Gosling, Esq., vol. 5, 1824.

*FOXHOUSES OF THE HATFIELD HUNT*, portraits of Eleanor, Cottager, Strider, Adamant, and Rachel, vol. 5, 1824; engraved by T. Landseer.

*PORTRAIT OF A CROSS OF THE DOG AND FOX*, vol. 6, 1824.

*VIXEN*, a thorough-bred Scottish terrier, vol. 6, 1824.

*ALPINE MASTIFF*, vol. 7, 1825.

*PROCTER*, study of a bloodhound's head, vol. 7, 1825.

*THE POACHER*, a fox, vol. 7, 1825.

*BOB*, a favourite terrier, the property of W. E. Gosling, Esq., vol. 8, 1825.

**BENJAMIN MARSHALL.**

(Born 1767. Died 1835.)

**B**ENJAMIN MARSHALL was born in Leicestershire in the year 1767. Like many other artists who made their names as painters of animals, he began as a portrait painter, and until twenty-six years of age confined himself to this department of art under the tuition of F. L. Abbott. As might be expected of a Leicestershire man, he had a taste for sport, but does not appear to have weighed the propriety of lending his brush to animal portraiture until in 1793 he saw at the Royal Academy exhibition Saurey Gilpin's exquisite painting "The Death of the Fox." This picture made a great impression upon him, and though he did not renounce portraiture altogether, he thenceforward devoted by far the greater portion of his time to the study of animal life, and more especially to horses and dogs in their relation to sport.

Marshall was at this time residing in Beaumont Street, Marylebone; and in turning his attention to the school of Art, in which he had so many brilliant contemporaries, he was no doubt influenced

by the fashion of the time. Patrons of the turf and other wealthy sportsmen were eager purchasers of pictures which appealed to their sporting tastes, and there was a rage for possession of portraits of celebrated race-horses and hunters. As an indication of the demand for good horse pictures, it is worth noticing that when George Stubbs was receiving a hundred guineas for the portrait of a famous horse, Sir Joshua Reynolds could only obtain fifty guineas for a lady's portrait painted on a canvas of equal size.

In spite of his undoubted ability Benjamin Marshall seems to have made little progress towards recognition until the year 1795, when he met John Scott, the famous engraver, then a young man of twenty-one, but already rising into notice, and at the beginning of his long connection with the *Sporting Magazine*. Common love of sport and art formed a bond between the two, and acquaintance soon ripened into intimacy. It is more than probable that Scott was instrumental in bringing the talents of his friend under the notice of Mr. Wheble, for in volume vii. of the *Sporting Magazine* for 1796 we find the first engraving from a painting by Marshall. This plate is engraved by John Scott from a portrait of Mr. Taplin, author of a work on Farriery. With the exception of three etchings from portrait sketches, Scott's name

appears on every plate from Marshall's pictures which appeared in the Magazine until 1822, in which year Scott's health broke down, and he laid aside his graver. Of Scott's rare abilities nothing need be said here, as his life will appear in this series of ANIMAL PAINTERS ; he was an artist as well as an eminent engraver. Marshall had great good fortune in making a friend so sympathetic in taste and so exceptionally competent to interpret his paintings for a wider public.

Benjamin Marshall was neither constant nor liberal in his contributions to the exhibitions of the Royal Academy. Between 1801 and 1819 he showed only eleven works. His first picture was a "Portrait of J. G. Shaddick, Esq.," and after an interval of five years he was again represented by a likeness of the same gentleman described as "The Celebrated Sportsman." His exhibits in the year 1812 were two pictures entitled "A Game Cock" and "A Trimmed Cock."

Marshall in after years made several paintings of game cocks ; two which, companion pictures, were engraved by C. Turner ; one entitled "The Cock in Feather," the other "The Streaky-breasted Red Dunn," and they were printed in colour. He also painted two other companion pictures entitled "Black-breasted Dark Red" and "Streaky-breasted Red Dunn," which were printed in colours, each plate measuring 17 inches by  $13\frac{3}{4}$  inches.

During his residence in London he painted the portraits of two celebrated pugilists, viz., "Mr. John Jackson," for Sir Henry Smith, Bart., which was engraved by C. Turner, size of plate,  $22\frac{3}{4}$  inches by  $17\frac{3}{4}$  inches—and portrait of Thomas Belcher, which was also engraved by C. Turner, plate  $21\frac{1}{2}$  inches by 18 inches, from the original picture in possession of John Harrison, Esq.

After twenty years' residence in London Marshall moved to Newmarket; not, it would appear, without qualms as to the wisdom of the step, and not without an eye to the vogue in art to which reference was made on a previous page. He is said to have remarked to Abraham Cooper, who as a young man was constantly in his studio, that it was folly to leave London, where he was esteemed as portrait painter, to "bury himself at Newmarket" and paint horse pictures, adding, "Stop, stop, though! I have a good reason for so doing. I discover many a man who will give me fifty guineas for painting his horse who thinks ten guineas too much to pay for painting his wife."

That his decision to make a new home at the headquarters of the turf was fully justified is proved by his subsequent success. Ere long he counted among his patrons George III. and George IV., Earl St. Vincent, Lords Darlington, Scarborough and Sondes, Messrs. Hy. Villebois, Thornhill and Fulmar Craven.



For Lord Darlington, afterwards Duke of Cleveland and Baron Raby, famous both on the turf and in the hunting field, Marshall painted portraits of Hap-hazard and Muley Moloch, paying a visit to Raby Castle, near Durham, to execute the commission. Hap-hazard is depicted ready for the match for 500 guineas against Lord Strathmore's Walnut at York. Samuel Wheatley, his training groom, holds the horse while Wm. Price, the jockey, is in the act of stripping off his coat to mount. Muley Moloch is represented undergoing the operation of scraping and wiping down after winning a 20-guinea sweepstakes, to which there were ten subscribers. Tod, a stable lad, is at his head, and behind the horse stand Hardy, his training groom, Trotter, a farmer, and Thompson, the head gardener at Raby Castle; the background being filled with stands, booths, carriages &c. These pictures were engraved in 1805 by Cook, the plates measuring 24 inches by 18 inches.

Middleton, Zinganee and Priam, among other famous race-horses, stood to Marshall for portraits, which were engraved and reproduced in the *Sporting Magazine*. A portrait of Lop was engraved by Whessell, size of plate 19 inches by 14, and was published on 1st January, 1815, by J. Harris, of Sweetings Alley, east end of the Royal Exchange, and 8, Old Broad Street. Marshall painted

portraits of Filho da Puta and Sir Joshua on the same canvas; this work was engraved by Wm. Ward, size of plate 23 inches by 18 $\frac{1}{2}$ , and published by S. Knight, of 3, Sweetings Alley, Cornhill, on 1st January, 1818.

Other works more particularly deserving of notice are : a portrait of Spangles, a hunter owned by the Prince of Wales, which was engraved by John Scott; "Water Dogs," two dogs contending for a stick just retrieved from a lake, engraved by W. Ward; Francis Dukinfield Astley, Esq., and his Harriers, a hunting piece of which R. Woodman made an exquisitely fine engraving of large size, plate 24 inches by 19 inches, a few impressions of which were published in colour; The Earl of Darlington and his Foxhounds, an engraving of which by J. Dean was published 1st March, 1810, by W. D. Jones, of Cambridge, and Hunters at Grass, the property of Mr. John Micklethwaite, engraved by W. Ward.

The *Sportsman's Repository*, published in 1820, by Sherwood, Neely and Jones, comprising a series of highly finished engravings, representing the horse and the dog in all their varieties, contains eight plates engraved by Scott from pictures by Marshall, namely, The Wellesley Arabian, owned by the Hon. Henry Wellesley; Sir Charles Bunbury's race-horse Eleanor; Mr. George

Treacher's hunter Duncombe; Roan Billy, a hackney, the property of a gentleman; The Charger, a horse belonging to General Warde; Mr. Henry Villebois' coach-horse David, and a cart-horse Dumpling, owned by Messrs. Home and Devey.

The volumes of the *Sporting Magazine* from 1796 to 1826 contain no fewer than sixty engravings from pictures by Benjamin Marshall. Those occurring in the volumes prior to the year 1822 were, as we have already seen, almost without exception the work of John Scott. Subsequently J. Webb, R. Woodman, J. Romney, and other capable engravers executed the plates. The reservation applies to three etchings from sketches of the Newmarket turf officials, namely, Mr. John Hilton, Judge of the Course; Mr. Samuel Betts, Starter of the Horses, and Mr. John Fuller (on horseback), the official known then, as now, as Clerk of the Course. The name of the etcher is not given on these plates.

Two of Benjamin Marshall's portraits claim attention not less by reason of the fame of the setters than their artistic merits. One of these is The Sportsman, standing gun in hand by a stile with a pointer and setter beside him. A tablet attached informs us that

“The portrait is that of Thomas Gosden, the celebrated sporting bookbinder of St. Martin's Lane, and afterwards of

18, Bedford Street, Covent Garden. Benjamin Marshall, 1814. The Landscape in the picture is by Luke Clennell."

This picture has been twice engraved; in small size by Maile, and on a larger scale by Giller. Gosden, who was an intimate friend of Marshall and of John Scott, published Maile's engraving, a very beautiful piece of work, in 1824: a few of the engravings from this plate were printed in colour. The other picture is *A First Rate Shot*, a companion work to *The Sportsman*. The tablet attached gives the following information:—

"The portrait is that of George Osbaldeston, Esq. No man is better known on the turf, and few better calculated to shine in his bit of scarlet by the dark woodside, nor in the tented field with bat in hand. At the 'board of green cloth' too, where the billiard balls fly true and swiftly, he rarely or ever meets his match, and at the round table will he take his seat occasionally, and cry, 'seven's the main.' Our hero gives similar reasons for being drawn in trousers to the hero Wellington against the Reform Bill, 'they work well, at least for me.' Nell, the pointer, is one of the handsomest ever seen, her bringing up perfect, as is her symmetry, and in finding her game is truly astonishing. Peg, the retriever, has her excellences also. If a bird is brought to the ground by depriving it of the power of flying it must come to bag. The picture is signed Benjamin Marshall, and bears the date 1831."

The *Sporting Magazine* for October, 1831, contains an engraving of this work, with a descriptive note compiled from the tablet.

After the first few years of his artistic career,

when likenesses of men occupied Marshall's brush, portraits of race-horses, hunters and sporting dogs were the works to which he devoted his talents for the most part ; and though hunting and shooting subjects also came from his studio, he is best known by the equine portraits, which display sound knowledge of anatomy and close study of the horse under all conditions.

After thirteen years' residence at Newmarket Marshall returned in 1825 to London, where he purchased a house in London Terrace, Hackney Road. His choice of locality was influenced by the fact that his eldest son had received an appointment in the Customs, and also by the desire that the younger, Lambert, should be able to profit by attendance at the Schools of Art in the Metropolis. Here the artist passed the last ten years of his life, dying on 24th July, 1835, in his sixty-seventh year. He was buried at Bethnal Green. A writer in the *Sporting Magazine* pays tribute to his memory with the mourning lines so much in vogue in past days :—

“ The remains of this eminent artist were followed to the grave by his sorrowing relations and a few attached friends, and his body was deposited in a vault at Bethnal Green by the side of his wife and daughter.

“ The hero falls and roars the funeral fire,  
The prelate dies and peals the cloister'd choir,  
To each appropriate ; yet the lowly name  
Shall not in vain prefer its humble claim.

*Marshall ! To thee the tribute that we give  
Is here, where proudly thy memorials live,  
That such as hang in sorrow o'er thy bier  
May turn and find thee still surviving here."*

### WORKS OF BENJAMIN MARSHALL.

PICTURES EXHIBITED IN THE ROYAL ACADEMY (11 in number).

YEAR

- 1801—*J. G. SHADDICK, ESQ.*  
 1806—*J. G. SHADDICK, ESQ.*, the celebrated sportsman.  
 1807—*MR. D. LAMBERT.*  
 1808—*PORTRAITS OF A FOREIGN NOBLEMAN AND HIS HORSES.*  
 1810—(2) *A FAVOURITE HORSE*, the property of Lord Viscount Deerburch—*A WELL-KNOWN HORSE*, the property of T. C. Hunter, Esq.  
 1812—(2) *THE TRIMMED COCK—A GAME COCK.*  
 1818—*CATTLE OF THE IMPROVED SHORT-HORNED BREED*, property of J. Wilkinson, Esq., of Lenton, near Nottingham.  
 1819—(2) *PORTRAITS OF A FAMILY AT LITTLE THURLOW, SUFFOLK—FANNY*, by Poulton, property of R. Jones, Esq., with the portrait of Chiffney.

PLATES IN THE *SPORTING MAGAZINE* (60 in number).

- MR. TAPLIN*, author of *The Gentleman's Stable Directory*, 1796, vol. 7; engraved by Scott.  
*A SON OF ERASMUS*, property of E. Boehm, Esq., 1796, vol. 8; engraved by J. Scott.  
 (2) *AN ARABIAN*, 1796, vol. 9; engraved by Scott—*SPANIEL AND HARE*, 1797, vol. 9; engraved by J. Scott.  
 (2) *MR. ROBERT JONES*, practical farrier, 1797, vol. 10; engraved by J. Scott—*DABSTER*, a celebrated foxhound belonging to the Berkeley Hunt, 1797, vol. 10; engraved by J. Scott.  
 (2) *COPPERBOTTOM*, an extraordinary mare, 12½ hands high, winner of many races, 1798, vol. 11; engraved by J. Scott—*PHOSPHORUS*, by Eclipse, 1798, vol. 11; engraved by J. Scott.  
 (2) *RICHARD KNIGHT*, huntsman to Earl Spencer, 1802, vol. 21; engraved by W. Bond—*ROAN HACK*, 1802, vol. 21; engraved by J. Scott.  
*JASPER*, a hound, bred by the Earl of Egremont, 1803, vol. 22; engraved by Scott.  
*PRECIPITATE*, bred by the Earl of Egremont, and foaled in 1787. 1804, vol. 23; engraved by Scott.  
 (2) *MR. JOHN HILTON*, judge of the course, Newmarket, 1804, vol. 24; an etching—*MR. SAMUEL BETTS*, starter of the horses at Newmarket, 1804, vol. 24; an etching.  
*MR. JOHN FULLER*, clerk of the course at Newmarket, 1805, vol. 25; an etching.





J. Marshall

By script

Benjamin Marshall





- BADGER*, property of Lord Jersey, 1805, vol. 27; engraved by Scott.
- SPANIELS*, property of John Carr, Esq., 1807, vol. 30; engraved by Scott.
- (2) *HORSE*, property of J. B. Trevanion, Esq., 1809, vol. 35; engraved by S. Mitan—*MISCHIEF*, a terrier, property of Mr. T. Farley, 1810, vol. 35; engraved by Scott.
- (2) *NOBLE*, a hunter, 1810, vol. 36; engraved by Scott—*SPANIELS-SPRINGERS*, property of General Leigh, 1810, vol. 36; engraved by Scott.
- HUNTERS*, property of the Earl of Scarborough, 1810, vol. 37; engraved by Scott.
- BLACKLEG*, property of Lord C. Bentinck, 1811, vol. 39; engraved by Scott.
- DUSTMAN*, a celebrated dog, property of Wm. Disney, Esq., 1812, vol. 40; engraved by Scott.
- SATAN*, Newfoundland dog, and *CHESNUT PONY*, 1814, vol. 44; engraved by Scott.
- JUNIPER AND JANETTE*, greyhounds, property of Captain Wyatt, M.P., 1815, vol. 45; engraved by Scott.
- (2) *BROOD MARES AND FOALS*, 1819, vol. 55; engraved by Scott—*ANTICIPATION*, a chesnut horse, foaled 1818. 1819, vol. 55; engraved by Mitan.
- (2) *COLONEL MELLISH*, 1820, vol. 56; engraved by Scott.
- HOUNDS*, contending for the lead, 1820, vol. 56; etched by Scott.
- (2) *CANNON BALL*, a bay horse, property of the Earl of Jersey, 1821, vol. 59; engraved by J. Scott.
- CANNON BALL*, by Sancho, 1821, vol. 59; engraved by J. Scott.
- THOMAS HILTON, ESQ.*, the father of fox-hunters in Kent, 1822, vol. 60; engraved by Wm. Smith.
- IAGO*, a greyhound, 1822, vol. 61; engraved by J. Scott.
- (2) *BANKER*, a celebrated racer, 1823, vol. 62—*TOT INCHLEY*, 1823, vol. 62; engraved by W. T. Fry.
- EMILIUS*, a bay colt, bred by, and the property of, Col. Udny, 1824, vol. 64; engraved by J. Webb.
- MIRANDOLA*, a chesnut mare, bred by, and the property of, Lord Clarendon, 1824, vol. 65; engraved by J. Webb.
- (2) *LONGWAIST*, a bay horse, property of Fulmar Craven, Esq., 1825, vol. 66; engraved by J. Webb—*DOGS HEAD AND PARTRIDGE*, 1825, vol. 66; engraved by J. Webb.
- (2) *MIDDLETON*, a chesnut colt, bred by, and property of, the Earl of Jersey, 1825, vol. 67; engraved by J. Webb—*BRAYURA*, a dark grey mare, property of Sir Robert Keith Dick, Bart., 1826, vol. 67; engraved by J. Webb.
- (2) *PHANTOM*, a bay horse, bred by, and the property of, Sir John Shelley, Bart., 1826, vol. 68; engraved by J. Webb—*RALLY*, a bound in the Earl of Derby's pack, 1826, vol. 68; engraved by J. Webb.
- (2) *TIGER*, a buck, 1827, vol. 20; engraved by Wainwright—*BABEL*, late Lillias, a bay mare, 1827, vol. 20.
- (2) *SAMUEL CHIFNEY*, 1828, vol. 71; engraved by R. Woodman—*JAMES ROBINSON*, 1828, vol. 71; engraved by R. Woodman.
- (3) *ZINGAYEE*, a bay horse, foaled in 1825, bred by the Marquis of Exeter, 1830, vol. 77; engraved by R. Woodman—*LAMPLIGHTER*, a bay horse, bred by and the property of Colonel Wilson, 1831, vol. 77; engraved by Romney—*SKIFF*, a bay horse, bred by the Duke of Grafton, 1831, vol. 77; engraved by R. Woodman.
- (3) *SOUVENIR*, a bay mare, 1831, vol. 78; engraved by J. R. Scott—*ERYMUS*, a racehorse, 1831, vol. 78; engraved by H. R. Cook—*A FIRST-RATE SHOT* 1831, vol. 78; engraved by J. R. Scott.

- (2) *PRIAM*, the property of the Earl of Chesterfield, a bay colt bred by Sir J. Shelley, Bart., 1831, vol. 79; engraved by Romney—*CURRICLE*, a brown horse, bred by the Duke of Richmond, 1831, vol. 29; engraved by Romney.
- GALATEA*, a brown mare, bred by the Earl of Fitzwilliam, 1832, vol. 80; engraved by R. Woodman.
- (2) *PARTRIDGE SHOOTING*, 1832, vol. 81; engraved by Woodman—*MEETING THE STAG-HOUNDS*, portrait of Peter Pope Frith, Esq., on his mare, 1833, vol. 81; engraved by T. Romney.

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

- STUDIES OF CELEBRATED JOCKIES*, by Chifney, Wheatley and Robinson, 1842, vol. 7; engraved by J. W. Cook.
- STUDIES OF CELEBRATED JOCKIES*, by Arnall and Goodison, 1842, vol. 8; engraved by J. W. Cook.

## LAMBERT MARSHALL.

(Born 1810.)

LAMBERT, son of Benjamin Marshall, was born at Newmarket in 1810. At an early age he betrayed possession of artistic talents of high order, and when only sixteen years of age executed a portrait of his father, which was engraved by Fry, and reproduced in the *Sporting Magazine* for September, 1826. This likeness, given on p. 94, is the only one by the younger Marshall it has been possible to trace. The Editor, in referring to it, remarks of the painter that "some of his animals are really surprising for the pencil of so young an artist." In the *Sporting Magazine*, between 1826 and 1836, we find twenty-nine engravings from his pictures, and all of these are either portraits of race horses or sporting subjects. A good example of his work engraved by J. Greig, and published in vol. lxxxv. for 1835, is "Coursing," which is here reproduced. Lambert Marshall's contributions to public exhibitions were but two; one picture shown at the Suffolk Street Gallery and the other at the British

Institution in 1828 and 1829. After 1836, the last year in which a plate from a work by his brush appears in the *Sporting Magazine*, we lose all trace of him.

### WORKS OF LAMBERT MARSHALL.

PLATES IN THE *SPORTING MAGAZINE* (29 in number).

- MR. BENJAMIN MARSHALL*, the artist's father; engraved by Fry, vol. 63, 1826.
- PRANKS AND LAZARUS*, brood mare and foal; engraved by J. Webb, vol. 71, 1828—*BADGER HUNTING*: engraved by R. Woodman, vol. 71, 1828.
- THE TURF PONY*, property of Christopher Nelson, Esq.; engraved by W. Hixon, vol. 72, 1828—*SYLVIA*, a lady's pony; engraved by T. C. Zeitter, vol. 72, 1828—*COBWEB*, a mare; engraved by J. Webb, vol. 75, 1829—*MISS CRAVEY*, race-horse, A. Pavis in the saddle, also boy and fast-trotting pony; engraved by R. Woodman, vol. 76, 1830.
- BRITISH GAME FOWLS*: engraved by J. Romney, vol. 77, 1830—*ALBERT*, with Connolly the jockey in racing colours; engraved by H. R. Cook, vol. 78, 1831.
- GAME COCKS*: engraved by J. Romney, vol. 79, 1831—*SMARAGDINE*, a bay mare; engraved by J. Romney, vol. 79, 1831—*MUSCAT*, an Arab; engraved by J. Romney, vol. 79, 1831—*YOUNG FOXHUNTERS*: engraved by J. Romney, vol. 79, 1831.
- A CELEBRATED CABHORSE*: engraved by J. Romney, vol. 80, 1832—*MAZEPPA*, a race horse; engraved by J. Romney, vol. 80, 1832—*CRUTCH*, a race horse; engraved by J. Romney, vol. 80, 1832—*SULTAN*, a race-horse; engraved by J. Romney, vol. 82, 1832—*DRIVER*, a trotter; engraved by J. Romney, vol. 80, 1832.
- COURSING*: engraved by J. Romney, vol. 81, 1832—*ARCHIBALD*, a race-horse; engraved by J. Romney, vol. 81, 1832—*HECTOR*, a hen-cock; engraved by J. Romney, vol. 81, 1832.
- BROOD MARES*: engraved by J. Romney, vol. 82, 1833—*GROUSE SHOOTING*: engraved by J. Romney, vol. 82, 1833—*TURNEO OUT FOR LIFE* (old horses); engraved by J. Romney, vol. 82, 1833—*PRIAM*, a setter; engraved by R. Golding, vol. 82, 1833.
- DRAWING COVERT*: engraved by J. Romney, vol. 83, 1834.
- DOG BREAKING*: engraved by J. Engleheart, vol. 84, 1834.
- COURSING*: engraved by J. Greig, vol. 85, 1835.
- REAL YORKSHIRE* (half-bred sire and dam, bred by Duke of Portland); engraved by J. Romney, vol. 86, 1835.

**JAMES POLLARD.**

(Born 1797.)

**J**AMES POLLARD was born at Braynes Row, Spa Fields, now known as Exmouth Street. His father, Robert Pollard, was a Newcastle man, who at the age of twenty-seven, in 1782, came south to establish himself in London as an engraver, and achieved a considerable reputation both for his designs, some of which were of a sporting character, and for his works as an engraver. John Scott, the first engraver of animal and sporting subjects of the time, owed his first start in the metropolis to Robert Pollard, who took him as a pupil.

James Pollard's artistic talents were perhaps not equal to those of many of his contemporaries, but his skill in portraying sporting incidents lends his works a value to which those by artists of higher reputation can lay no claim. His pictures excite eager competition when they come into the market nowadays, and engravings therefrom are sought with even greater avidity. For example, a lot comprising six coloured impressions of the coaching

scenes which were a speciality of Pollard's were, in 1897, knocked down to a bid of 49 gs. at Messrs. Christie, Manson and Woods, while two coloured engravings, Ascot Heath Races and Epsom Races, brought 32 gs.

Two engraved plates, executed by M. Dobourg and published January 1st, 1820, by Edward Orme, London, furnish the first clue to Pollard's name in connection with art. Plate 1 is entitled "Royal Hunt in Windsor Park;" it shows the hounds in full cry, His Majesty, George III., with huntsman and attendants following, while Windsor Castle forms the remote background. Plate 2 is H.M. King George Returning from Hunting, and forms a companion to the former, each plate measuring 18 by 12½ inches. A few of the above engravings were published in colour.

The following year provides evidence of James Pollard's whereabouts, for it was in 1821 that a picture from his easel was exhibited at the Royal Academy; he was then living at 11, Holloway Place, Holloway, and had not gone far from his own door to find his subject, which was North Country Mails at the Peacock, Islington. In the same year he painted A Steeple-chase; this depicts a field of seven horsemen, six correctly attired in racing jackets, breeches and boots, the seventh duly sporting colours but clad as to his



nether man in white nankeen trousers strapped under the boots in accord with the fashion of the day for ordinary walking dress. The size of this canvas is  $16\frac{1}{2}$  by  $11\frac{1}{2}$  inches.

In 1824 we find Pollard represented at the Royal Academy by two works entitled *Incidents in Mail Coach Travelling*. One of these shows a coach crossing a stream. Pollard did not confine himself to exhibiting at the Academy ; his name appears in the records as painter of three pictures shown at the British Institute, and four sent to the Suffolk Street Gallery.

In 1830 he painted *Smithfield Market*, a busy scene, full of life and animation, with its throngs of buyers and sellers of horses, cattle and pens of sheep ; in the background old St. Bartholomew's Hospital and the houses and streets surrounding the market (size of canvas 26 inches by 17 inches).

Pollard was an artist of considerable versatility. The next pictures which claim notice in chronological order are of a different character. His *Fly-fishing* and *Trolling for Pike* are scenes on the river Lea (size of each canvas 17 by  $13\frac{1}{2}$  inches), and were painted in 1831. His signature is affixed to each of these works, which were engraved by P. Himely. In 1836 he painted another picture of interest to fishermen : this was *The Pike and Anchor, Ponders End*, in which he

shows us the Inn—no doubt a famous resort of Waltonians of that day—with a group of anglers in the foreground. This canvas measures  $17\frac{1}{2}$  by  $11\frac{1}{2}$  inches.

An interesting work, and one which arrests the eye by its somewhat unusual shape, is George IV. going to Ascot Races. This is a long, narrow canvas, measuring 39 by 10 inches. The King occupies a carriage drawn by four post-horses; twelve out-riders in the livery of the Royal Hunt precede His Majesty; and three open carriages, each drawn by four horses with post-boys, bring up the rear; behind these again we see the ordinary traffic of the high road on a race-day. On the heath numerous figures stand to salute the Sovereign, and the landscape rolls away into the background.

H.R.H. the Prince of Wales has in his collection at Sandringham two hunting pictures by James Pollard, each canvas measuring 35 inches by 24 inches.

Pollard is better known by the engravings from his works than by the pictures themselves. This is natural enough in view of the great popularity of the subjects upon which his brush was employed. Several of these engravings were published in connection with his father and brother, who carried on their business in Holloway, the style of the firm being "R. Pollard & Son."



*From a Painting by J. Pollard.*

## FLY FISHING

*Engraved on Wood by F. Rindge.*



Besides the engravings already referred to the following deserve mention :—

Pike Fishing and The Mill Ford. The latter shows anglers at the tail of a mill-race, one in the act of landing a fish. These engravings were executed by H. Beckwith, and impressions appear in the *Sporting Magazine* for 1849 and 1859 respectively.

Four engravings printed in colours: (1) Fly-fishing, (2) Bottom Fishing, (3) Trolling for Pike, and (4) Anglers Packing up. These engravings were published by T. Helme, "at his picture-frame manufactory, 15, Tabernacle Square, Old Street Road, London," and bear date November 17th, 1831.

A View on the Highgate Road, the Birmingham mail-coach, with passengers, passing a road-side inn called The Woodman. Engraved by George Hunt and published in colours by J. Moore, 1, West Street, St. Martin's Lane. Size of plate, 19 inches by 15 inches.

Highgate Tunnel, a coach, with passengers, coming under the tunnel, the horses and coach well foreshortened. A companion picture to that last mentioned, similar in size and printed in colours.

West Country Mail-Coach at the Gloucestershire Coffee House, Piccadilly. This engraving is by Rosenberg; plate, 32 inches by 25 inches.

The Royal Mail, a coach passing a sportsman who carries a gun and is accompanied by a setter and a pointer. E. Roviskere engraved this plate, which was published March 30th, 1829, by J. Wilson, of 7, Vere Street, Cavendish Square.

Stage Coach Passengers Seated at Breakfast, and The Coach in the Snow, cottagers showing the delayed passengers hospitality. (Interiors.) Both these engravings were published by R. Pollard & Son.

Easter Monday; Turning Out the Stag at Buckitt's Hill, Epping Forest. This plate is printed in colours, and its dimensions are  $24\frac{1}{2}$  inches by 12 inches.

Easter Monday, a View of Fairmead Bottom, Epping Forest. Also printed in colours, a companion to that last mentioned and similar in size.

Stage Coach, with Opposition Coach in Sight, published in colours, plate  $17\frac{1}{2}$  inches by 12 inches.

The Cambridge Telegraph starting from the White Horse, Fetter Lane. This plate was engraved by G. Hunt, and was published by J. Moore, of London. Printed in colours; size,  $20\frac{3}{4}$  inches by  $15\frac{3}{4}$  inches.

The Oxford and Opposition Coaches. Printed in colours; size of plate,  $13\frac{3}{4}$  inches by  $8\frac{1}{2}$  inches.

The Cheshire Pile, a celebrated gamecock, bred by the Earl of Derby; size of plate,  $8\frac{1}{4}$  inches by  $6\frac{1}{2}$  inches.



Coursing at Hatfield Park ; size of plate, 18 inches by 10 inches ; published February 6th, 1824, by R. Pollard & Son.

Evening, First September.

The St. Alban's Tally-ho Stakes. Two companion pictures of a great hurdle race run at St. Albans on May 22nd, 1834. A sweepstakes of five sovereigns each with twenty added from the fund ; each horse to carry eleven stone ; gentlemen riders only. Run in two heats, each heat once round the course and a distance ; two leaps to be taken in each heat over hurdles. Won by Mr. Coleman's Latitat. *Plate No. 1* shows the first leap of first heat. Mr. R. Oldaker with extended crop is galloping forward to cheer on Latitat, ridden by Mr. John Palmer, who is well into his stride again after taking a hurdle. Norman (Mr. F. P. Delme Ratcliffe up), Pompey (Mr. Mason), Splinter Bar (Mr. Richard Bevan), and Deceiver (Mr. T. Nestley) are taking the hurdle in a cluster. Thesis (Mr. Simmons) and Figurante (Captain Beecher) are coming up. *Plate 2* shows the second leap in the second heat, which was a very close race. Mr. Bevan was thrown, and Splinter Bar running up came in third without his rider. Latitat is again leading, Norman and Splinter Bar are over the hurdle, Deceiver and Figurante are clearing it and Pompey and Thesis are coming up. These



plates were engraved by G. and C. Hunt ; size of plates, 17 inches by 12 inches ; published by J. Moore, "at the Corner of West Street, Upper St Martin's Lane."

Scenes on the Road, or A Trip to Epsom and Back, is the title of a set of four plates, each  $19\frac{3}{4}$  inches by  $12\frac{7}{8}$  inches ; engraved by J. Harris, printed in colours, and published May 30th, 1836, by R. Ackermann.

Plate 1 is Hyde Park Corner ; No. 2, The Lord Nelson Inn, Cheam ; No. 3, The Cock at Sutton ; and No. 4, Kennington Gate. Each picture bears a verse from a song in the musical farce, "Hit or Miss." The lines from plate 3 will serve as an example :—

"Where Belles as well as Beaux to get the whip hand strive,  
And Mrs. Snip the tailor's wife can teach her spouse to drive,  
So Jacky Snip, his wife and all, to Dobbin's back are strapped  
on  
In one-horse chay to spend the day with neighbour Stitch at  
Clapton."

The Grand Stand at Doncaster Races contains portraits of the winning horses ; size of plate,  $24\frac{1}{4}$  inches by 21 inches.

Doncaster, Ascot, Goodwood, and Epsom Races. This is a set of four plates engraved by Pyall, each  $24\frac{1}{4}$  inches by 14 inches.

The Aylesbury Steeplechase. A series of four

coloured plates showing incidents of the great steeplechase which came off in the Vale of Aylesbury on February 11th, 1836. This was a sweepstakes of fifteen sovereigns each, and 100 sovereigns added; eleven stone each; fifteen started. These contain portraits of the horses and riders, and, according to the publisher's advertisement, were engraved from paintings made on the spot by the artist; strict accuracy would doubtless read "from paintings, the sketches for which were made on the spot." Plate 1 shows The Start. No. 2, The Brook, Mr. Galloway's The Amazon clearing it, and Jerry fairly in, Yellow Dwarf down on the landing side, and Cannon Ball scrambling out. No. 3, the horses coming over a big bank through underwood: Yellow Dwarf and Sailor are down and The Pony leads. No. 4 shows The Finish: Captain Lamb's Vivian ridden by Captain Becker wins: Mr. Elmore's Grimaldi ridden by Mr. Seffert comes in second under the whip, and Mr. D. Baring's The Pony, Mr. Cooper up, is a good third. These plates measure each 24 inches by  $12\frac{1}{2}$  inches. They were engraved by J. Harris and published in 1836 by Ackermann and Co., 96, Strand.

The Royal Mail Leaving the G.P.O., St. Martin's-le-Grand, was engraved by R. G. Reeve, printed in colours and published in 1836 by W. Soffe, 288, Strand; size of plate,  $24\frac{1}{4}$  inches by  $16\frac{3}{4}$  inches.

The London Fire Engines: the Noble Protectors of Life and Property, is a good example of Pollard's most spirited work. This picture was engraved, size of plate  $29\frac{3}{8}$  inches by  $20\frac{1}{4}$  inches, and printed in colours. The engraving is "dedicated to the Insurance Offices by their obedient servant, Thomas McLean, 26, Haymarket" (the publisher).

A Prospective View of Epsom Races is the title of a series of six plates, printed in colours and published by R. Ackermann.

These represent: (1) Saddling in the Warren: Jem Bland occupies a prominent place in the foreground of this picture; (2) The Betting Post; (3) Preparing to Start; (4) The Grand Stand, the Race; (5) The Race Over; and (6) Settling at Tattersall's. The last plate is admirable; not only is it highly characteristic but it has all the interest of a page of Turf history, containing many sketches of well-known racing men taken from life.

Wings is the portrait of a race horse, bred in 1822 by Lord Grosvenor; Sam Chifney in yellow jacket and black cap is in the saddle. On the right of the picture is the weighing room with jockeys going to scale. Engraved and published by R. Pollard and Son, in June, 1825, printed in colours; size,  $18\frac{3}{4}$  inches by 13 inches.

Fox Hunt, a print engraved by R. Pollard.

His Majesty George IV. Travelling, coloured print by R. Pollard, engraved by W. Dubourg.

Fox Chase: View Halloa, engraved by R. Pollard

The Merry Monarch, painted by J. Pollard : published and lithographed by Dean and Co.

The Mail Coach in a Snow Storm, painted by J. Pollard, engraved by F. Rosenbourg.

A White Horse standing against a large rock, man in scarlet leaning against him, group of hounds and dead fox. Coloured, size 12 inches by 10 inches : published by R. Pollard.

Though subjects pertaining to the road predominate in this tale of Pollard's works, coaching by no means exhausted his sporting interests. As may have been conjectured from the frequent occurrence of fishing pictures, he was a keen angler and well-known *habitué* of all angling haunts round London until he was well advanced in years. The date of his death is not known, but in the year 1859, then being about sixty-five years of age, he was still able to enjoy a day with his rod.

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#### WORKS OF JAMES POLLARD.

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

YEAR

1821—*NORTH-COUNTRY MAILS AT THE PEACOCK, ISLINGTON.*

1824—(2) *INCIDENT IN MAIL-COACH TRAVELLING—INCIDENT IN MAIL-COACH TRAVELLING.*

1839—(2) *MOTHERLY PROTECTION—MATERNAL ANXIETY.*

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

*PIKE FISHING*, 1849, vol. 113; engraved by H. Beckwith.

*THE MILL FORD*, 1859, vol. 134; engraved by James Westley.

PHILIP REINAGLE, R.A.

(Born 1749. Died 1833.)

PHILIP REINAGLE was born in 1749. From the fact that Allan Ramsay, the famous Court painter, accepted him as one of his pupils we may infer that he gave promise at an early age; and that such promise was fulfilled is proved by Ramsay's subsequent appointment of this pupil to be his assistant. The portraits of George III. and Queen Charlotte are especially mentioned in connection with this appointment. It would appear that the Court portrait painter's official work was sufficiently onerous to oblige the employment of able assistance; for it is recorded that Ramsay, having occasion to leave England for some months, deputed Reinagle to execute portraits of *fifty* pairs of Kings and Queens during his absence. Reinagle duly painted the pictures, receiving payment for them at ten guineas apiece.

It might well be supposed that the gift for portraiture on which Ramsay was able to place so much reliance indicated the true bent of Reinagle's artistic talent; and after leaving the Court painter's

studio he was engaged for some years in painting portraits exclusively. When about thirty-four years of age, however, an innate love of sport and nature tempted his brush in a new direction, and from that time forward, though he continued to paint portraits, he devoted far more of his time to general sporting subjects, pictures of animals and birds and to landscape painting, in all of which he attained to a high degree of excellence.

Accuracy of drawing is a very prominent feature of his animal pictures and one which betrays close and sympathetic study. The expression in the eye, the life-like attitude, anatomical truth of form, and nice attention to minute detail give his work a stamp of their own. Nowhere are these cardinal merits more apparent than in his pictures of dogs; admirable examples appear in the twenty-four plates engraved by John Scott for *The Sportman's Repository*, published in 1820, by Sherwood, Neely and Jones; but good as these are, the twenty-four plates which adorned *The Sportsman's Cabinet*, published in 1803, by J. Cunder, are probably those which show Reinagle at his best. The minutely descriptive title-page so much in vogue at the time shows the scope of this work: "The Sportsman's Cabinet; or Correct Delineations of the Various Dogs Used in the Sports of the Field, including the Canine Race in general; consisting of a Series of rich and

masterly Engravings of Every Distinct Breed, from Original Paintings taken from life, purposely for the work; engraved in the Line Manner by Mr. John Scott, by whom the plates to Mr. Daniels' Rural Sports were executed; and interspersed with beautiful Vignettes, Engraved on Wood. Forming a Collection of Superb Sporting Subjects, worthy the attention of Amateurs of Field Sports and Admirers of the Arts in general."

It will be noted that while stress is laid upon the well deserved fame of the engraver, the name of the artist from whose paintings the plates were taken is not even mentioned! The painter is dependent upon the engraver for just interpretation of his works, but a measure of credit for the results produced by the latter was apparently not considered the due of the former by Mr. John Cunder.

Reinagle made a special study of the spaniels now known as clumbers, but in his day as "cock-springers" or "springing spaniels." The circumstances that these dogs were introduced into England about the time he was beginning to exhibit and were doubtless exciting the interest of sportsmen as canine novelties may account for the attention accorded them by the artist. About the year 1775, Henry Clinton, Duke of Newcastle, during a visit to France, received from the Duke of Noailles several couples of "cock-springers" as a gift. These his



Grace brought home to Clumber and placed under the management of his keeper, William Mansel. He evidently prized these dogs highly, for Francis Wheatley, R.A., F.S.A., painted a picture showing the Duke on a pony with Mansel standing by his side and several clumbers in various attitudes grouped about him ; this picture, it may be added, was afterwards engraved.

Reinagle's hunting and hawking scenes, bird pictures and studies of dead game were among the best of his day ; and though it is with such works that his name is particularly associated, his purely landscape pieces were of great merit. English, Italian and Spanish scenery furnished the subject of many of his Royal Academy pictures. Thomas Barker sought his aid in painting his panoramic views of Rome, the Bay of Naples, Florence, Gibraltar, Algeciras Bay, and Paris. The old Dutch Masters furnished the models upon which he formed his style ; during his earlier years of study he made numerous copies, and so faithful were these that unscrupulous dealers were able to sell them as original works by Paul Potter, A. Van de Velde, Berchem, Karel du Jardin and others.

Reinagle's first contributions to the Royal Academy were two portraits of gentlemen, shown in the Exhibition of 1774. For nine years he was

represented at the Royal Academy exhibitions by portraits, with the single exception of the study of "Dead Game" which was his sole contribution in 1783. This year marks the turning point in his art ; for though portraits occur occasionally against his name in the catalogues of subsequent years, pictures of this class were far exceeded in number by works of the character which give him claim to consideration here ; indeed, from 1799 until 1827 his contributions included but one portrait—that of Dr. Thornton, the botanist, for whom he had done much work—to betray his earlier bent.

In this connection we must note that Reinagle was elected an Associate in 1787 ; and inasmuch as his exhibits until 1784 were, with the exception above specified, portraits (he showed nothing in 1785) we can hardly doubt but that he owed the distinction then conferred to the talents he had manifested as a portrait painter. He was elected an Academician in 1812, presenting as his diploma picture "An Eagle and Vulture disputing with a Hyena." Altogether Reinagle exhibited 110 works at the Royal Academy, contributing with fair regularity until his seventy-eighth year. At the British Institution he showed 138 pictures between the years 1773-1832, his last contribution thus being sent in the year before he died.

Among Reinagle's works we may notice "Part-

ridges," painted in 1806. This was engraved by F. C. Lewis, the print being dedicated to T. W. Coke, Esq., of Holkham, afterwards Earl of Leicester. "Springing Spaniels," painted in the same year and also engraved by Lewis; the print was dedicated to Sir John Shelley. These engravings, which measure  $20\frac{1}{2}$  by 15 inches, formed part of a series of twenty subjects from pictures by Reinagle; they were published at 15s. for plain impressions and 21s. for coloured prints, to subscribers. There is an excellent example of Reinagle's work in the collection formed by the late Anthony Hamond, Esq., of Westacre, Norfolk. This is "A Dead Fox with Lurcher;" the dog stands over the fox—a cub which he has coursed and killed.

The volumes of *The Sporting Magazine* contain five plates from pictures by Reinagle: four of these, engraved by W. Nicholls, are:—"Fishermen Displaying the Results of the Day's Sport," in vol. 47, for 1815; "Partridge Shooting with Pointers," in vol. 48 for 1816; "Puffin Shooting at the Back of the Isle of Wight," and "Spearing the Otter" in vol. 50 for 1817, and "Grouse Shooting" in vol. 51 for 1817.

Volume 11 of the *New Sporting Magazine* for 1836, three years after the artist's death, contained an engraving by R. Parr, from Reinagle's "Fox and Partridge." This picture, which shows a fox

in the act of running away with a partridge while the rest of the covey are escaping over the hill, was also engraved by T. W. Giles and published in 1836 by Ackermann & Co., of the Strand.

The *Annals of Sport* contains two plates, "Grouse Shooting" and "Terriers and Polecat," the former engraved by Thomas Landseer, brother of the great artist, and the latter by John Scott.

A work by General George Hanger, dedicated to "all sportsmen and farmers," published in 1814, by Stockdale, contains a plate from a picture by Reinagle. This shows the General mounted on a mule, returning from shooting, his servant behind followed by a setter and pointer.

A portrait of Colonel Thornton, the famous sportsman of Thornville Royal, the joint work of Sawrey Gilpin and Reinagle, bears date 1796. This picture shows the Colonel "Roebuck shooting in the Forest of Glenmore, with the only twelve-barrelled rifle ever made." The Colonel holds this curious weapon at the ready: a keeper with a dog crouches in the near background. This picture was engraved by M. W. Bate and published by H. Mutlow, of Russell Court, London, in 1810.

Colonel Thornton provided Reinagle with many commissions. The artist's Royal Academy picture in 1803 was a "Portrait of the Great Tench" taken by this patron, with a view of Thornville Royal;



Colonel Thomas



one of his contributions to the exhibition of 1817 was a woodland view on the same estate. The first volume of Colonel Thornton's *Travels in France*, in 1804, has for frontispiece a portrait of the author as a falconer carrying a hawk hooded on his wrist.

The portrait, an oval, is surrounded with a design emblematic of field sports, and, like the portrait of the Colonel in the *Sporting Magazine*, has for pendant a small picture of the race between Mrs. Thornton and Mr. Flint. This plate was engraved by Mackenzie. The race was the outcome of a ride in Thornville Park, on an occasion when Colonel and Mrs. Thornton were joined by the lady's brother-in-law, Mr. Flint. The latter was somewhat chagrined by the prowess of the lady and her horse in a racing spurt or two in which they indulged: and the sporting instinct running high on both sides, a match for £500 a side was made between Mrs. Thornton and the gentleman, the race to be run on the last day of the York August Meeting, 1804. The match duly came off, and resulted in the defeat of Mrs. Thornton, who, however, maintained that Mr. Flint's success was a matter of accident and due to no inferiority of her horse or her jockeyship. A writer in the *Sporting Magazine* for September adds to his description of the event the following postscript:—  
“I forgot to add that Mr. Reinagle, the celebrated



sporting painter, is in our neighbourhood, employing his talents in finishing a fine picture of the late race, from which an elegant engraving will speedily appear. Indeed, much may be expected from the display of this gentleman's abilities, whose taste and correctness are so eminently manifest in the finished paintings lately executed for *The Sportsman's Cabinet*."

"The Fox Breaking Cover" was painted by Reinagle for Colonel Thornton as a companion picture to "The Death of the Fox," painted by Sawrey Gilpin. The plate from this work was engraved by John Scott. As it appears desirable to give an example of Reinagle's skill in portraiture as well as his talent for the portrayal of sporting scenes, the engraving from the likeness of Colonel Thornton from *Travels in France*, and that from the picture last mentioned, have been selected to represent his works.

An admirable example of Reinagle's work hangs at The Villa, Escrick, Yorkshire, the seat of Lord Wenlock; this is a portrait of the sixth Lord Middleton, gun in hand, on the moors. He is represented coming up a bank to his three pointers which are standing to grouse. In the right background are two ponies from one of which Lord Middleton has evidently just dismounted; it is held by a groom who rides the other pony. The canvas

measures 4 ft. by 5 ft. 8 inches. This picture was painted in the year 1792. The artist was then doubtless at the zenith of his fame, as it is recorded that he received no less than 500 guineas for it; a very large fee in those days.

Lord Middleton has seven pictures by this artist in the collection at Birdsall House, Yorkshire, viz. :—

(1) "Chesterton Windmill," Henry 6th.—Lord Middleton with his hounds (The Warwickshire, of which he was Master from 1812 to 1822). The body of the pack, in full cry, are streaming up a slope on the landing side of a wide stream; one couple are in the stream and another couple are just coming up to it. Lord Middleton is driving his white horse at it, and among the field are Mr. B. Lawley (afterwards Lord Wenlock), Sir Francis Lawley, Mr. Garforth, Mr. Willoughby (grandfather of the present Lord Middleton), Lord Clonmel, in black, who has just cleared the brook, Lord Aylesford, Sir Charles Mordaunt, dragging his horse out of the water, and Sir C. Biddulph. Chesterton Windmill is in the distance.

(2) "Gone to Ground in the Clump near Birdsall." The famous hound Vanguard and his sister Vanity, with a few more, are racing with hackles up to an earth among great boulders. Will Carter the huntsman and Tom Carter the first whipper-in also figure in this picture; size 4 feet 3 inches by 3 feet 1 inch high.

These two pictures have been reproduced in *The Annals of the Warwickshire Hunt* (the late Sir Charles Mordaunt and the Hon. W. R. Verney, London, 1896): the latter has been engraved for separate publication.

(3) "Woodcock Shooting": a woodland scene. In the foreground are a large black-and-white retriever and four spaniels, evidently portraits. A dead woodcock lies by a small pool close by, and another is falling in the near middle distance to the gun of a sportsman in the background.

This picture and "Gone to Ground in the Clump near Birdsall" form a pair; "Woodcock Shooting" also has been engraved.

(4, 5, and 6) Three portraits of hunters: two browns and a bay. Each of these pictures, which are well painted, measures about 2 feet  $1\frac{1}{2}$  inches by 1 foot 8 inches, oblong.

(7) "General Bandbox," the portrait of a sturdy thoroughbred, saddled and bridled: he is held by his groom upon whom a hound is fawning; two more hounds are moving away to the right. A Yorkshire landscape, Birdsall and Settrington form the background, size 5 feet 6 inches by 3 feet 11 inches oblong. Signed "P. Reinagle," and dated 1792.

It is fortunate that a few of Reinagle's paintings should have been made accessible to those interested in art by engravings in old magazines. These truthfully display all the character and individuality of the works of this gifted painter. Not the least charm of his sporting pictures is due to the landscape setting and scenic accessories which are invariably composed with true artistic feeling.

Reinagle died at Chelsea, in 1833, at the ripe age of eighty-four. His son, Richard Ramsay, born 1775, inherited his father's artistic talent. He probably owed his second name to the fact that Philip Reinagle had been a pupil of Allan Ramsay



*Painted by P. Keingale, A.R.A.*

*Engraved on Wood by J. Barlowe.*

**BREAKING COVER**





as stated on a former page. Richard Ramsay Reinagle achieved success as a landscape painter and became a Royal Academician. He was, however, obliged to resign, having committed the unique misdemeanour of sending in for exhibition as his own a picture which was partly the work of another artist.

THE WORKS OF PHILIP REINAGLE, R.A.

IN THE SOUTH KENSINGTON MUSEUM.

*FOX-HUNTING: THE DEATH* (water-colour) (William Smith Gift).

PICTURES EXHIBITED IN THE ROYAL ACADEMY (110 in number).

YEAR

- 1773—(2) *PORTRAIT OF A GENTLEMAN—PORTRAIT OF A GENTLEMAN.*  
 1774—(3) *PORTRAITS OF TWO YOUNG GENTLEMEN AND THEIR SISTER FISHING—PORTRAIT OF A LADY—AN OLD HEAD.*  
 1776—*PORTRAIT OF A LADY.*  
 1779—*A GENTLEMAN.*  
 1780—*PORTRAIT OF AN OFFICER.*  
 1782—(2) *PORTRAIT OF A GENTLEMAN—PORTRAIT OF A GENTLEMAN.*  
 1783—*DEAD GAME*, a study from Nature.  
 1784—*PORTRAIT OF A GENTLEMAN.*  
 1786—(3) *FARMYARD*, with fowls—*HUMMING BIRDS*, from Sir Ashton Lever's collection—*MACAWS AND PARROTS.*  
 1787—(4) *VIEW FROM BRACKENDALE HILL, NORFOLK—SCENE FROM NATURE—PORTRAIT OF A YOUNG GENTLEMAN—REPRESENTATION OF MAJOR MONEY'S SITUATION WHEN HE FELL INTO THE SEA WITH A BALLOON.*  
 1788—(5) *VIEW FROM THE WEST EXTREMITY OF ANGLESEA, WITH HOLYHEAD MOUNTAIN—PORTRAITS OF THREE CHILDREN—COUNT BORULAWSKI—A LANDSCAPE—ENCAMPMENT OF THE WEST NORFOLK MILITIA* at Readham in 1787.  
 1790—(3) *PORTRAIT OF A LADY—PORTRAIT OF A GENTLEMAN—WILLIAM WARD*, the celebrated pugilist, and Wood, with Johnson and Joseph Ward.  
 1794—(2) *ESSEX COUNTY HALL*, with a view of part of Chelmsford—*COWTHORP OAK*, near Harrogate, Yorkshire.

- YEAR
- 1796—(5) *AN ICELAND HAWK UPON A BITTERN—A HAWK UPON A BUZZARD—STUDY OF CATTLE—JOHN MITCALF*, celebrated for making roads, who has been blind ever since a boy—*PORTRAIT OF A LADY*.
- 1797—(7) *VIEW NEAR SHREWSBURY—VIEW FROM NATURE—WATER-FALL IN GOAT LAND*, near Whithy, Yorkshire—*PEREGRINE FALCON UPON A WOODCOCK—VIEW OF HAMMERTON HILLS, YORKSHIRE. —VIEW OF HAMMERTON HILLS, YORKSHIRE—A SENSITIVE PLANT*.
- 1798—(6) *ENTRANCE INTO A WOOD*, from Nature—*A SEA FORT—MR. JENKINS—TOURNEFORT'S SYSTEM*, for Dr. Thornton's "Botany"—*MRS. ROWCROFT AND CHILDREN—MRS. REEVES*.
- 1799—(7) *VIEW IN WALES—CUPID INSPIRING PLANTS WITH LOVE*, for Dr. Thornton's Botanical work—*THE AMERICAN ALOE*, for Dr. Thornton's Botanical work—*A DISTANT VIEW OF THE TOWN OF SUBIACO*, and the Cervara mountains, including the convents of Santa Scolasta and San Francesco from the mountain road to Tivoli; morning—*VIEW NEAR THE LAKE OF BOLZANA*, on the road to Rome; evening—*THE BEGONIA*, a plant producing male and female flowers, for Dr. Thornton's Botanical work—*VIEW OF THE NEW PASSAGE ON THE SEVERN*, with the Bristol Hills.
- 1800—(6) *VIEW IN THE BAY OF SARZA*, near Genoa, morning—*VIEW OF THE GRAND CONVENT OF SCOLASTA*, near Subiaco, territory of the Pope, and the river Agno, which falls at Tivoli in the celebrated cascade in the Appenines—*VIEW NEAR RICHMOND: TWILIGHT—HAMPSTEAD HEATH—THE BLUE PASSION FLOWER* and *NIGHT BLOOMING CEREA*, for Dr. Thornton's new Illustration of the Sexual System by Linnæus.
- 1801—(2) *A LANDSCAPE—VULTURE DISPUTING WITH A HYÆNA*.
- 1803—*THE GREAT TENCH* taken by Col. Thornton, in the year 1802, with a view of the house and park of Thornville Royal.
- 1804—(5) *THE SETTER—THE SPRINGER—TERRIERS—THE STAG-HOUND* (four of the series for the *Sportsman's Cabinet*)—*LANDSCAPE AND CATTLE: morning*.
- 1805—(6) *PORTRAIT OF A POINTER*, standing to game—*THE FOX BREAKING COVER—MAJOR*, a celebrated greyhound—*WATER SPANIEL—SPANISH POINTER—PORTRAIT OF AN EXTRAORDINARY MUSICAL DOG*.
- 1806—(2) *LANDSCAPE WITH FIGURES, AND CATTLE FORDING—VIEW IN THE MOUNTAINS OF SUBIACCO*, fifty miles from Rome.
- 1807—(4) *SUNSET*, landscape with figures—*TWILIGHT—A POTTERY—SNOWDON*.
- 1809—*SPRINGER*, bred at Syeton Park, by W. Thorold, Esq.
- 1810—(5) *LANDSCAPE WITH FIGURES—LANDSCAPE—LANDSCAPE WITH SPORTING FIGURES—GROUP OF CATTLE—COTTAGE SCENE*, from Nature.
- 1811—(2) *STUDY OF DEAD GAME—VIEW OF WINDERMERE LAKE*, from Low-wood Inn.
- 1812—(4) *VIEW OF LLANGOLLEN*, in North Wales—*A STAG HUNT—VIEW OF LANGDALE*, in Westmoreland—*DEAD GAME*.
- 1813—(5) *GROUP OF STAGS—LANDSCAPE WITH PIGS—LANDSCAPE WITH SHEEP—LANDSCAPE WITH ASSES—DR. HOOPER*.
- 1814—(2) *A WANDERING STAG—MONKEY TRICKS*.
- 1815—*SCENE FROM THE ISLEWORTH MEADOWS*, looking towards Mr. Gosling's house.
- 1816—*GEDRO, IN THE PROVINCE OF BEIRA*, in Portugal, a few leagues from Almeida. In the background, the mountains that divide Spain and Portugal.



## YEAR

- 1817—(2) *FARMYARD WITH CATTLE*, Sunset—*ENTRANCE INTO A WOOD*,  
Thornville Royal, Yorkshire.
- 1819—*RICHMOND HILL*, near Twickenham : Morning.
- 1823—(3) *VIEW NEAR SHIPTON*, Yorkshire—*VIEW NEAR LONESOME*, Dorking  
—*LANDSCAPE WITH FIGURES* : Morning.
- 1824—*WOODLAND SCENE WITH CATTLE* : Mid-day.
- 1826—*RIVER SCENE WITH COTTAGE AND BARGE*.
- 1827—*LANDSCAPE WITH CATTLE*, a view near Durham.

PLATES IN THE *SPORTING MAGAZINE* (6 in number).

- FISHERMAN*, 1815, vol. 47; engraved by W. Nicholls.
- PARTRIDGE SHOOTING*, 1816, vol. 48; engraved by W. Nicholls.
- PUFFIN SHOOTING AT THE BACK OF THE ISLE OF WIGHT*, 1817, vol.  
50; engraved by W. Nicholls.—*SPEAKING THE OTTER*, 1817, vol. 50.
- GROUSE SHOOTING*, 1817, vol. 51.

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

- HUNTING FOR MOOR GAME*, 1823, vol. 4; engraved by Thos. Landseer.
- TERRIERS AND POLECAT*, 1824, vol. 5; engraved by J. Scott.

### THE SARTORIUS FAMILY.

JOHN SARTORIUS. (Born *circa* 1700. Died 1780.)

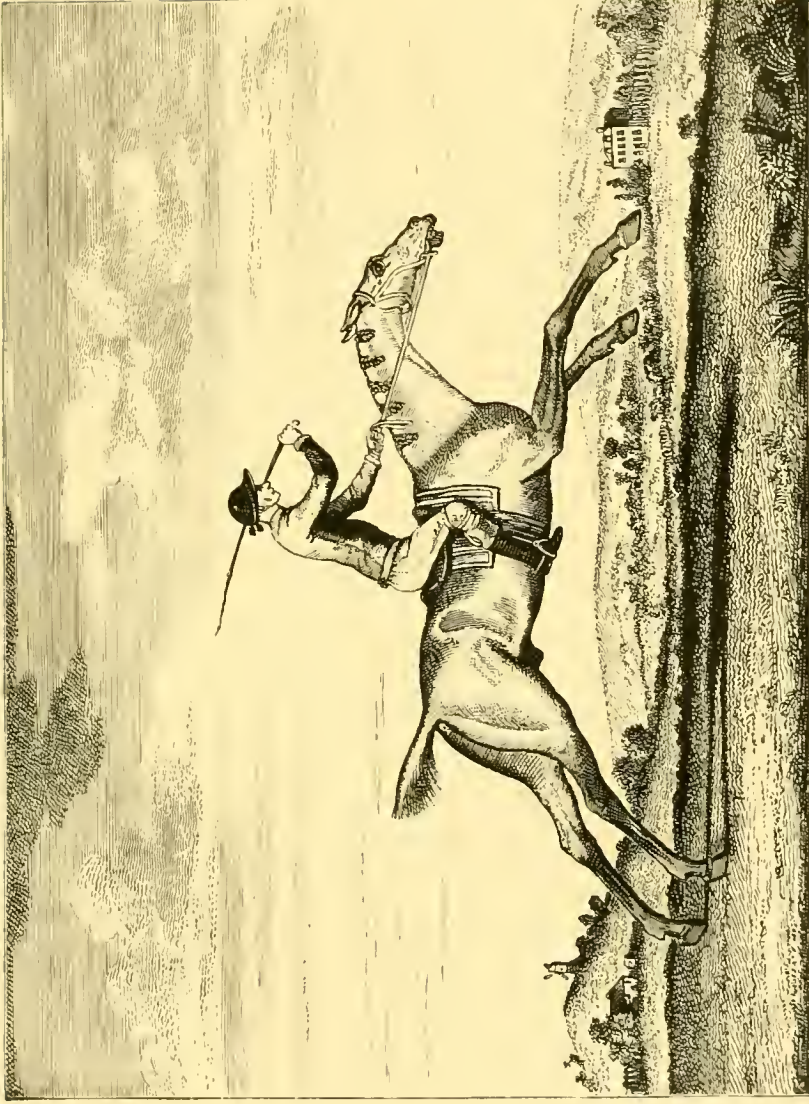
FRANCIS SARTORIUS. (Born 1734. Died 1804.)

JOHN N. SARTORIUS. (Born *circa* 1755. Died *circa* 1828).

JOHN F. SARTORIUS. (Born *circa* 1775. Died *circa* 1831).

THIS family furnishes a striking instance of hereditary talent. The artistic gifts which have made the name of Sartorius famous were possessed in greater or less degree by five consecutive generations of the family ; for John's father, Jacob Christopher Sartorius, was an engraver of Nuremberg, whose plates bear dates from the year 1694 to 1737 inclusive. Jacob Christopher, so far as we have been able to discover, did not devote himself to pictures of animal life or of sporting interest, and he therefore demands at our hands none of the attention which is the meed of his descendants.

The published records of the lives of John, Francis, John N. and John F. Sartorius, are very meagre ; they seem to have been compiled from such information as the biographer chanced



*From a Painting by John Sartorius.*

### LOOBY AT FULL STRETCH

*Engraved on Wood by F. Rabbage.*



to possess, and afford no evidence of attempt to secure completeness. The particulars now given have been collected from all the sources ordinarily available, and also represent the fruit of much research over a wide field. Close personal examination of paintings and engravings has been necessary to render justice to each member of this family of artists—a task of no small difficulty, as many pictures are signed by, or described as the handiwork of, Sartorius Senior or Sartorius Junior, the initials being omitted.

**JOHN SARTORIUS** was born in Nuremberg, about the year 1700. It has not been possible to trace the date which saw his departure from Bavaria and settlement in England. The earliest evidence of his residence in this country occurs in connection with a picture which he painted for Mr. Panton about 1722. This is a portrait of a celebrated mare, named Molly, who had won upwards of twenty matches, and never sustained defeat until she started in the race which proved fatal to her. She had been matched to run at Newmarket on 2nd November, 1723, against the Duke of Bolton's famous horse Terror and two hours afterwards against Badger. While running the first match she was suddenly taken ill, with what malady we are not told, and died almost on the course, between the stand and the rubbing house.

In 1735 John Sartorius painted for the Duke of Bolton a portrait of the celebrated racer Looby; the horse is represented being ridden at full gallop.

In 1741 he painted for William Osbaldeston, Esq., the portrait of a racehorse, named Old Traveller, with the jockey Stephen Jefferson in the saddle; and in 1758, for the Duke of Kingston he did a portrait of the racehorse Careless; he also painted portraits of other horses famous on the Turf in their day, some few of which have been engraved.

He contributed one picture to the gallery of the Society of Artists, a body which was established in 1760; to the exhibitions of the Free Society of Artists, which came into being in 1761 and was broken up in 1783, he sent no fewer than sixty-two works. His name occurs only once in the catalogues of the Royal Academy; in the exhibition of the year 1780 he was represented by the "Portrait of a Horse." He was then living in London at 108, Oxford Street; and there he probably died in 1780, having then attained to about his eightieth year.

**FRANCIS SARTORIUS**, born in 1734, was the son of John, from whom he learned the art of painting. His portraits of horses and pictures of sporting subjects gained him great celebrity; he

appears to have been the fashionable horse-painter of his day, for it is recorded that he produced more portraits of winners on the Turf during the latter half of the eighteenth century than any artist of the time. It is stated that he painted more pictures of Eclipse during the zenith of that great horse's fame than did all his contemporaries put together. Eclipse was foaled 1764 and died 1789.

For the Duke of Grafton he painted the portrait of Antinous, foaled in 1758; also that of Herod, bred in the same year by the Duke of Cumberland. For Mr. Latham he painted the portrait of the famous mare Snap, foaled in 1759; for Mr. Shafto that of Cardinal Ruff, foaled in 1760, and afterwards the property of Lord Grosvenor; and for the Marquis of Rockingham the portrait of Bay Malton, foaled in 1768. Some of these pictures of race horses were afterwards engraved by John June and published between the years 1760 and 1770. Other works of his were also engraved or mezzo-tinted.

At Aynhoe Park, Banbury, the residence of Mr. W. C. Cartwright, late M.P. for Oxfordshire, Banbury Division, there is a hunting group painted in 1764. This work, which was formerly in Jusmore House, Oxfordshire, represents W. and H. Fermore, with a friend, hunting in Aynhoe Park. The three gentlemen wear black coats and are



attended by three hunt servants in green liveries. A pack of harriers are in full cry after a hare in the distance ; a view of Aynhoe House with church and grounds forms the background. The canvas measures 4 feet 11 inches by 2 feet 11 inches.

Another picture which deserves mention was his portrait of a famous trotting mare which belonged to Mr. Bishop. She stood for her portrait after her great performance on the Epsom Road, when she covered sixteen miles in one hour, carrying 12 stone ; she was afterwards matched to trot 17 miles in the hour under the truly crushing weight of 16 stone 4 lbs. ; the match was to have come off on the Hertford Road, but for some reason was not run, and Mr. Bishop received 150 guineas forfeit. This picture was included in the catalogue of those belonging to the late Duke of Hamilton, sold at Christie's in November, 1898 : by an obvious error it was attributed to John F. Sartorius, the grandson of Francis.

In 1767 the artist painted "A Celebrated Race," which was run over the Beacon Course, Newmarket, on the 20th April, 1767. There were four entries at 500 guineas each, horses carrying 8 stone 7 lbs.—featherweights in those days when 10 and 12 stone were the usual penalties. The picture shows the result, which was as follows: Lord Rockingham's Malton, 1 ; Sir J. Moore's King Herod, 2 ; Lord



*After Francis Sartorius.*  
"PORTRAITURE OF MR. BISHOP'S CELEBRATED TROTting MARE"



Bolingbroke's Ting, 3; Mr. Shafto's Askam, 4. The size of this canvas is 6 feet 3 inches by 4 feet 1 inch. The picture was for many years in the possession of the late Mr. Richard Tattersall, and in 1884 it was purchased for the Elsenham Collection.

Francis Sartorius was an occasional contributor to the *Sporting Magazine*; the volumes 2, 4, and 6, for the years 1793, 1794, and 1795, respectively, contain four excellent engravings from his works; one plate by Thomas Cook of the celebrated race-horse Waxey by Pot-8-os, the property of Sir F. Poole, Bart., shows the horse standing with the groom at his head; and another in the same volume engraved by J. Walker from the portrait of Dragon, a horse bred by the Duke of Bedford. The other engravings are from the artist's "Stag Chase through the Thames" and the portrait of Mr. Bishop's trotting mare, to which reference has been made.

To the various London Galleries he contributed some thirty-eight works altogether: twelve to the Royal Academy exhibitions between 1775 and 1790; seven to the Society of Artists and twenty to the Free Society of Artists between 1773 and 1791. His addresses in London during the years he was exhibiting are given as: 10, Meads Court, Dean Street, Soho; 1, Macclesfield Street; and 17, Gerrard Street, Soho.

Francis Sartorius died on 5th March, 1804, in his seventieth year. All that is known of his private life is contained in the following rather quaint passage taken from the memoir which was published in the *Sporting Magazine* for April of that year. Having referred in terms of praise to his artistic abilities, to the universal respect in which he was held, and to his conscientious discharge of all private duties, the writer proceeds :—

“ By those who had his acquaintance he was known as an affectionate father and hospitable friend, and if matrimony be considered one of the predominant blessings of this life, he enjoyed much more than most married men would have considered enough, having been married to and cohabited successively with five wives, the fourth of whom he lost about the time of his fiftieth year; the fifth and last lived with him in the utmost extent of domestic happiness for twenty-seven years relinquishing this life for a better only in January last. The loss so powerfully preyed upon his spirits that he gradually declined and survived her no more than six weeks.”

The writer obviously errs in stating that the artist enjoyed the society of his fifth wife for twenty-seven years; his fourth wife died when he was about fifty years of age, and he himself died twenty years afterwards.

Though hunting scenes do not figure largely among the paintings of Francis Sartorius, it may be conjectured that he was fond of the sport, from the lines, which occur in the same Magazine three months after his decease (June, 1804) :







*J. N. Sartorius.*]

ASCOT, 1791.—OATLAND'S SWEEPSTAKES.

- |   |   |
|---|---|
| The Prince of Wales' <i>Baronet</i> , 6 yrs., 8st. 4lb.....   | 1 |
| Mr. Barton's <i>Express</i> , 6 yrs., 8st. 4lb. ....          | 2 |
| Lord Barrymore's <i>Chanticleer</i> , 4 yrs., 7st. 10lb. .... | 3 |
| Lord Grosvenor's <i>Skytark</i> .....                         | 4 |



“ No more the bright dewdrops that sparkle in morn  
 Are swept by his swiftness away,  
 No more the loved halloo or shrill sounding horn  
 Awake to the sports of young day.”

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**WORKS OF FRANCIS SARTORIUS.**

EXHIBITED IN THE ROYAL ACADEMY (12 in number).

YEAR

- 1775—*A FAVOURITE HORSE.*  
 1782—(2) *PORTRAIT OF A HACK—PORTRAIT OF A SPANISH DOG.*  
 1784—*PORTRAIT OF A CART HORSE.*  
 1785—*A SPANIEL.*  
 1786—*PORTRAIT OF A HORSE.*  
 1787—(2) *PORTRAIT OF A COACH HORSE—PORTRAIT OF A HUNTER.*  
 1788—*PORTRAIT OF TWO HORSES.*  
 1789—(2) *AN OLD DOG AND HORSES—A PAIR OF HIS MAJESTY'S  
 COACH-HORSES.*  
 1790—*AN OLD DOG AND HORSES.*

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

- STAG CHASE THROUGH THE THAMES*; engraved by Thomas Cook, 1793, vol. 2.  
*PORTRAIT OF MR. BISHOP'S TROTTING MARE*; engraved by Thomas Cook,  
 1794, vol. 4.  
*WAXEY*, the property of Sir F. Poole, Bart.; engraved by Thomas Cook, vol. 6.  
*DRAGON*, the property of the Duke of Bedford, got by Woodricker out of June, engraved  
 by I. Walker, 1795, vol. 6.

JOHN N. SARTORIUS, born about the year 1755, was the only son of Francis. He began his artistic career at a period in history which gave him an advantage over his father and grandfather; nothing had been done in their day towards encouraging study of the Fine Arts in England; schools of painting were unknown and individual ability developed undirected.

In 1769, the Royal Academy was established to foster promising talent ; such eminent pioneers as Sir Joshua Reynolds, Sir Henry Raeburn and John Constable, among others, were creating and elevating British schools of art at this period. Animal painters in particular now enjoyed exceptional opportunities for perfecting themselves in those branches of knowledge mastery of which is essential to success. A celebrated anatomist named Joshua Brookes had established a Museum and Anatomical School in Blenheim Street, where he gave lectures to young students on the structure of quadrupeds, birds and fishes. Painters of horses, too, could profit by the wonderful results of George Stubbs' industry, his great work on *The Anatomy of the Horse* with its twenty-four engraved plates, having been published in the year 1766.

John N. Sartorius with his natural artistic ability, doubtless took advantage of these schools of painting ; he must also have gained a knowledge of sport, as the turf, the hunting field, the gun, the kennel and the leash furnished subjects for his prolific brush ; and whether he dealt with equine portraiture pure and simple, with hunting, shooting or coursing scenes, he betrayed intimate knowledge of each sport and invested his pictures with remarkable spirit and animation.

He counted his patrons among the leading

sportsmen of his time ; among them, the Prince of Wales, the Earl of Derby, Lord Foley, Sir Charles Bunbury, the Right Hon. C. J. Fox and Mr. Christopher Wilson.

In the year 1780 he painted a pair of pictures, the portraits of Two Hacks, one with the cropped ears in vogue at the time. These were among the collection belonging to the late Duke of Hamilton, sold at Christie's in November, 1898.

John N. Sartorius first appears as an exhibitor in the year 1778, and from that time onwards till a few years before his death he was constantly represented in the various London galleries. To the Royal Academy exhibitions he was a frequent contributor : during the forty-one years, 1781 to 1821 inclusive, only three catalogues do not contain mention of works from his brush ; he exhibited at the Royal Academy altogether some 74 pictures, either animal portraits or sporting subjects.

At Tendring Hall, Suffolk, the seat of Sir Joshua Rowley, Bart., there is an interesting hunting piece dated 1797 ; it is a portrait of Sir William Rowley, Bart., on horseback, with hunt servants and two-and-a-half couple of his favourite hounds. Sir William was master of a pack which hunted a country in Essex and Suffolk from about 1787 to 1797. This canvas measures 2 feet 11 inches by 2 feet 1 inch.

He was a liberal contributor to the *Sporting Magazine*, and the volumes between 1795 and 1827 contain numerous engravings from his works.

In vol. vii. for December, 1795, are two interesting plates engraved by J. Walker. One is a portrait of the race horse Escape, with his trainer and jockey standing at his head. This famous son of Highflyer, foaled in 1785, was bred by Mr. Franco and sold by him for 1,500 gs. to the Prince of Wales, for whom he won many important races during the three years 1788-91. The second plate is a portrait of Grey Diomed, with his trainer, jockey and a stable lad. Grey Diomed, by Diomed, foaled in 1785, was bred by Sir Charles Bunbury, who sold him to the Hon. Charles James Fox in 1787. In October, 1789, however, Sir Charles bought back the horse, who won numerous races in 1788 and years following to 1792. The pictures from which these plates were taken were also engraved in full size, viz. :  $20\frac{1}{2}$  by  $15\frac{1}{2}$  inches, by Daniel Dodd, and published by R. Pollard in 1792.

In Vol. 20, for May, 1802, an engraving from his picture of Phenomena, a famous trotting Hackney mare which belonged to Mr. Joseph Robson, of Little Britain; this plate accompanies an account of the mare's wonderful performances on the road between Cambridge and Huntingdon, and after-

wards near Woodford, in Essex. The picture of Phenomena was also engraved on large scale by Whessel for separate publication.

In Vol. 66, for June, 1825, an engraving by J. Webb, from a portrait of Eclipse, with Jack Oakley up, galloping on the Beacon Course, Newmarket. Oakley was well known as a jockey, both in England and France, at this period. The inscription on this engraving states that the plate is "from a painting of Sartorius the Elder," and the name engraved thereon is "J. N. Sartorius:" but as Eclipse was running on the turf, and in his zenith about 1770, it must be concluded that the painting by John N. Sartorius was done from a sketch taken from life by his father Francis.

Among the many horse-portraits painted by John N. Sartorius, mention may be made of Sir Thomas, engraved by J. W. Edye, the plate measuring  $16\frac{1}{2}$  by 12 inches; Champion, the plate from which measures  $13\frac{1}{2}$  by  $9\frac{1}{4}$  inches; the copy of the former engraving before the writer bears no publisher's inscription, and from the latter, names of both engraver and publisher are wanting. Rockingham, engraved by J. W. Edye, size of plate  $16\frac{1}{2}$  by 12 inches, and published on 25th April, 1789, by J. Harris, of Sweeting's Alley, New Broad Street, London. Cormorant was engraved and published on 1st March, 1795, by J. Aitkin, of Castle Street, Leicester Square; size of plate  $19\frac{1}{4}$  by  $16\frac{1}{4}$  inches.

Mr. H. W. Estridge, of Minety House, Minety, Malmesbury, has in his possession and kindly sends particulars of a hunting picture which was painted by John N. Sartorius for his uncle who formerly lived at Carshalton Park, Surrey. This work is about 3 feet long by 2 feet 6 inches high; in the foreground two couple of hounds are killing their fox, while another leaps a five-barred gate on the right to join them; in the immediate background the huntsman is giving a "who-oo!" as he leads his horse down a steep bank.

The *Sportsman's Repository of the Horse and Dog*, by John Scott, published by Bohn, of York Street, Covent Garden, in 1845, seventeen years after the death of J. N. Sartorius, contains two admirable plates by the famous engraver John Scott, from pictures by this artist, viz., plate 1, the portraits of Eclipse and Shakespear; plate 2, Flying Childers and King Herod. On plate 1 is inscribed under the portraits of Eclipse and Shakespear the following: "Painted by J. N. Sartorius, after drawing from the life of his father, published by Sherwood, Neely and Jones, Paternoster Row, January, 1820." Plate 2 has inscribed under the portraits of King Herod and Flying Childers, "Painted by J. N. Sartorius, the portrait of Herod after a drawing from the life by his father and Flying Childers, from the original picture by

Seymour." And in an article in the publication of 1845 describing the plates and giving particulars of the achievements of the four horses this passage occurs: "The name of Sartorius as a horse painter of distinguished merit has been long known in this country, and the son has diligently and ably followed his father's steps. The portraits are both copies: that of Eclipse by the younger (John N. Sartorius), from a painting by his father (Francis Sartorius), for the truth, both in form and character, of which we can vouch; that of Shakespear by the same, from the original, we believe, by James Seymour."

In a work (imperial 8vo), entitled "*The Chase, to which is added Field Sports by William Somerville, Esq.*," by Edward Topham, Esq., published in 1817, by Sherwood, Neely and Jones, Paternoster Row, there are six exquisitely executed engravings by John Scott, from paintings by John N. Sartorius, viz.: "Unkenneling," "The View," "Stag at Bay," "Otter Hunting," "Hare," "Otter in a Tree."

Many of his works were engraved for separate publication, viz., "Amatch" between Sir Harry Tempest Vane's Hambletonian and Mr. Joseph Cookson's Diamond. This race was run in 1799 over the Beacon Course at Newmarket, 4 miles 2 furlongs, the stake being 3,000 gs. a side.



Hambletonian, ridden by Frank Buckle, 8 stone 3 lbs., beat Diamond, who was ridden by Dennis Fitzpatrick, 8 stone. The time of the race is recorded as  $8\frac{1}{2}$  minutes only. The engraving from this picture, executed by A. Lessell, was published in 1800 by John Harrison, London; size of plate  $21\frac{1}{2}$  inches by 14 inches.

A set of four foxhunting pieces published in 1790 and 1795 by John Harris, and dedicated by him to Charles Boldero, Esq., of Aspenden, Herts. These plates, which measure 24 inches by 17 inches each, are the joint work of Peltro, who was responsible for the landscapes, and J. Neagle, to whom the figures were entrusted. Lines from Somerville's "Chase" appear beneath the pictures.

Another very able piece of work is a mezzotint engraving executed by William Ward from the artist's picture of "Pointers," a brace of dogs standing to game; this plate measures  $16\frac{1}{2}$  inches by  $13\frac{1}{2}$  inches.

Lord Rothschild has at Tring Park two hunting pieces which give an excellent idea of the style of dress and character of the sport at this period.

John N. Sartorius married very early in life. It is recorded that he lived at an inn at Carshalton and painted most of his pictures there; little or nothing is known of his domestic life. Numerous

sporting pictures remain to prove the assiduity with which he worked at the easel during his long and industrious career. Many of the works are of large size. He died about 1828, when he would have been about 73 years of age. He left two sons, John F., who painted sporting subjects, and Francis, a painter of marine subjects.

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**WORKS OF JOHN N. SARTORIUS.**

EXHIBITED IN THE ROYAL ACADEMY (74 in number).

- YEAR  
 1781—(2) *PORTRAITS OF TWO HORSES—PORTRAIT OF AN OFFICER ON HORSEBACK.*  
 1782—(3) *PORTRAIT OF A COW—AN OLD FAMOUS HUNTER—PORTRAIT OF TWO HUNTERS.*  
 1783—*PORTRAIT OF A SHOOTING PONY AND DOG.*  
 1784—(2) *PORTRAIT OF A HUNTER—A HUNTER.*  
 1785—*HORSES.*  
 1786—*PORTRAITS OF TWO HUNTERS.*  
 1787—*GOING OUT IN THE MORNING—THE CHACE.*  
 1788—(2) *PORTRAIT OF A HUNTER—LANDSCAPE IN WHICH IS INTRODUCED A NEW INVENTED CARRIAGE.*  
 1791—*A HUNTER.*  
 1792—(2) *INSIDE OF A STABLE—A STRAW YARD.*  
 1793—(2) *PORTRAIT OF A HUNTER—PORTRAITS OF A GENTLEMAN AND DOGS.*  
 1794—(2) *A GENTLEMAN SHOOTING—TRUE BLUE*, late the property of the Prince of Wales.  
 1795—(2) *THE DEATH OF A HARE—GENTLEMAN SHOOTING.*  
 1796—(2) *PORTRAIT OF A FAST-TROTTING MARE—PORTRAITS OF A SHOOTING PONY AND DOGS.*  
 1797—(7) *A GENTLEMAN AND DOGS—A FAST-TROTTING HORSE—GOING A-COURSING—A RABBIT FERRETER—PORTRAIT OF HORSES—A FATTENED FRENCH COW—PORTRAITS OF DOGS.*  
 1798—(6) *Portraits of:—A CHAISE HORSE—A HACKNEY—AN OLD HUNTING MARE—FAST-TROTTING HORSE—MR. WESTCAR'S FAT HEIFER—A VERY OLD HORSE.*  
 1799—(2) *MR. WESTCAR'S GREAT OX—PORTRAIT OF COACH HORSES.*  
 1800—*PORTRAIT OF A HUNTER.*  
 1801—*DIAMOND.*

- 1802—(2) Portraits of:—*A HORSE—A CART HORSE.*  
 1803—(3) Portraits of:—*A LADY'S HUNTER—A FAST-TROTTING HOBBY—AN ARABIAN.*  
 1804—*PORTRAITS OF TWO HACKNEYS.*  
 1805—(3) *PARTRIDGE SHOOTING—AN IRISH HACKNEY—A HACKNEY.*  
 1806—(2) *A HUNTER—PORTRAIT OF A HORSE.*  
 1807—(2) *HORSES AT A COVER SIDE—A YOUNG LADY ON HORSEBACK.*  
 1808—(3) *FLYING LEAP: FOX DYING—PORTRAIT OF A STALLION—PORTRAIT OF A PUG DOG.*  
 1809—(3) *SPANIELS FLUSHING A WOODCOCK—MR. BUTLER'S MISS COINER—LORD FOLEY'S COMRADE BEATING MR GOODISON'S FOXBURY, AND MR. BUTLER'S EPSOM FOR THE PLATE OVER EPSOM, 1808.*  
 1810—(2) *PORTRAIT OF A SPANIEL—PORTRAIT OF A CART HORSE.*  
 1812—*PORTRAIT OF FAST-TROTTING HORSE.*  
 1813—*PORTRAIT OF AN ARABIAN.*  
 1814—(2) *SMOLENSKO—SHOOTING PONY, AND ROLLA.*  
 1815—*A FAST-TROTTING CART HORSE.*  
 1816—*REMARKABLE THREE-YEAR-OLD DEER*, property of the Earl of Derby.  
 1817—*TINY*, favourite spaniel.  
 1818—*SHOOTING PONY AND SETTER.*  
 1819—*BROOD MARE AND FOAL.*  
 1820—*BLOOD HORSE.*  
 1821—*GREYHOUNDS.*  
 1824—(2) *BROOD MARE AND FOAL—PONY AND DOG.*

PLATES IN THE *SPORTING MAGAZINE* (45 in number).

- 1795—*ESCAPE*, the property of Prince of Wales, purchased of Mr. Franco for 1,500 guineas; engraved by Walker.  
 1795—*GREY DIOMED*, bred by Sir Charles Bunbury; engraved by Walker.  
 1796—*ELIZA*, property of Christopher Wilson, Esq.; engraved by J. Scott.  
 1796—*BENNINGBROUGH*, property of Christopher Wilson, Esq.; engraved by J. Scott  
 1796—*BUZZARD*, got by Woodpecker, the property of Christopher Wilson, Esq.; engraved by J. Scott.  
 1798—*PATRIOT*; engraved by J. Scott.  
 1798—*WHISKEY*, got by Saltram, bred by Prince of Wales; engraved by J. Scott.  
 1799—*DIAMOND*, got by Highflyer.  
 1799—*HAMBLETONIAN*; engraved by J. Scott.  
 1799—*SALTRAM*, a son of Eclipse, late the property of Prince of Wales; engraved by J. Scott.  
 1799—*BELISSIMA BEATING WARTER AND DIAMOND AT OXFORD RACES, 1799*; engraved by J. Scott.  
 1799—*DON QUIXOTTE*, a son of Eclipse, purchased for 300 gs. by the Prince of Wales, was a very successful racer; engraved by J. Scott.  
 1800—*PLAY OR PAY*; engraved by J. Scott.  
 1800—*SKY SCRAPER*; engraved by J. Scott.  
 1800—*TRAVELLER*; engraved by J. Scott.

- 1800—*JOHNNY*, by King Fergus, property of Mr. Durrant; engraved by J. Scott.
- 1800—*DUNGANNOON BEATING ROCKINGHAM AT NEWMARKET*; engraved by J. Scott.
- 1800—*FARRIER'S SHOP*; engraved by J. Scott.
- 1800—*BRYAN'S OLYNN*, the property of Mr. Graham.
- 1801—*TEABOY BEATING HEPHESTION AND GREY FALCON OVER EPSOM*, 21st May, 1801; engraved by J. Scott.
- 1801—*BLUECAP*, a celebrated foxhound, the property of Smith Barry, Esq., of Cheshire; engraved by J. Scott.
- 1801—*FLYING LEAP*.
- 1802—*PHENOMENA*, the property of Mr. Joseph Robson—*AN EXTRAORDINARY TROTTING MARE*.
- 1802—*STANDING LEAP*, hunter about to leap over a five-barred gate.
- 1802—(s) *THE WARRENER*; engraved by J. Chapman—*HORSE FALLING FROM A PRECIPICE—UNKENNELING THE HOUNDS*; engraved by John Pye—*THE HYDE PARK DISASTER—THE CURRICLE AND HORSES*; engraved by Englehart.
- 1803—*ROTTEN ROW*, principal figure supposed to be the Prince; engraved by John Pye.
- 1803—*DRAWING COVER*; engraved by J. Scott.
- 1803—*THE CHASE*; engraved by J. Scott.
- 1803—*AT FAULT*; engraved by J. Scott.
- 1803—*DIGGING THE FOX*; engraved by J. Scott.
- 1803—*THE DEATH*; engraved by J. Scott.
- 1804—*MOLL TOMSON AND HAREFOOT*, with a view of the Well-Gap, Newmarket; engraved by J. Scott.
- 1804—*PHEASANT SHOOTING*; engraved by J. Scott.
- 1804—*GROUSE SHOOTING*; engraved by J. Scott.
- 1804—*PARTRIDGE SHOOTING*; engraved by J. Scott.
- 1805—*SNIFE SHOOTING*; engraved by J. Scott.
- 1805—*WOODCOCK SHOOTING*; engraved by J. Scott.
- 1805—*HEAD OF OLD ECLIPSE*.
- 1810—*MISS COINER*, got by Don Quixote; engraved by J. Scott.
- 1815—*WHISKER AND RAPHAEL*, the Duke of Grafton's Whisker beating General Gower's Raphael over Epsom, 25th May, 1815.
- 1816—*SEAGULL AND ESCAPE*, the Right Hon. C. J. Fox's Seagull beating Prince of Wales' Escape for Oatlands Stakes.
- 1817—*X Y Z*, by Hapbazard, bred by R. Riddell, Esq., winner of nine gold cups between 1811 and 1814.
- 1818—*TROTTING CART HORSE*, the property of T. Greaves, Esq.; engraved by J. Scott.
- 1825—*ECLIPSE, WITH JACK OAKLEY, UP OVER BEACON COURSE*; engraved by J. Webb.
- 1827—*MEDORA*.

JOHN F. SARTORIUS, the elder son of John N., was born about the year 1775. He displays no inconsiderable share of talent in painting

pictures of the school made their own by his ancestors, but his abilities as an artist are not equal to those of his father. His hunting pieces are spirited, indicating, moreover, knowledge of country life and pursuits ; some of his works were done on a large scale ; but his output was small compared with that of his parent ; in regard to this it must be borne in mind that he had not only his famous father to compete against during the greater part of his life (he seems to have survived John N. only some three years), but numerous clever rivals whose talents, while inferior to those of his father, were superior to his own.

His first works in the Royal Academy were shown in the exhibition of 1802, when his address was 17, King Street, Holborn ; these were two portraits, one of a mare named Isabella, the other of a colt named Edmund. John N. Sartorius had a couple of horse portraits in the exhibition of that year, and the *début* of a son following in his footsteps must have been remarked ; no doubt, too, the young man's works attracted some notice on their own merits ; at all events, we have evidence in an autograph letter, possessed by the author, that John F. Sartorius was at this time beginning to find patrons. The letter is worth quoting, as it affords an idea of the prices a young

painter set upon his pictures at the beginning of the century. There is nothing showing to whom this missive was addressed. It is the answer to an enquiry made, as it would appear, on behalf of a publisher or dealer in works of art.

NO. 18, WARWICK STREET,  
GOLDEN SQUARE,  
December 14<sup>th</sup>, 1802.

SIR,

I can furnish you with the *Race of Hambletonian and Diamond* at 3 guineas. A design of the *King's Staghound* at the same price. (The size of the pictures, 16 inches by 13 inches). *The Portrait of a Racer* will be 2 guineas (the size 12 inches by 14 inches), provided the pictures are returned when done with [after being engraved]. *But if* the publisher wishes to possess them entirely he may have them on the addition of 2 guineas each. The pictures shall be finished in the best manner and expeditiously as possible.

I'll take the opportunity of calling on you in a day or two for an answer.

I am,

Yours, &c.,

JOHN SARTORIUS, JUNIOR.

The artist seems to have painted several pictures of this race and portraits of the horses. Among the engravings in the late Duke of Hamilton's collection, sold at Christie's in November, 1898, was a pair entitled "Hambletonian and Diamond over the Beacon Course;" one shows the horses going out, the other the struggle at the winning post. These plates were engraved by Whessel and

printed in colours. A picture of "Bay Malton beating King Herod at Newmarket, 1767," in this collection is attributed to John F. Sartorius; if correctly, the work was no doubt a copy of that painted by Francis Sartorius and referred to on a previous page as having been long in the possession of Mr. Richard Tattersall.

There are many engravings in the volumes of the *Sporting Magazine* from 1805 to 1827. During this period, however, John N. Sartorius was also a constant contributor, and it is not always possible to distinguish with absolute certainty between the works of father and son. The similarity of subjects chosen, the fact that many plates are signed "Sartorius" without initials, the fact that John Scott was the engraver of the works of both father and son, and the extreme probability that the senior lent frequent aid to the junior in "touching up" and improving his pictures, thereby investing them with something of his own individuality, in some cases combine to render the task of discriminating between the two practically hopeless.

John F. was only an occasional exhibitor at the Royal Academy; between the years 1802 and 1829 his contributions numbered sixteen. If his offerings were not always accepted by the Hanging Committee he only shared the fate of





*From a Painting by J. F. Sartorius.*

## COURSING AT HATFIELD

*Engraved on Wood by F. Babbage.*



other artists of equal or greater competence. A letter, dated "Queen's Elm, April, 1828," which lies before the author, reads :—

SIR,

I have sent two pictures: (1) *Portrait of a Favourite Terrier*, the property of Mrs. Hill, Spring Gardens Terrace; (2) *Dead Game and a Jack Snipe*.

I am,

Your obedient servant,

J. F. SARTORIUS.

This refers to the artist's offerings to the Royal Academy for that year's exhibition. "Dead Game and a Jack Snipe" was duly shown, but that portrait of Mrs. Hill's favourite terrier was less fortunate, the catalogue making no mention of the work.

An engraving from the picture exhibited in 1806 is here given to illustrate the style of John F. Sartorius. It is entitled "Coursing in Hatfield Park," and the central figure represents one of the artist's best patrons, the Marchioness of Salisbury.

This lady was one of the most remarkable sportswomen of her own or any other day. She established the Hatfield Hunt, whose affairs she directed for many years, seldom being absent from the covert side on hunting days. She is described as having been an elegant and accomplished horsewoman, who rode with equal intre-

pidity and judgment. No day was too long for her, and she was ever anxious to show the field which was generally a large one, the best of sport. She continued to preside over the Hunt until in her seventieth year.

Even at the great age of eighty-six she was still fairly hale and vigorous, and up to her last season in London seldom omitted her daily ride in the Park, or, when the weather was unfavourable, in the King's Riding School at Pimlico, where she spent an hour in the saddle. Her painful death in November, 1835, created a great sensation at the time. The day after her arrival from London she was alone in her boudoir, in the west wing of Hatfield House, writing a letter; her cap came in contact with the candles on the table, her clothes took fire and before aid came she was burned to death.

She was a great patron of both art and sport. The first volume of the *Sporting Magazine* for the year 1792 contains a series of articles descriptive of "Archery, its Origin and Progress in the Kingdom," from her pen. An engraving by Cook after Corbould, entitled "Archery at Hatfield," accompanies a chapter of the series.

John F. Sartorius died about the year 1831.

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**WORKS OF JOHN F. SARTORIUS.**

EXHIBITED AT THE ROYAL ACADEMY (16 in number).

## YEAR

- 1802 (2) A Mare *ISABELLA AND FOAL—EDMUND*, a colt.  
 1803—*SPANIELS*.  
 1806—*COURSING IN HATFIELD PARK*, the Marchioness of Salisbury and others  
 on horseback.  
 1809 (2) *A PARTRIDGE—A SNIPE*.  
 1811—*A GROUSE SKETCH FROM NATURE*.  
 1817 (2) *A COUPLE OF SNIPES—A BRACE OF PTARMIGANS*.  
 1818 (2) *WOODCOCK—GOLDEN PLOVER AND SNIPES*.  
 1820—*GROUSING, WITH PORTRAITS OF FAVOURITE DOGS*.  
 1822—*PARTRIDGES AND SNIPES*.  
 1823—*GROUSE SHOOTING, WITH PORTRAITS OF DOGS IN CUMBERLAND*.  
 1828—*DEAD GAME AND A JACK SNIPE*.  
 1829—*DEAD GAME*.

PLATES IN THE *SPORTING MAGAZINE* (6 in number).

- 1805—*COURSING AT HATFIELD*; engraved by John Scott.  
 1806—*SANCHO BEATING HANNIBAL AT BRIGHTON*; engraved by H. R. Cook.  
 1806—*SHOWING A HORSE*.  
 1809—*HUNTER'S STABLE*.  
 1806—*FOUR-IN-HAND CARRIAGE*; engraved by John Scott, from a design by  
 Messrs. Savage and Walter, Lincoln's Inn Fields.  
 1815—*SMOLENSKO BEATING CATERPILLAR AND THE HAPHAZARD  
 COLT FOR THE DERBY, 1813*.

**JOHN SCOTT.**

(Born 1774. Died 1827.)

**J**OHN SCOTT was born at Newcastle-on-Tyne, in the year 1774. His parents were evidently in humble circumstances, for the boy began life as apprentice to a tallow chandler. A considerable number of the artists whose works have been noticed began life under conditions which might well have stifled the artistic instinct; but surely never did parent of future artist make less happy choice than did Scott, senior, when he bound his son apprentice to Mr. Greenwell, who carried on the business named in the old Flesh Market of Newcastle. It is true there is nothing to show that the young Scott had evinced any marked aptitude for the career in which he was destined to excel; but the difference between the vocation into which he was inducted by his parents, and that for which Nature had so liberally endowed him, is so wide as to be almost grotesque.

He was probably handicapped with little education when he entered Mr. Greenwell's service; but the inborn artistic spirit quickly developed, for



during his apprenticeship we find him haunting the premises of a local engraver from whom he acquired a knowledge of both line and mezzotint engraving. Of the man who was thus instrumental in helping the future artist to learn the rudiments of his real profession little is known. From the fact that he was on his way home from Newcastle races when he was waylaid and cruelly murdered we may infer that he was a man of sporting tastes ; and perhaps his proclivities may have influenced the direction of his pupil's talents.

Though the tallow-chandlery business must have been at least uncongenial to a youth of artistic temperament, Scott remained with Mr. Greenwell until his indentures expired, when he left the shop and took up the graver's tool in earnest. Success was waiting for him, as his first task was to engrave a series of profile portraits for Angus' *French Revolution*. Among his Newcastle friends Scott numbered a Mr. Fisher, parish clerk of St. Nicholas Church ; Mr. Fisher was also proprietor of a circulating library, and thereby came in contact with the educated classes. To a gentleman who frequented his library Mr. Fisher showed examples of Scott's work, including his maiden effort, a plate entitled "Duck Shooting," taken from a schoolboy's copy book. The gentleman was so favourably impressed by these engravings that Mr.



Fisher allowed Scott to make use of his name in addressing to Robert Pollard a request for employment in London. Pollard, also a native of Newcastle-upon-Tyne, was then plying his craft in Spa Fields; his opinion of the specimens of engraving submitted by Scott is sufficiently evidenced by his reply to the application. He promised his young fellow-townsmen work, and on Scott's arrival in London, took him not only without premium, but at a weekly wage, which he increased in ratio with the young man's progress.

It was in 1795, when Scott was in his twenty-first year, that his work attracted the notice of Mr. John Wheble. Mr. Wheble was the founder of *The Middlesex Journal* and *The County Chronicle*, and he achieved no little notoriety by identifying himself with the movements promoted by Wilkes, Horne Tooke, and other fiery politicians of the same class. For aiding Wilkes to avoid the law, Mr. Wheble was summoned to the Bar of the House of Commons; he was acquitted, and as showing the popular feeling of the time, it is worth noting that the Constitutional Society voted him an award of 100 guineas in recognition of his courage in assisting Wilkes to hide. It is not, however, with Mr. Wheble the politician that we are concerned, but with Mr. Wheble the bookseller and journalist. One of the ventures was *The*

*Sporting Magazine*, which he started in 1792, and it was for *The Sporting Magazine* that he sought the services of John Scott.

The first engraving bearing Scott's name appeared in the issue of that publication for July, 1795; it was entitled "Sir William Rowley's Dog-Kennels at Tendring Hall, Suffolk," and from this time onward till 1822 his connection with the magazine was continuous. The 56 volumes (286 monthly issues) published between the dates mentioned contain numerous plates by Scott, several from designs of his own, others from paintings by various artists.

During the latter part of this period his contributions are less frequent, owing to failure of health due to overwork; and were no other evidence forthcoming to prove the man's wonderful industry, the number of plates in different publications, and the detached pieces, many of them of large size, show that Scott must have worked both physically and mentally against time. The extent of his output should at least have brought in returns considerable enough to tide him over a period of rest; but from the following letter, which appeared in *The Sporting Magazine* for November, 1822, it seems that he had not been able to make, or at all events had not made, any provision against illness, and that the breakdown in health, which com-

pelled cessation of work, found him practically penniless :—

“ I cannot refrain from expressing to you the pleasure I felt on viewing the charming embellishment you gave us in your last number, in the portrait of the celebrated horse Moses. I must be permitted to say it is one of the best that has adorned your interesting Miscellany for some time past, and that is saying not a little.

“ But this admiration, Mr. Editor, was mingled with regret and sympathy when I heard that the unfortunate artist, who has produced this and numerous other fine specimens of animal engraving, should be compelled by affliction to make a public appeal to the charity of his fellow men. It must be distressing to all, but particularly some, admirers of art to behold one of its greatest ornaments thus overtaken by the storms of adversity in the decline of a brilliant career of fame. I am happy, however, to find on enquiry that Mr. Scott's bodily health is so far restored as to enable him to resume his labours partially ; and that his mind lacks none of its original vigour, the above work, with various others executed by his own hand, abundantly prove.

“ The generosity and charitable feelings of a British public have again been displayed by commencing a subscription to shield this unfortunate gentleman from pecuniary difficulties, and enable him to pursue his profession unmolested. As an admirer of art, and a lover of philanthropy, I have added my humble aid, and sincerely hope this laudable attempt to do good may be fully accomplished.

“ I am yours, &c.

“ PHILANTHROPOS.”

It is the more curious that Scott should have failed to make pecuniary provision against compulsory idleness, for he was evidently impressed with a sense of the uncertainty of the artist's means of livelihood, dependent as it is entirely upon his



*J. Jackson, R.A., Pinxt.*

*From Engraving by W. R. Fry.*

**JOHN SCOTT**



enjoyment of health. That he realised this and the disastrous results of improvidence would seem clear from the fact that he was one of the eight painters who, in 1809-10, established the Artists' Benevolent Fund for the benefit of decayed artists, their widows and children; and there is something pathetic in the circumstance that (like Robert Pollard, his first London master), after a protracted illness of six years' duration, he himself became a pensioner of the institution in founding which he had borne a share.

As an engraver, of course, Scott had eminent predecessors; among them may be named G. B. Cipriani (born 1727), who came from Florence to England in 1755; and Francis Bartolozzi (born 1725), also a Florentine who came to this country in 1764. Cipriani and Bartolozzi were the first engravers of real eminence; to them is due credit for having created a taste for line engraving. The first English-born engravers were: James Mac-Ardell (born 1710), William Wynne Ryland (born 1732), William Mallet (born 1735), Valentine Green (born 1739), Richard Earlom (born 1743), and John Raphael Smith (born 1752). Each one of these established a high reputation as a line and mezzotint engraver, and each has reproduced portraits and subject pictures of our greatest artists, Sir Joshua Reynolds and others.

In one important respect, however, John Scott is entitled to a place above his predecessors; it was reserved to him to found a school of engravers, whose speciality was the reproduction of pictures of animal life and incidents of sport. A place may perhaps be claimed for him above all save the two Florentines whose genius first opened the eyes of the world to the artistic quality and beauties of engraving. His conspicuous success as an engraver must not allow us to forget that John Scott was also a clever draughtsman and designer; he designed, among other plates, many exquisite pieces which stand as frontispieces to volumes of *The Sporting Magazine* and other publications. He particularly excelled in imparting a life-like expression to his beasts and birds; as an instance of his talents in this direction may be cited his plate of "The Lurcher," which appears in *The Sportsman's Cabinet*, published by J. Cundee, London, in 1804. This picture, by the way, was one of the class which Scott considered by far the most difficult to reproduce by reason of the delicate handling required to preserve the moonlight effect.

In every case attention is arrested by the marvellous skill with which his burin conveys the sense of texture in the coats of his animals, and the animation in the eyes of his dogs. The



same publication contains examples of this in his "Shepherd's Dog" and "The Water Dog"; the eyes in each case are liquid with light. In the possession of Charles Dean, Esq., of Lincoln's Inn Fields, is a copy of *The Sportsman's Cabinet*, published in folio size by Cundee, in 1803. This is enriched with proofs and etchings, and is elegantly bound. It contains the brief but important inscription, "The only copy taken off, signed John Scott," and to this particular book is prefixed a portrait of Scott published by his widow. This portrait appears at page 152; the original engraving was done gratuitously by Fry for Mrs. Scott, investing the picture with additional interest.

Artists sometimes complain, and sometimes with reason, that the engravers' interpretation of their work does them injustice. Happy the painter whose picture was entrusted to Scott; such was his artistic talent and so intimate his knowledge of animal life that he could *improve* when copying the picture on his plate. Thomas Landseer, it is worth reminding the reader, laid his famous brother under a similar obligation; his reproductions of Sir Edwin's great pictures were made with such ability and artistic feeling that in some respects the merit of the original was enhanced in the engraving.

It may be justly claimed for Scott that he pos-

sessed not talent but genius; the clearness with which his plates are always cut, whether the subject be animal, bird or figure, betrays the bold, firm hand of self-confidence. Close and discriminating study of Nature, nice appreciation of form, and exceptional talent in presenting life-like character, blend to give Scott's work the accuracy of a photograph. Its excellence was fully recognised in the most acceptable form—namely, the great demand for his engravings; but we must reproduce from *The Sporting Magazine* of April, 1832, a eulogistic notice which, though published after the death of Scott, was without question inspired by contemplation of his numerous plates:—

“To remark that the art of engraving has now reached a degree of perfection which leaves other countries far behind us is almost superfluous, since every picture-shop in London proves the fact; but in no department, we may venture to say, has its genius been so widely exercised. We may also add, so liberally appreciated as in, and by, the sporting world.”

It is not too much to say that John Scott's combined talents as a draughtsman and engraver equipped him for the production of works that have never been surpassed. Among these attention may be called to the following:—

The plates in Britton's *Cathedral Antiquities* and in Westall's *Illustrations of the Book of Common Prayer*, published by Tresham and Ottley.

"The Cottagers," after one of a series of paintings by Thomas Gainsborough. Scott's signal success as an engraver of landscape, as well as of animal subjects, is proved by the fact that the proprietors of the publication in which the plate appeared were compelled by the demand to republish separately the part containing it.

"The Benevolent Cottager," from a picture in the collection of Lord de Tabley; and "Daughter of Lord Charles Bentinck," from a miniature by Alfred Edward Chalon, representing the child seated with a doll in one hand, the other resting on a Scotch terrier. Scott engraved and published both these plates on his own account.

His first great works were the plates from Sawrey Gilpin's "The Death of the Fox" (exhibited at the Royal Academy of 1793), and Philip Reinagle's "The Fox Breaking Cover" (exhibited at the Royal Academy of 1805). Scott's large engravings from these pictures were not executed until 1811, eighteen years after the former was painted. He had the plates in hand for six years. They display in marked degree his great abilities; and on the day the engravings were published, 28th May, 1811, the Society of Arts presented John Scott with their large Gold Medal "for having completed two such works which do so much honour to his country and himself."

None of Scott's plates are better known to sportsmen of the present day than those exquisitely fine pieces which he contributed to Daniel's *Rural Sports*. These pictures include portraits of renowned fox-hounds, harriers, beagles, pointers, and greyhounds; of a terrier worrying a fox, greyhounds coursing a hare, and other beautiful examples of engraving. In 1827 a copy of *Rural Sports*, containing numerous rare specimens of engraving, many from private plates by Scott, and bound by Thomas Gosden, the renowned London bookbinder, publisher, and sporting character, was sold to Mr. Tayleure, printseller, of Waterloo Place, for 90 gs.

In the early numbers of *The Sporting Magazine* we find some fine specimens of Scott's work in plates from portraits of famous race-horses painted by George Stubbs, R.A. Among these may be noted those of Ambrosio, Marske the sire of Eclipse, Mambrino, Shark, Gimcrack, and Eclipse. In the same publication at later dates we find numerous plates from the works of our greatest animal painters: Henry Alken, J. F. Herring, Abraham Cooper, R.A., and Ben Marshall. The last named was a close friend of Scott's, and by long practice the engraver so thoroughly caught the spirit of the artist that the engraved print was really a facsimile of the original painting.

In the *Sportsman's Repository*, published in 1820

by Sherwood, Neely and Jones, is "a series of highly finished engravings by Scott, representing the horse and the dog in all their varieties," from the works of Benjamin Marshall:—The Wellesley Arabian, the property of the Hon. Henry Wellesley; the race-horse Eleanor, the property of Sir Charles Bunbury, Bart.; the hunter Duncombe, the property of Mr. George Treacher; Roan Billy, the property of a gentleman; The Charger, the property of General Ward; the coach-horse David, the property of Mr. Henry Villebois; the cart-horse Dumbling, the property of Messrs. Horn and Davey.

The *Songs of the Chase*, the first and second editions of which were published by Sherwood, Neely and Jones, London, in 1811, owed not a little of its attractiveness to the illustrations furnished by Scott. The frontispiece is appropriate: it is a portrait, by Benjamin Marshall, of Thomas Gosden, and the title-page bears an emblematical design suggestive of sports and games. Mr. Gosden carried on his business at 18, Bedford Street, Covent Garden. He was an enthusiastic sportsman, well known in the hunting field and also as a shot. He was the intimate friend of Benjamin Marshall, John Scott, and other leading men in the world of art. In a sense, Thomas Gosden was himself an artist. His style of

binding was unique, and his best work was reserved for books on sport. The covers and edges of some such works are embossed in gold, with figures of birds and animals and incidents of the chase, designed by the most able artists of the day. A few of his bindings are real works of art, to which high value attaches. The preface, dated from Much Hadham, near Bishop Stortford, Herts, in 1811, is by Thomas Gosden, who bound many of the editions of this work, which is a collection of verses on field sports, and includes nearly one hundred songs on fox hunting, fifty on hare hunting, and nearly as many in praise of stag-hunting; upwards of ninety on hunting generally, on racing twenty, on shooting twenty-four, and several on angling, hawking, archery, &c.

A Hack, the property of Charles Bell, Esq., painted by Abraham Cooper, R.A., was engraved by Scott.

*The Social Day*, by Peter Coxe, Esq., contains five designs: two by James Ward, R.A., Swans on the Thames and A Spaniel at a Tomb; one by Abraham Cooper, R.A., A Child found in a Lane by a Traveller; one by William Henry Pyne, A.R.A., A Barouche and Four, and one by George Garrard, A.R.A., A Park Scene, all of which were engraved by Scott.

A copy of *Walton's Angler*, which Mr. Sotheby





*Death of the Dove*





sold by auction, about the year 1825, to J. Dent, Esq., for 120 guineas, contained upwards of 800 drawings, etchings, engravings, &c., many of which were by Scott.

Another edition of *Walton and Cotton's Compleat Angler* (Samuel Bagsters, London, 1803, on the largest paper), is very copiously and beautifully illustrated, containing 254 plates and drawings. Several of the plates "proof" are by Scott. The binding, by Thomas Gosden, is probably the finest example of his art existing, and a MS. note by his hand on the fly leaf states that "the bands of the book are made out of the wood which belonged to Cotton's Fishing House." This book is now in the Elsenham Hall Library.

*Silver Buttons*, published by J. H. Burn, London, 1821, display unique application of the art of the engraver. Thomas Gosden commissioned Abraham Cooper, R.A., to draw a series of fourteen designs illustrative of British field sports; these were engraved by Scott on a silver plate, from which the buttons were then cut. These *Silver Buttons* were sold for shooting coats, and there is in the Elsenham collection a case containing the set of fourteen.

J. H. Burn published the designs on India paper with a quotation under each small plate from Bewick or Daniel.

*The Chase*, by William Somerville, published by

William Tegg, London, contained nine engravings by Scott after paintings by J. N. Sartorius. Another edition of the same famous work, published by Sherwood, Neely and Jones, London, 1817, with preface by Edward Topham, Esq., contained eight engravings by Scott, after paintings by J. N. Sartorius.

*Essay on Hunting*, the third edition, published by Edward Jeffery and Son, London, 1820, has for frontispiece a beautiful design of dead game, fish, &c., drawn and engraved by Scott.

Book-Plates : Scott designed and engraved two book-plates for his friend Thomas Gosden, one representing a stag's head, with various sporting trophies; the other a rock with fish-gun, game-bag, fishing-rod, pannier, &c.

Jupiter, a thoroughbred stallion in a field, challenging a mare in the next pasture, over a rustic fence. This picture was painted by Sawrey Gilpin, R.A., for Colonel Thornton; it was engraved in a masterly manner by Scott, and was published in 1820. He also engraved four other works for Colonel Thornton—"A White Terrier," "Harriers," "Spaniels," "Mopsy and Molly," and "A Pointer" in some sedges standing to a snipe; the two former also by Gilpin, the latter two by Philip Reinagle.

*The Sportsman's Repository*, by John Scott, pub-

lished by Henry G. Bohn, London, in 1845, eighteen years after Scott's death, contains forty-two engraved plates representing the Horse and the Dog in all their varieties from paintings by different artists.

After a long and painful illness John Scott died on December 24, 1827, in the fifty-third year of his age, leaving a widow, one son, and several daughters. His remains were deposited at Chelsea. James Barenger, the animal painter, and his fellow-townsmen, Thomas Frazer Ranson, also an engraver, were the only two mourners, except the members of his own family, who attended his funeral. An obituary notice in *The Sporting Magazine* of the following February alludes in feeling terms to the circumstances of his death; the illness which terminated fatally was induced by intense application and study. As the letter from "Philanthropos," already quoted, shows us, disease found the unfortunate man unprepared in a pecuniary sense, and despite the aid of the charitable, and the pension accorded by the Artists' Benevolent Fund, it is to be feared that the closing years of his life were passed in penury.

**JAMES SEYMOUR.**

(Born 1702. Died 1752.)

**J**AMES SEYMOUR was born in London in the year 1702. His father was a London banker, himself an amateur artist and a man who took pleasure in the society of artists. Sir Peter Lely was an intimate friend of the elder Seymour, and several foreign painters then resident in England were among his acquaintance. James Seymour inherited his father's artistic tastes, and as no English school of art existed at this period, his education in art was no more than the information he acquired in a desultory fashion from his father's artist friends. It is unlikely that he ever received any regular training in his youth; painting was at first only his amusement; his father when he died left him an ample fortune, which would have relieved him of any necessity to earn his own livelihood; but James Seymour was fond of the turf, and having dissipated his patrimony over horse-racing, was obliged to make art his profession.

By many of the patrons of art Seymour was considered inferior to his contemporary, John Wootton.

In regard to this it must be remembered that Wootton was an artist from the first, while Seymour only adopted the profession when necessity compelled him to find means of supporting himself. He accepted commissions to paint pictures only after his money was gone. One of his earliest commissions was given him by Mr. Charles Pelham, of Brocklesby Park, Lincolnshire, in 1724, when he was only twenty-two years of age. For this gentleman he executed a portrait of Old Partner, a race-horse, foaled in 1718, which picture, one hundred and one years later, was etched by John Scott for the *Sporting Magazine* of 1825.

Seymour had few rivals to contend with in painting portraits of race-horses at the commencement of his career. Thomas Spencer certainly was in the field, and John Wootton, being 17 years his senior, had in early life made the portraits of horses a speciality. When Seymour took up his residence at Newmarket as a professional painter of equine portraits he had the knowledge gained during his own brief and unfortunate turf career to supplement his natural ability. Whether he owed anything of his success to the readiness of his former racing friends to help one in adversity, or whether the superiority of his work to the accepted standards of merit alone brought him to the front, we need not enquire. It is certain that

he had not long adopted art as his profession ere he was the recipient of commissions from some of the most prominent turfites of the day, among them the Dukes of Devonshire, Somerset and Kingston, and Sir William Jolliffe.

The gentleman last named was Seymour's principal patron, and to his appreciation of the artist's work is due the existence of a representative collection of his paintings, consisting of fifteen pictures now in the possession of Lord Hylton, of Ammerdown, Bath. Sir William Jolliffe, Kt., was the eldest son of John Jolliffe, Alderman of the City of London in 1658, Member of Parliament for Heytesbury in 1661, and for Petersfield in 1734, and also a director of the Bank of England. Sir William was a prominent figure on the English turf of his time, and having also a taste for art, gave Seymour numerous commissions. He died unmarried, leaving his pictures to a nephew, John Jolliffe, from whom Lord Hylton is descended.

Among the pictures by Seymour thus preserved are a few of great interest, not from an artistic point of view, for it cannot be said that Seymour's works have ever ranked highly in the esteem of critics, but as pictorial contributions to turf and social history. The quaint conventionality of the drawing cannot conceal the shape and character of the horses portrayed ; and the dress of hunting men,



jockeys, attendants, and others, is, of course, faithfully reproduced.

There are in this collection two portraits of the famous Flying Childers which were painted for Sir William Jolliffe, each measuring about 4 feet by 3 feet. One shows the horse on Newmarket Heath ridden by a groom in yellow coat with blue cuffs, and wearing blue stockings and a black cap ; many horses at exercise in the background. The second shows Flying Childers stripped and held by a boy ; near on a crop-eared white horse is a man holding a racing saddle across his mount's withers. Seymour painted in 1739 a third portrait of Flying Childers for his owner the Duke of Devonshire. This picture was subsequently engraved by John Scott for the *Sporting Magazine* of 1813.

Among other pictures in the Ammerdown collection we may note the portrait of the Bloody-shouldered Arabian ; a portrait of a Chestnut Barb Stallion, held by an attendant in a flowing pink robe and white turban, and a portrait of Sterlin, a plater. Two hunting pieces must also be mentioned ; one, over 5 feet in length, is a portrait of Sir William Jolliffe standing beside a favourite dun hunter, which is held by a groom ; to the rear a countryman holds the groom's horse, a chestnut, in the shade of some trees ; the back-

ground is a wooded landscape with a church tower. The other hunting piece is over 4 feet in length; it represents "Hounds in Full Cry," and contains portraits of Sir William Jolliffe on a grey hunter, and those of four other sportsmen. The whipper-in and the huntsman, who is blowing a curly horn, wear scarlet with blue collars and cuffs. Seymour's picture of Sir Robert Fagge, Bart., has social rather than sporting interest. Sir Robert was a well-known Newmarket character, renowned for his eccentricity and miserly spirit. He is represented in shabby clothes, mounted on an old grey stallion with broken knees. The rider has dropped the reins on his horse's neck, and from a canvas bag in his right hand is offering a coin to a woman who stands on the horse's near side with a basket of cherries. Newmarket Heath, with many figures and horses, forms the distant background.

"Race at Newmarket," 4th April, 1731; on canvas, 3 feet by 2 feet. A sweepstakes of 100 guineas each for subscribers. It was won by the Duke of Bridgwater's bay horse, Hazard, the Duke of Ancaster's grey Crab being second; each horse carrying 9 stone. In the background are several figures on horseback against the stand and the ditch. This picture of Seymour's is in the Elsenham collection.

"The old Weighing-house at Newmarket," with



*J. Seymour, Pinxt.*

**BRUSHING INTO COVER**

*Engraved by F. Ruddle.*



crowds of spectators on horseback and in carriages. This is a small work by Seymour in the same collection.

He painted a picture of the famous *Carriage Match*, made by the Earls of March and Eglinton with Messrs. Theobald Taafe and Andrew Sproule for 1,000 guineas, which came off on Newmarket Heath on 29th August, 1750. The articles provided that a carriage with four running wheels carrying one person in or upon it should be drawn by four horses a distance of nineteen miles in one hour. Lords March and Eglinton were to give two months' notice of the week in which the race was to be run, and had liberty to choose any one day in the week appointed. From the *Sportsman's Magazine* of 1825 we take an account of this curious race against time :

The horses were all bred and trained for running; the two leaders, including riders, saddles, and harness, carried about 8 stone each; the carriage, with a boy on it, weighed about 24 stone.

Tawney, the near leader, was rode by Mr. William Errat, who had the conducting the rate to go at; the off leader, Roderick Random; the near wheel-horse, Chance; the off wheel-horse, Little Dan.

They all had lobsters to preserve their shoulders; the traces (by an ingenious contrivance) run into boxes with springs, when any of them hung back, to prevent the traces getting under their legs. A rope went from the further end of the carriage to the pole, and brought back under it, to keep the

pole steady. By the side of each wheel there were tin cases with oil dropping on the axle-tree to prevent its firing. The boy placed on it is only to fulfil the articles. It started about seven in the morning, near the six-mile house, and run between the Warren and rubbing houses, came through the ditch called the Running Gap, then turned to the right, and run three times round a corded piece of ground of four miles, and then back to the place it started from.

The match was performed before a great number of spectators, without any person attempting to ride with it, except Mr. George Tuting, and Lord March's groom, who waited on them to assist in case of accident.

The time, taken by Dr. Monsey, Mr. Deard, and Mr. Rowley, was 53 minutes 27 seconds, according to the three umpires' stop watches, which tallied to a second.

James Seymour was commissioned by the Duke of Queensberry to paint a picture representing this celebrated *Carriage Match*. The picture, which bears the names of the horses and riders, remained in the Queensberry collection till it was sold at Christies', July, 1897.

An interesting advertisement in the *Racing Calendar* for 1788 on page 366 gives an account by the engraver of the picture :—

“ On or before the 1st March will be published *A Print* (in colours, from nature), executed in Bartolozzi's style of engraving. Honoured with the patronage of His Royal Highness the Prince of Wales, Noblemen and Gentlemen, members of the Jockey Club, &c., *J. Bodger* (land surveyor, Stilton, Hunts, and at 53, High Holborn) presents his dutiful respects to the nobility and gentry, and acquaints them that, at the request of many of his friends, he promises to publish by subscription a *Print*, as a companion to that of Twenty-four



Courses, &c., on Newmarket Heath, representing His Grace the Duke of Queensberry's *Carriage Match*, with which will be given a particular account of the match, and the names of the horses and riders.

"The circumstance of the horses running away with their riders and carriages will be expressed in the Print, in passing by the King's Gap, from which place a new and picturesque landscape of the Heath, Beacon Hills, Upper and Lower Hare Parks, Four-mile Stables, and Choke Jade will be given; and a perspective view of horsemen and carriages coming over the B.C. Embellished with a section of the carriage; and, by particular desire, a representation of two horses going to run a trial. Also a Morning scene and an Auction Sale of Horses at the Coffee-house Gates, Newmarket.

"CONDITIONS.

"(1) The size of the Plate will be 27 inches by 18 inches.

"(2) Price to subscribers for Prints of the horses, &c., in colours from Nature, one guinea; in black, 10s. 6d. Subscribers to have the first impressions.

[The print was also sold printed on silk, £1 5s.]

"The size of the horses, riders, and carriages is taken from the original painting by Mr. Seymour, now in the possession of the Duke of Queensberry, to whom the Print, by His Grace's permission, will be dedicated.

"An impression showing the present state of the Plate may be seen at Mr. Weatherby's, No. 7, Oxendon Street; also, by Mr. Bray, at Messrs. Tattersall's, London; at the Coffee-house, Newmarket; Mr. Monk, Chester; Mr. Harrop, Manchester; Mr. S. Hodgson, Newmarket; Mr. Tesseyman, York, and Mr. Smith, Oxford, of whom may be had prints, in colours, of twenty-four Courses, &c., and an emblem of a Sweepstakes coming in on Newmarket Heath, on which are given chronological memorandums of many extraordinary riding performances, as well as an Historical Account of the Races and the Devil's Ditch.

\* \* \* "Elegant Drawings of Estates, &c., on the usual terms."



“Map of Newmarket Heath.” James Seymour executed a picture which was engraved by John Bodger, and published in 1791, plate measuring 27 inches by 19 inches. He gives a plan of all the different courses and exercising grounds on the Heath, with references of their respective lengths, and the situation of the starting and winning posts, and the stands. Upon the plate is printed historical accounts of the chief matches which have been run on the Heath ; and of the annual meetings and the Royal plates. Also on the bottom of the plate an oval medallion, 6 inches by  $2\frac{1}{2}$ , giving a view of the finish of a race, with numerous horsemen, &c., &c. The print was pulled upon paper and upon silk, and sold at the same prices as the “Carriage Match.”

“View of the Noblemen’s and Gentlemen’s Trains of running Horses, with the Grooms and Horses in their full Liveries, taking their Exercise up the Warren Hill, East of the Town of Newmarket,” is another picture of Seymour’s, also engraved by John Bodger, and published in 1791, the plate 27 inches by 19 inches. It is dedicated to the Prince of Wales, whose arms are on the plate with the letterpress. It was pulled upon paper and upon silk. The picture is full of character. From the heath there is a distant view of Newmarket, the country round, and in the extreme distance Ely

Cathedral. In the foreground are royal visitors, noblemen, ladies, and owners, on horseback and in carriages. The most conspicuous equipage is a high four-wheel gig, drawn by six grey horses, the four first horses being driven from the box-seat, and the leaders ridden by a post-boy. In a carriage to the left is the Prince, talking to a gentleman on horse-back, and by his side the Princess, wearing a high hat, trimmed with the Prince's Feathers. The rest of the picture is taken up by horses and jockeys at exercise, which may be counted by hundreds.

On the subjects of the three pictures last mentioned it is important to note that James Seymour only painted between 1724 and 1751, having died in 1752. In looking upon these three engravings, the "Carriage Match," the "Map of Newmarket," and the "View of Running Horses," it must be remembered they refer to a period some *fifty* years prior to the date when John Bodger published them. It seems to point to the fact that fashion changed then as now, and there must have been a demand for turf events of an earlier period.

Many of the artist's pictures were engraved during his life-time. "The Greyhound coursing a Hare" was engraved by Josephus Sympson, the plate being 12 inches deep by 17 inches wide. More of his pictures, however, found their way into the engraver's hands after his death. He

painted on a small scale on canvas, parchment, or on stout paper, numerous portraits of race-horses, which, from the peculiar style followed, possess exceptional value as items of early turf history. Each portrait bore the name of the horse, his pedigree and performances, and particulars concerning the owner. Engravings from these were published by Thomas Butler, in his *Portraits of Horses*, which appeared in 1754, two years after Seymour's death.

He painted a portrait of Sudbury, which was engraved, and published by T. Bradford, of 132, Fleet Street, size of plate,  $17\frac{3}{4}$  by  $14\frac{1}{4}$  inches. The engraving bears the following inscription:—"Sudbury was for the justness of his shape the most beautiful and without doubt the best Horse of his size at that time in the Kingdom."

Another horse-portrait, that of Torrismond, bred by Mr. John Crofts, was also engraved, and was published by T. Bradford, size of plate,  $18\frac{1}{2}$  by 14 inches. Neither of these works bears the name of the engraver.

Seymour painted, among other hunting pieces, a set of four pictures entitled "Fox-hunting." These were engraved by J. Roberts, the plates measuring each  $10\frac{1}{2}$  inches deep by 14 inches wide. They are entitled respectively: (1) Going out in the Morning; (2) Brushing into Cover; (3) In

full Chase, and (4) The Death of the Fox. The second of the series, "Brushing into Cover," reproduced from an old engraving, faces page 168.

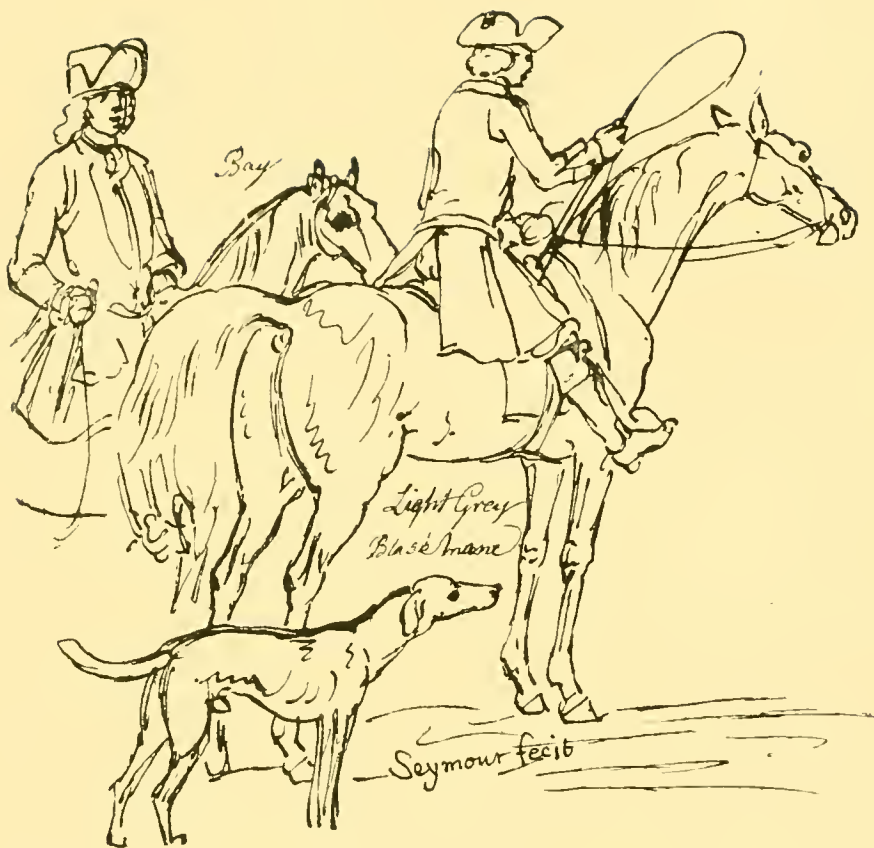
The original painting is in the possession of Herbert Fenning, Esq., of Bedford. Mr. Fenning has personal interest in this old picture, as it is stated that the huntsman on the grey is a portrait of his great grandfather, who was a clergyman. The whips carried by these old-time sportsmen will be noticed, resembling as they do short-stocked coach-whips.

The original pen-and-ink sketch by the artist, which is reproduced overleaf, betrays knowledge of equine anatomy; it also shows Seymour's gift of touching in horses and men with a few lines. From the memoranda it appears that this was the drawing from which a painting was to be made.

A work entitled *Race and Saddle Horses Past and Present*, which was published by Thomas Hookham, London, in 1836, contains among its eighteen plates three from pictures by Seymour: one of Mr. Charles Pelham's Old Partner, with his jockey, at exercise; a portrait of Sudbury, foaled 1734, also with his jockey at exercise; and "A Racehorse being Dressed." Mr. F. H. Taunton's *Portraits of Celebrated Race-horses from 1705* contains several reproductions from Seymour's works. Several of his cattle pieces and

horse pictures were engraved by Thomas Burford and other engravers. "Wood-cock Shooting" and "Trailing for a Hare" were engraved as companion plates,  $13\frac{3}{4}$  inches by  $9\frac{1}{4}$  inches, and published by Carington Bowle on 1st May, 1786.

Seymour was a man of independent spirit, as we gather from the story told of his intercourse with the Duke of Somerset, a man of overweening pride. The artist, while on a visit to the Duke in Sussex for the purpose of painting portraits of his stud, dined with his host, who drank to him as "Cousin Seymour." The artist, a gentleman by birth and education, ventured the remark that he believed himself to be distantly related to the ducal family, a suggestion which gave such deep offence that the Duke left the table, and directed his steward to pay and dismiss his "*quondam* cousin" then and there. Seymour took his departure forthwith, leaving the work he had been engaged to do unfinished. The Duke, finding it impossible to discover anyone capable of completing the task, sent again for Seymour, who promptly returned the reply: "My lord, I will now prove that I am of your Grace's family, for I won't come." Anthony Pasquin (John Williams) gives a somewhat different account of the circumstances under which Seymour offended the Duke and refused his advances, but shows both peer and painter in the same light.



SKETCH FOR HUNTING PICTURE.

By J. SEYMOUR.





James Seymour died in 1752, in the fiftieth year of his age.

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**WORKS OF JAMES SEYMOUR.**

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

*CHAISE MATCH AT NEWMARKET*, Aug. 29th, 1750, 1801, vol. 18; engraved by Scott.

*FLYING CHILDERS*, painted for the Duke of Devonshire, owner of the horse, in 1739. 1813, vol. 43; engraved by Scott.

*OLD PARTNER*, a race-horse, 1825, vol. 65; etched by Scott.

**THOMAS SPENCER.**

(Born *circa* 1700. Died 1763.)

**T**HOMAS SPENCER, born about the year 1700, must not be confounded with Gervaise or Jarvis Spencer who lived about the same time and became a successful portrait-painter. Thomas Spencer first made for himself a reputation as a painter of portraits, miniatures, and on enamel, which possessed a share of artistic merit. Later, finding perhaps that this branch of the profession was not lucrative, he devoted his attention to painting the likenesses of race-horses; and as a horse painter he achieved considerable measure of success.

Like his contemporary, James Seymour, he often embellished such pictures with the pedigree and performances of the horse and the name of the owner. Many of his paintings were engraved, and the plates reproduce the particulars given on the original. A set of thirty-three plates of famous racers, each plate surrounded by engraved text, executed by H. Roberts, was published by John Cheney, London, between the years 1740 and 1746.

Another set, with decorative borders, beautifully engraved by R. Houston, was published in 1755; and several similar works were published between 1751 and 1755 by Thomas Butler "at his shop in Pall Mall, London." Among these, for example, was a portrait of the horse Sportley, owned by Lord Massereene. This plate, which was engraved by H. Roberts, depicts the horse with his jockey in the saddle; below appears Lord Massereene's arms, the names of Sportley's sire and dam and a list of the important races the horse had won.

The Earl of Rosebery possesses a fine example of Spencer's work in the portrait of Mr. Churchman's racing mare Bonatee, painted in 1730. The canvas, which measures 10 feet by 7 feet, shows a blue roan mare with brown muzzle, life size; the owner stands at her head holding the bridle. The picture shows admirably the dress characteristic of the time.

With the view, doubtless, of showing the horse in the most spirited attitude, Spencer painted the portraits of some of the great sires of the day in the company of a mare. Among such were the following, which were beautifully engraved in mezzotint by R. Houston:—

Dormouse and Mare, one groom holding the stallion, another the mare. Dormouse was the property of Lord Clidworth. Published in 1755.

The Callen Arabian and Mare, with two grooms; the horse was the property of Lord Callen, and stood at Rushton, near Kettering. Published in 1756.

White Nose and Mare, with two grooms. White Nose was owned by the Earl of Portmore. Published in 1756.

Babraham and Mare, with grooms; at the Stud, Micklesham, Surrey. Published in 1756.

Other horse portraits by Seymour, which R. Houston engraved in mezzotint, were those of the Earl of Portman's Crab held by his groom, published in 1755 by Thomas Spencer and Robert Clee in Panton Street near Leicester Fields; and The Chestnut Arabian, owned by Mr. Charles Wilson, of Oran, Richmond, Yorkshire, published in 1756.

All the foregoing six plates are very beautiful specimens of mezzotint engraving; an ornamental border surrounds each portrait; the owner's coat of arms appears above and a description of the animal is given below.

Thomas Spencer died on 30th October, 1763.

**THOMAS STOTHARD, R.A.**

(Born 1755. Died 1834.)

**T**HOMAS STOTHARD was born in London on 17th August, 1755. His father was a Yorkshireman by birth, and Mrs. Bray, in her *Life* of the artist, tells us that he was a member of an old and good family. It would appear, therefore, that the branch to which the artist belonged had sustained reverses, for at the time of his birth his father kept the "Black Horse" in Long Acre.

A somewhat delicate child, Thomas was sent, when five years old, to be brought up in the country by his father's relations; and three years later was sent by them to a school at Stutton, near Tadcaster, his father's birthplace. Here the boy remained until he was thirteen years of age, when his father paid a visit to Yorkshire, and on his return south took his son with him. Stothard senior had evidently thriven in his business as an inn-keeper, for he was now able to send his boy to a boarding school at Ilford, in Essex. Thomas spent only a year at this establishment, however; his father's death, in 1770, obliged his removal,

and he went with his mother to live at Stepney Green.

He had ere then displayed such marked fondness for drawing that his mother wisely determined to seek for him some calling in which his talent should be of service ; and accordingly he was apprenticed to a designer of patterns for the richly brocaded silks which were then worn by ladies. His master died before Stothard's indentures expired, and though he continued to work for the widow, it is evident that he had no faith in the pattern-designing industry as a means of livelihood. He worked hard at other branches of art, and having minutely studied Nature, his clever drawings of animals, birds and flowers, earned him the patronage of publishers for whom he executed vast numbers of illustrations for various books. His first illustrations of importance were those executed for the *Town and Country Magazine*, Bell's *British Poets* and the *Novelists' Magazine*. Among other famous men who noted his early talent was John Flaxman, the sculptor ; and their meeting laid the foundation of a close and lasting friendship which proved of advantage to both.

Stothard in the year 1778 became a student at the Royal Academy ; ceasing to live with his mother, he shared lodgings in the Strand with a friend, and contrived to live on the interest of

a sum of £1,200 which his father had bequeathed to him. Always of active habit, physically no less than mentally, his love of Nature led him to seek the country every year as soon as the Academy closed; his sketch-book and pencil were ever at hand, and whatever struck his alert fancy was inevitably committed to paper. To this habit of continually making sketches from nature, Stothard's pictures owe not a little of their rich variety of landscape and background. Mrs. Bray, referring to his habit of drawing any natural object with which he desired to make himself acquainted, says that if his children asked him a question relating to bird or animal, he took his pencil and sketched the creature concerning which information was sought by way of illustrating whatever verbal description he might give. His appreciation of the value of anatomical study is shown by his frequent practice of drawing even the skeleton of any animal he might have occasion to introduce into a picture. One such sketch, in the possession of his son Alfred, is described by Mrs. Bray; it is the skeleton of an elephant drawn with pen and ink, and every bone is most carefully distinguished.

His sketches of animals are as remarkable for their grace of form and action as are his studies of the human figure. One of his animal pictures



which serves to exhibit his masterly handling in drawing and grouping is that of Orpheus charming the beasts with his lyre. Another painting which is entitled to special notice is his "Canterbury Pilgrims;" this picture was painted at the suggestion of Mr. Cromek, an engraver who lived near the artist in Newman Street. The Knight and his young Squire are prominent characters in this piece; it is remarkable for the skill with which the artist has grouped the numerous figures, and varied the attitudes of the horses in a long procession, an array whose very essence would seem to compel monotony of treatment. Stothard excelled as a painter of horses; the following brief quotation from Mrs. Bray indicates the opinion the first horse-painter of that or any later day formed of his talent in this particular:

While it was in progress, Stubbs, the animal-painter, called on Stothard, and requested to view his "Canterbury Pilgrims," saying he felt great curiosity to see a picture in which nearly twenty horses were introduced. On looking at it, Stubbs exclaimed, "Mr. Stothard, it has been said that I understand horses pretty well, but I am astonished at yours. You have well studied those creatures and transferred them to canvas with a life and animation which, until this moment, I thought impossible. And you have also such a variety of them; pray do tell me, where did you get your horses?" "From everyday observation," replied Stothard; and Stubbs departed, acknowledging that he could do nothing in comparison with such a work.

George Stubbs was not addicted to flattery : was perhaps more remarkable for plain speaking than for courtly phrase ; but without the hall-mark of his approval we can see for ourselves, from the facsimile of the first sketch for the *Canterbury Pilgrims*, given in the above work, with what singular aptitude Stothard in a few pencil strokes caught the characteristic attitudes and movements of the horse. The sketch is the more remarkable, for in no case is an outline horse furnished with *ears* : an omission which, as every horseman knows, means the denial of a wealth of equine expression and character. This omission perhaps can be explained. It was the common custom to crop the ears of horses in Stothard's time, and the artist depicted what he saw. This work, which is now in the National Gallery, was engraved by the brothers Schiavonetti and also by James Heath.

Stothard's first Royal Academy picture ("A Holy Family") was shown at the exhibition of 1778, when the artist was in his 23rd year. He was elected an Associate in 1785, and Academician in 1794, depositing as his diploma work a picture entitled "Charity." His connection with the Academy, however, was destined to become closer, for in 1810 he was appointed Deputy Librarian, and two years later, Librarian. He exhibited largely ; between 1778 and 1834, he sent upwards

of 92 works to the Royal Academy, and also contributed many paintings to other exhibitions and galleries. For goldsmiths, he designed subjects for engraving and embossment on gold and silver decorative pieces, race cups, trophies and bowls.

His most noteworthy achievement in this department of art was his success in the competition for the Silver Shield presented to the Duke of Wellington by the Merchants and Bankers of London. The drawings he sent in for this were scarcely more remarkable for artistic merit than for the miraculous speed with which they were prepared: exactly three weeks was the time at his command, and in three weeks he studied the history of the Peninsular War, selected the incidents which commended themselves as most proper for representation, and executed his designs! Many of our best known pieces of sculpture (Chantrey's "Sleeping Children" occurs as a prominent example), equestrian groups and others, were chiselled from designs by Stothard. He was a most industrious and prolific workman; it is recorded that he made over *five thousand* designs for various objects; of these more than 3,000 have been engraved for various publications.

Of sporting matters Stothard had little knowledge, or none; his interest in beast, bird, and flower was that of the naturalist, or rather that of

the lover of nature ; nevertheless, many of his works display rare power in delineating incidents nearly pertaining to sport. His greatest talent lay in the historical designs by which his most conspicuous successes were won. Drawings of an historical character were among the first to occupy his brush when he was yet a lad, and we recognise his affection for this school of art in his maturer years. Many of the pictures exhibited by him at the Royal Academy were historical subjects ; his gift for handling such topics was undoubtedly far above that possessed by the majority of painters.

Of his landscape paintings Mrs. Bray remarks "the backgrounds are generally distinguished by richness of colour and warm glowing sunsets : they display execution in pencilling, but are seldom highly finished. Indeed, very few of his pictures are so ; yet that he could finish highly and elaborately when leisure or inclination led him on to the task, witness his beautiful little picture of 'The Cock and the Fox,' from Chaucer."

Among the more important books illustrated from designs by Stothard may be mentioned Boydell's *Shakespeare*, Bunyan's *Pilgrim's Progress* and Rogers' *Poems*. His "Canterbury Pilgrims" and "The Wellington Shield," are works to which reference has already been made ; and "The Ceremony of the Dunmow Flich" must not be forgotten.

We find Stothard's few purely sporting pictures reproduced in a book entitled *Cynegetics, or Essays on Sporting*, to which is added *The Chase*, by Somerville, published in 1788 by John Stockdale, London. This contains two spirited plates, (1) Tiger Hunting on Elephants, and (2) Hare Hunting: the Death. The latter represents four sportsmen on horseback and one on the ground holding up the dead hare, the hounds surrounding him. These two plates were engraved by James Heath.

The first volume of the *Sporting Magazine*—that for October, 1792—contains a frontispiece by Stothard; this is a picture of His Majesty George III. on horseback with huntsmen and hounds on their way out stag-hunting in Windsor Forest; the plate was engraved by Thomas Cook. In many of the earlier issues we find exquisite plates engraved from Stothard's historical works; the figures, whether human or animal, are always grandly conceived and boldly executed.

Of Stothard's Royal Academy pictures which display his talent as a painter of animals we may note the following:—Keppel, Earl of Albemarle, at the Siege of Lisle, where his horse was shot under him (*vide* the *Pecrage of Great Britain*), shown at the exhibition of 1794. A Lion Hunt, exhibited in 1798. His Landscape with

Cattle at a Ford, 1811; and "Tam O'Shanter," shown at the exhibition of 1816, and now in the South Kensington Museum. The picture of A Lion Hunt was among the large collection of oil paintings which remained in the artist's possession, and which were sold at Christie's in June, 1834, after his death. The sale occupied three days, but "from inexperience and other untoward circumstances," says Mrs. Bray, "was not well managed by the family." The justice of the remark finds its proof in the prices realised, many of which were absurdly small. A Lion Hunt brought £9 19s. 6d. only; the whole sale appears to have been a glorious opportunity for bargain hunters.

Volume 13 of the *New Sporting Magazine* (for July, 1837) contains a plate engraved by J. T. Wilmore from Stothard's picture of "The Cock and the Fox," to which reference has been made as proving the artist's ability to bestow a high degree of finish on his work when it was his pleasure to do so.

Stothard's activity of mind and body continued unimpaired until he was advanced in life. In 1825, being then seventy years of age, he undertook the execution of many beautiful designs required to illustrate the works of his friend Rogers; and also a large series of illustrations for an edition of Shakespeare which Mr. Tegg, a bookseller, was

bringing out. Of more interest to sportsmen, however, was another commission which the artist executed in the same year: this was a series of landscape drawings for a new edition of *Walton's Angler*, or, more accurately, of the joint work by "Good old Izaak" and his friend Charles Cotton, which originally appeared in 1676. In order to carry out his task, Stothard repaired to Dovedale, in Derbyshire, with a few friends; and while he was busy with his pencil they employed themselves with their rods. His life-long habit of sketching everything that came under his eye appears to have asserted itself, for on one occasion when the anglers had made a good basket, Stothard makes the brief entry in his journal, "Drew the roach and graylings." The journal kept by the artist during his Derbyshire trip shows him hale and energetic, taking long walks daily in search of views to fill his sketch-book.

His original works are well represented in the National Collections. There are nine on the walls of the National Gallery, inclusive of the "Canterbury Pilgrims." Of these a mythological subject, entitled "A Battle," showing men and horses in fierce strife (on canvas, 23 inches by 26 inches wide), calls for special mention as a picture of animals. In the South Kensington Museum are ten paintings in oil, six pictures and designs





*From an Original Drawing by J. Jackson*

*After the Engraving by H. Meyer.*

**THOMAS STOTHARD, R.A.**



in water colour or sepia, five pencil drawings made for *Tristram Shandy* and *The Sentimental Journey*, and six sketches. Of these works only three fall within our purview, viz., "Tam O'Shanter" at full gallop on his mare,  $12\frac{1}{2}$  inches by  $14\frac{1}{2}$  inches, on canvas; "John Gilpin" riding his involuntary race with four men spurring after him, on canvas; a companion picture to "Tam O'Shanter"; and "Sir Roger de Coverley and the Gipsies." Sir Roger, leading his horse, is accosted by the Fortune teller: panel  $6\frac{1}{2}$  inches by 8 inches, upright. These three works form items of the Sheepshanks Gift. A fine collection of engravings from his pictures, numbering nearly four thousand, may be seen in the Print Room at the British Museum. Numerous engravers of high standing are responsible for plates from Stothard's designs. Perhaps James Heath and Luke Clennell have done the best justice to his works.

Stothard married in 1784 Rebecca, the daughter of a Mr. Watkins, by whom he had several children: his second son, Charles, inherited a measure of his father's artistic talent and is known as author of *The Monumental Effigies of Great Britain*. A few years after his marriage Thomas Stothard took up his residence in Newman Street; and there he died on the 27th of April, 1834, in the seventy-ninth year of his age. He was buried in Bunhill Fields.

**GEORGE STUBBS, R.A.**

(Born 1724. Died 1806.)

**G**EORGE STUBBS was born at Liverpool on August 24, 1724. His father, John Stubbs, was a currier, whose business of dressing leather in various colours perhaps afforded the future artist his first lesson in the manipulation of pigments. When scarcely eight years old the boy began the study of anatomy and made drawings from bones and other subjects lent him for the purpose; and as he evinced no special liking for either the mechanical or clerical sides of his father's business, and was of somewhat delicate constitution, he was allowed to follow the natural bent of his tastes, which were entirely artistic. Before he reached the age of fifteen he had produced pictures which arrested the attention of competent judges, and roused his father to the desirability of giving him an education in art. John Stubbs died before he could take any steps in this direction, and the boy was left to find a master for himself. Hamlet Winstanley, an artist of some standing, was at the time making copies of the pictures at Knowsley

Hall, and to Winstanley George Stubbs applied. A copy of one of the artist's own pictures furnished the necessary recommendation, and the young man was forthwith accepted in the double capacity of assistant and pupil.

The engagement did not last long. Winstanley refused to let Stubbs copy certain Old Masters in the Knowsley collection, averring that he wished to make the *replicas* himself. Whereupon Stubbs' independent and rather fiery temper was provoked, and he summarily ended the connection, declaring his intention to "look into Nature for himself and copy her only," a resolution to which he adhered. He appears to have practised modelling in these early days, for it is recorded that the members of the Liverpool Society for the Encouragement of Arts awarded him a gold medal and complimentary letter in acknowledgment of the model of a horse which he executed and presented to the Society. This model is the first evidence of George Stubbs' wonderful talent for realising the form of the horse.

About 1744, when nearly twenty years of age, Stubbs left his mother with whom he had hitherto dwelt, and after a few months' stay at Wigan went to Leeds. Here he applied himself to portrait-painting for a time, and then, having received some commissions for pictures, betook himself to

York, where he studied anatomy with success, practised fencing, and learned French while still working at his easel. At York he made his first serious essay as an engraver. Dr. John Burton asked him to furnish illustrations for *An Essay towards a Complete New System of Midwifery*. The illustrations required special technical study, but Stubbs executed them so much to Dr. Burton's satisfaction that he was asked to engrave them. Engraving was an art to which he was an absolute stranger; but among his Leeds acquaintance was a house-painter who practised engraving in a small way. From this instructor he soon acquired the little it was possible to learn, and eventually engraved the series of eighteen drawings on copper.

In 1754 Stubbs left York, and, after paying his mother a visit, embarked for Italy. His object was mainly, according to his own account, to decide if Nature were superior to art, Greek or Roman, ancient or modern. He spent some little time in Rome, and having made up his mind on the point, lost no time in sailing for home. On his journey back he made the acquaintance of a fellow-traveller who invited him to visit Ceuta; and while there he witnessed the attack of a lion on a horse, an incident which furnished him with subjects for three of his most striking pictures.

The first shows the horse with the lion in the distance; the second the horse's terror at the appearance of the beast from behind a rock; and third, the lion seizing his prey. Returning to England, Stubbs went to reside with his mother in Liverpool, to fulfil the commissions which now poured in upon him and to pursue his anatomical studies. A picture he painted about this time of a grey mare, his own property, attracted the notice of a London picture dealer named Parsons, who urged him to seek his fortune in the metropolis; but Stubbs, when he left Liverpool, which he did in 1750 soon after his mother's death, went to Lincolnshire to paint a series of horse portraits for Lady Nelthorpe.

In 1758 Stubbs took up his quarters at a farmhouse near Horkstow, in Lincolnshire, to carry out the long and disagreeable series of dissections whose results are preserved to us in his famous *Anatomy of the Horse*. His only companion was his orphan niece, Miss Mary Spencer, who from the first had taken keen interest in his work.

It is strange to us now to read that when the *Anatomy of the Horse*, with its invaluable drawings was completed, the artist could not find in London an engraver willing to undertake the execution of the necessary plates therefrom. His failure to secure the services of a suitable man threw him



upon his own resources, and he engraved the plates himself—a task which occupied all his spare time for six or seven years. The book eventually was published by subscription in 1766. It may fairly be said that this remarkable piece of work opened a new era in horse painting. We might almost divide our British painters of horse pictures into two periods—those who lived before Stubbs, and those who followed him and profited by his monumental labours at the Horkstow farmhouse.

Stubbs had been receiving as much as 100 guineas for the likeness of a horse, while in a letter to him Sir Joshua Reynolds says: “My price for a head is 35 guineas; as far as the knees 70 guineas; and for a whole length 150 guineas.

In 1760 he went to Eaton Hall to paint several pictures for the then Lord Grosvenor—“The Grosvenor Hunt” being, perhaps, the most important work executed. In 1762 he went to Goodwood House to paint a number of pictures for the Duke of Richmond—among them a portrait of the Earl of Albemarle and “Race-horses Training,” which included portraits of the Duke and Duchess of Richmond and Lady Louisa Lennox, all on horseback. He went next to Wentworth House, where, for the Marquis of Rockingham, he painted several pictures of horses, including one of the famous Whistlejacket. At

this time Stubbs had established his head-quarters in London, his address being 24, Somerset Street, Portman Square. He had evidently been resident in London for some time, as 1760 seems to have been about the date of his appointment to the Treasurership of the first (Incorporated) Society of Artists, which was founded in 1859. He became President of this Society the year before its collapse, an event which occurred in 1774, and which seems to have been due to the change in its methods which followed the granting of a Royal charter of incorporation. Stubbs sent fifty pictures altogether to the Society's annual exhibitions; some of his finest lion and tiger pictures were first publicly shown in the Somerset Street Rooms, where the exhibitions were held in 1764 and afterwards.

In 1771, Cosway, the miniature painter, urged Stubbs to make some experiments in enamel painting. Great difficulties had to be surmounted. Two years were spent in chemical study and experiment before colours which would retain their brilliance throughout the process of firing were discovered, and when the secret of making the colours had been solved, three years more elapsed before suitable earthenware plates were produced. These plates were eventually made by the famous firm of Wedgwood in 1778; the business of preparing

them seems to have laid the foundation of the artist's friendship with the Wedgwood family, of whom he painted one of his most successful portrait groups and other individual portraits.

In the year 1780 George Stubbs was elected an Associate of the Royal Academy, and in 1781 an Academician. The difficulty which arose between the artist and the Royal Academy has been examined at length in the *Life of George Stubbs, R.A.*,\* and the several accounts of the circumstances under which the artist's election remained unratified are therein detailed. It will suffice here to state that George Stubbs was invited to be of the Forty; that the trouble arose over a regulation subsequently made concerning the presentation of a Diploma picture, and that the dispute reflected no discredit upon George Stubbs as a man or as an artist. For a few years he ceased to send pictures to the Academy exhibitions; but in that of 1786 he was represented by two works, and thereafter continued to do so with regularity till 1791, when he again ceased to exhibit until 1799.

In 1790 Stubbs undertook to paint for *The Turf Review* a series of portraits of horses which had

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\* *The Life of George Stubbs, R.A.*, by Sir Walter Gilbey, Bart. Published in 1898 by Vinton & Co., Ltd.

been famous on the English turf from the time of the Godolphin Arabian. These pictures were to be exhibited first, then engraved, and finally published in numbers with descriptive letterpress. A sum of £9,000 was offered for the undertaking, and Stubbs had made considerable progress when the outbreak of war with France alarmed the projectors, and caused the somewhat abrupt abandonment of the scheme after sixteen pictures had been painted. These were portraits of (1) The Godolphin Arabian; (2) Marske, the sire of Eclipse; (3) Eclipse; (4) Dungannon; (5) Volunteer; (6) Gimcrack; (7) Mambrino; (8) Sweetbriar; (9) Sweet William; (10) Protector; (11) Shark; (12) Baronet; (13) Pumpkin; (14) Bandy; (15) Gnawpost; and (16) Anvil. The portrait of the Godolphin Arabian had been intended to form the frontispiece of the work. These sixteen pictures, in 1794, were exhibited at the Turf Gallery in Conduit Street; they were afterwards engraved by George Townley Stubbs, the plates being of practically uniform size, viz., 20 inches by 15½ inches, and published in accord with the original design.

Stubbs was a man of simple tastes and habits. He outgrew the delicacy of his early youth and developed into a man of sound constitution and of remarkable physical strength. He possessed extra-

ordinary capacity for work and his energy was untiring. To the last he was an early riser, and of abstemious habit; for the last forty years of his life he drank only water. When seventy-nine years of age he was so active that on two or three occasions in one month he walked from his house in Somerset Street to the Earl of Clarendon's place, The Grove, between Watford and Tring, a distance of sixteen miles, carrying a small portmanteau; and this before ten o'clock in the morning. On July 9th, 1806, he walked eight or nine miles, a feat that shows he retained his bodily vigour to the very last; for in the morning of the following day he was found dead in his chair. *The Sporting Magazine*, in an appreciative obituary notice, states that Stubbs was "so fully persuaded of the possibility to prolong his own existence to the patriarchal age of one hundred and fifty, that he most cheerfully began his *Comparative Anatomy*, after the plan of Professor Blumenbach, at the period of eighty, promising a complete classification of the Animal World as an *additamentum* to an undertaking so laborious—a work that would require at least thirty years of good health and perfect memory to accomplish." He was in his eighty-second year when he died on July 10th, 1806, at his house in Somerset Street. He was buried at St. Marylebone.



Miss Grace The Duke of Cambridge's stable 1870







That George Stubbs was superior to all the painters of animals, and more especially of the horse, who preceded him is a statement on which it is needless to insist; and if he has been equalled since, he has never been excelled, by painters who have had the enormous advantage of his anatomical and artistic labours to aid their studies. John Landseer, the engraver, in his *Carnivorous Quadrupeds*, gives Stubbs the place of honour in a comparison of his work with the animal paintings of Rubens, Rembrandt, Reydinger, Spilsbury and Edwin Landseer. Mr. Joseph Mayer, F.S.A., sums up his merits so ably that we cannot do better than quote from his careful and discriminating pages:—

He who knows what manner of beast was given Englishmen to admire before Stubbs' day best recognises what we owe him. His obstinacy in rejecting the models of other men saved him from falling into the exaggerations of any school. . . . Stubbs was the first to paint animals as they are. No temptation led him to invent a muscle, nor did he put his creatures into an attitude. They are always as nature made, with their own shapes, gestures and expressions, often ugly, but always true.

"Anthony Pasquin" who, in his *Memoirs of the Royal Academicians* (London, 1796), disparaged when he could and praised only when he must, gave cordial approval to the work of Stubbs. "He has become," says this exacting critic, "by his genius and his researches the example

of Europe in his particular department." And in making this statement Williams did not overstep the limits of truth.

The reader is referred to my recently published *Life of George Stubbs* for particulars of a large number of the artist's pictures. Therein also a list is given of his works in the following collections, viz. :—

- At Windsor Castle—H.M. the Queen.
- At Marlborough House—H.M. the Queen.
- At Cumberland Lodge, Windsor—H.M. the Queen.
- At the National Gallery, London.
- At the South Kensington Museum.
- At Eaton Hall—Duke of Westminster.
- At Heatherton Hall—Col. Adair.
- At Queen's House, Lyndhurst—Hon. G. Lascelles.
- At the Jockey Club, Newmarket.
- At the Durdans, Epsom—Earl of Rosebery.
- At Berkeley Square—Earl of Rosebery.
- At Brocklesby Park—Earl of Yarborough.
- At Wellbeck Abbey—Duke of Portland.
- At Althorp—Earl Spencer.
- At Elsenham Hall—Sir Walter Gilbey, Bart.
- At 143, Piccadilly—Baron F. De Rothschild.
- At Scorby Hall—R. N. Sutton-Nelthorpe, Esq.
- At Wentworth House—Earl Fitzwilliam.
- At Sherborn Castle—Earl of Macclesfield.
- At Goodwood House—Duke of Richmond.
- At Wynyard Park—Marquis of Londonderry.
- At Petworth Hall—Lord Leconsfield.
- At Schleissheim, Munich—King of Bavaria.
- At Osberton Hall—Right Hon. J. F. S. Foljambe.
- At Pessingworth—Louis Huth, Esq.
- At Belvoir Castle—Duke of Rutland.
- At Sunningdale, Ascot—Sir George Pigot, Bart.

Since that work left the publishers' hands particulars of the following additional pictures by George Stubbs have been kindly sent me, viz. :—

In the possession of the Marquis of Tweedmouth.

Portrait of Josiah Wedgwood, on a white horse, in a dress of the period, wearing a three-cornered hat, yellow frock-coat and top boots.

In the possession of Earl Cowper, Panshanger, Hertford.

A picture entitled "The Waldegrave Family," containing portraits of Lord and Lady Milbanke, Sir Ralph Milbanke and Mr. John Milbanke—a subject group with members of the family seated in a pony-carriage, others on horseback—size of the canvas 5 feet by 3 feet 6 inches.

At Grimsthorpe, in Lincolnshire, the property of the Earl of Ancaster.

(These pictures hang in the Lower East Gallery.)

No. 141. Portrait of a dark bay horse near an arch, a groom in Turkish dress holding him by the bridle. 35½ inches by 44 inches.

No. 142. Portrait of a bay horse with white spots on its back, held with a bridle by a groom in a brown Turkish dress. 35½ inches by 44 inches.

No. 143. Portrait of a chestnut horse, held by a man in red flowing robe, with white dog in the landscape. 35½ inches by 44 inches.

No. 148. Portrait of the Duke of Ancaster's "Blank," a bay horse in a landscape, held by a man in a blue coat. 40 inches by 50 inches.

No. 150. Portrait of the Duke of Ancaster's Spectator, a bay mare, with groom in drab coat and vest and jockey cap. 40 inches by 50 inches.

No. 159. Portrait of the Duke of Ancaster's Blank, a bay stallion, held back by a groom; in distance two figures with horse near a stable. 30 inches by 44 inches.

In the possession of Lord Cobham, Hagley Hall, Stour-bridge.

Portrait of bay race horse, Trentham, ridden by jockey in harlequin jacket and cap: signed and dated 1771.

In the possession of F. G. Pawson, Esq., East House, Titchfield, Hants.

"The Rest." Landscape with figures: 23 inches by 25 inches. One sportsman in a drab coat sitting at the root of a tree; beside him stands a companion in a red coat loading his gun; near the latter sits a liver-and-white pointer and a lemon-and-white setter. This picture, which bears neither date nor signature, was purchased in Yorkshire about 1848 by an artist named Chinn, who sold it to the uncle of the present owner.

In the possession of H. Gooseman, Esq., Great Grimsby, Yorks.

A Portrait of the Artist painted by himself. This interesting picture is painted on white enamelled porcelain and measures 30 inches by 24 inches; the oval mount reducing it to 27 inches by 20 inches, and revealing the half-length figure. Stubbs has portrayed himself looking over his right shoulder and in the act of painting; his white hair curls at the ends, the crown of his head being bald; he wears a loose coat, greyish-brown in colour, and a white neck-cloth. He holds his palette, on which his signature is boldly painted, "Geo: Stubbs, Pinxt: 1781." This portrait, therefore, shows him at the age of 57 years. Stubbs had made progress with an engraving of this picture on copper; the plate measures  $13\frac{1}{2}$  by  $10\frac{1}{2}$  inches, and the oval portrait 12 inches by 9 inches; it is, however, unfinished.

In the possession of J. R. F. Burnett, Esq.

A Portrait of Eclipse, oblong, 4 feet 2 inches by 3 feet 4 inches. Eclipse, saddled and bridled, stands facing the right: a surcingle passes over the saddle. At the foot of an immense ancient oak, which throws a bough

across the picture, is seated Mr. Wildman, the owner of the famous horse: he wears a blue suit, knee breeches, white stockings, buckle shoes and three-cornered hat. Mr. Wildman's two sons stand at the horse's head, one of them holding the bridle. They are dressed like their father, in blue, with knee breeches, white stockings, buckle shoes, and three-cornered hats. This picture was formerly the property of Mr. Burnett's mother, who was a direct descendant of Mr. Wildman. Mrs. Burnett died about the year 1868, at the age of 80.

The pastel portrait of George Stubbs, by Ozias Humphrey, R.A., is now in the permanent collection of the Walker Art Gallery in Liverpool. It measures four feet by two feet, and Mr. Charles Dyall, the Curator, states that the painting appears to be almost as fresh as when first executed over a century ago.

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### WORKS OF GEORGE STUBBS, R.A.

#### PICTURES EXHIBITED AT THE ROYAL ACADEMY

(52 in number).

YEAR

- 1775—(4) *PORTRAIT OF EUSTON, A HORSE*, belonging to Mr. Wildman—*PORTRAIT OF A POMERANIAN DOG*, belonging to Earl Spencer—*SPANISH DOG*, belonging to Mr. Cosway—*PORTRAIT OF A MONKEY*.
- 1776—(4) *TIGERS AT PLAY—MARES AND FOALS—PORTRAIT OF A DOG—PORTRAIT OF A DOG*.
- 1778—(6) *PORTRAIT OF A HORSE—DOG—TWO DOGS—PORTRAIT OF A GENTLEMAN PREPARING TO SHOOT—PORTRAIT OF A BOY—PORTRAIT OF A BOY*.
- 1779—(4) *PORTRAIT OF A MARE AND DOG—A DOG—GENTLEMAN ON HORSEBACK—LABOURERS*.
- 1780—(6) *PORTRAITS OF HORSES—PORTRAITS OF TWO HEIFERS—PORTRAITS OF HUNTERS—PORTRAIT OF A DOG—FIGURES AND ANIMALS—PORTRAIT OF A HORSE*.
- 1781—*TWO HORSES* (in enamel).

- YEAR  
 1782—(7) *PORTRAIT OF A DOG—PORTRAIT OF A YOUNG LADY*, in the character of Una, from Spenser's *Faerie Queen—PORTRAIT OF A YOUNG GENTLEMAN SHOOTING* (enamel)—*FARMER'S WIFE AND RAVEN* (Gay's Fables)—*PORTRAIT OF AN ARTIST* (enamel)—*PORTRAITS OF A VERY OLD HORSE AND DOG—PORTRAIT OF A DOG* (enamel).
- 1786—(2) *REAPERS—HAYMAKERS*.
- 1787—(3) *BULLS FIGHTING—BULLS FIGHTING—PORTRAIT OF A HUNTER*.
- 1789—*CARTING OF CORN*.
- 1790—*PORTRAIT OF THE LINCOLNSHIRE OX*, now at the Lyceum, Strand.
- 1791—(4) *A POMERANIAN DOG—PORTRAIT OF HIS ROYAL HIGHNESS THE PRINCE OF WALES—SHEPHERD'S DOG, FROM THE SOUTH OF FRANCE—A BUFFALO*.
- 1799—(2) *A TROTTING HORSE—A MONKEY*.
- 1800—(2) *HAMBLETONIAN BEATING DIAMOND AT NEWMARKET—HAMBLETONIAN*, rubbing down.
- 1801—(2) *PORTRAIT OF A MARE*, the property of the Earl of Clarendon—*PARA SCENE AT THE GROVE*, near Watford, Herts, the seat of the Earl of Clarendon.
- 1802—(2) *PORTRAITS OF TWO HORSES, AND DOGS*, in the possession of G. Towney Stubbs—*PORTRAIT OF AN INDIAN BULL*, in the possession of the Earl of Clarendon.
- 1803—*PORTRAIT OF A NEWFOUNDLAND DOG*, the property of His R.H. the Duke of York.

PLATES IN THE *SPORTING MAGAZINE* (13 in number).

- 1796—*OTHO*, a famous horse, the property of the Earl of Upper Ossory; by Moses out of a dam by Old Cade, foaled in 1760; vol. 9.
- 1803—*COLT BRED BY LORD BOLINGBROKE*; the horse was painted by Stubbs, the landscape by Vernet; and the two figures, the dog and the sheep, by Boucher; vol. 21; engraved by J. Scott.
- 1808—*AMBROSIO*, a stallion in the stud of Thomas Haworth, Esq., at Earham Lodge, near Edgware, Middlesex, was got by Sir Peter Teazle, his dam Tulip by Damper, vol. 31; engraved by Scott.
- 1808—*HORSE AND LION*, vol. 32; engraved by Mr. William Nicholls.
- 1808—*THE LION AND HORSE*, vol. 32; engraved by Mr. William Nicholls.
- 1808—*THE GODOLPHIN ARABIAN*, vol. 33; engraved by Mr. Nicholls.
- 1808—*DUNGANNON*, the sire of many famous horses, got by Eclipse, foaled in 1780, and bred by Colonel O'Kelly, vol. 33; engraved by W. Nicholls.
- 1811—*BARONET*, a bay horse, foaled 1715, property of H.R.H. the Prince of Wales; Baronet was a trial horse at Newmarket and afterwards sold into America, vol. 37; engraved by William Nicholls.
- 1820—*MARSKE*, was a son of Squirt by Bartlet's Childers, full brother to Flying Childers, vol. 56; engraved by Scott.
- 1821—*MAMBRINO*, a grey horse, got by Engineer son of Sampson by Blaze, property of Earl Grosvenor, vol. 57; engraved by Scott.
- 1822—*SHARK*, got by Marsk, his dam by Old Snap, both sire and dam great grandsons of the Darby Arabian, property of Robert Pigott, Esq., vol. 60; engraved by Scott.
- 1823—*ECLIPSE*, foaled 1764, bred by the Duke of Cumberland, vol. 61; engraved by Scott.
- 1823—*GLIMCRACK*, foaled 1760, was got by Cripple son of the Godolphin Arabian out of Blossom, a grey mare by Old Crab, vol. 62; engraved by Scott.

**PETER TILLEMAN.**

(Born 1684. Died 1734).

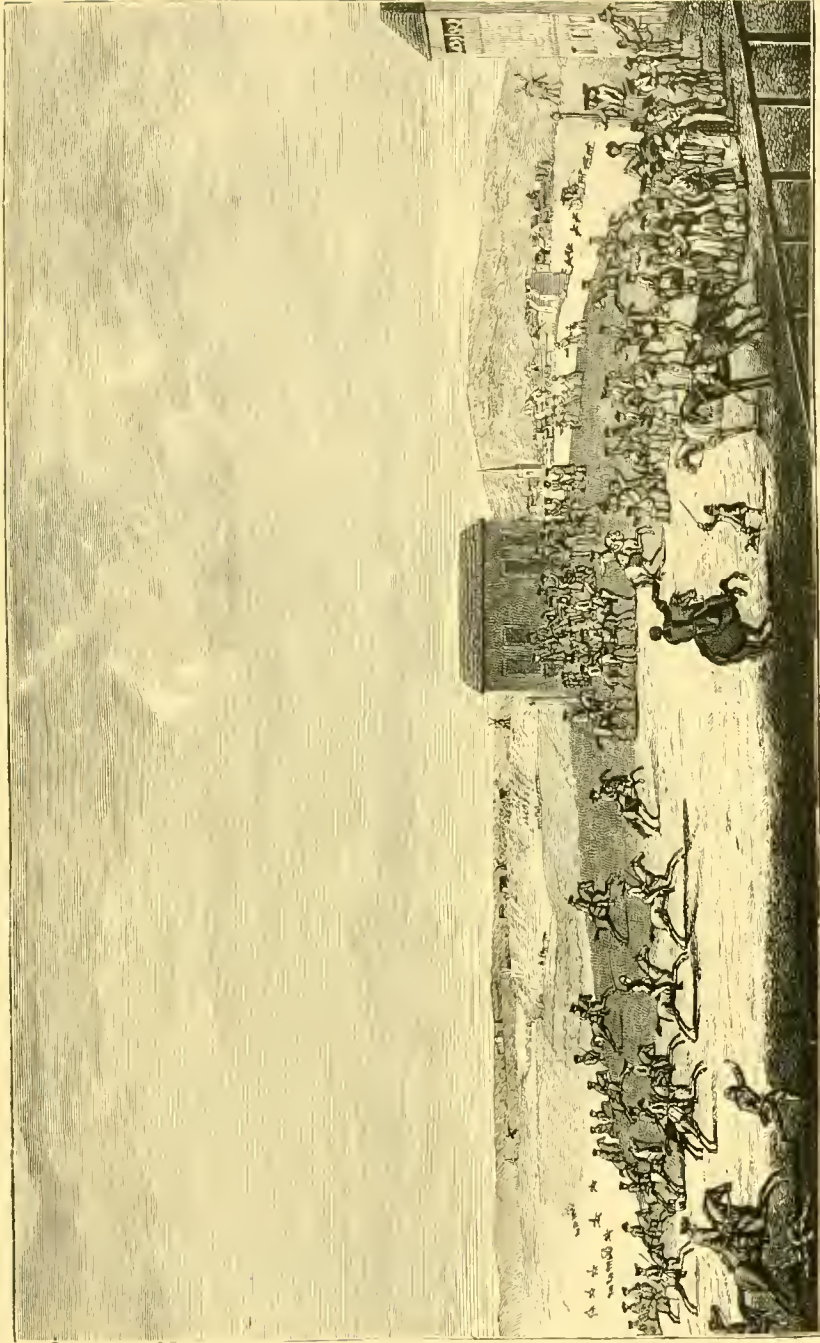
**P**ETER TILLEMAN was born at Antwerp in 1684, and came over to England with Peter or Pieter Casteels in the year 1704. It would appear that at first he failed to obtain recognition, for he was employed by a picture dealer, named Turner, to make copies of the works of Borgognone and other great masters; in this he achieved remarkable success, more particularly in imitating the style and execution of Teniers. At a later date he turned his attention to landscape, painting scenes with small figures, sea-ports, and other views. In course of time his pictures began to attract notice; and in 1719 he was commissioned to illustrate Bridge's *History of Northamptonshire*, for which he executed nearly 500 drawings. It was no doubt this work which served to bring his talents for depicting country scenes under the notice of the landed gentry; but whether he owed it to the publication of this book or not, he now found patrons among the nobility, who commissioned him to execute views of their country seats, hunting and racing scenes, and portraits of their horses and dogs.



His picture of Chatsworth, painted for the Duke of Devonshire, is considered one of his happiest efforts; another successful work was a general view of Richmond from Twickenham Park, painted for the Earl of Radnor. This picture was afterwards engraved by P. Benazech, the plate measuring 19 inches by 13 inches. Among the works of sporting interest may be mentioned *The Warren Hill at New Market* which was engraved by J. Sympson, size of plate  $42\frac{1}{2}$  by 17 inches. *The View of a Horse Match over the Long Course at New Market*, engraved by Claude de Bose, size of plate 44 by  $16\frac{3}{4}$  inches. The inscription tells us that this picture was "painted for John Bowles at No. 13 in Cornhill and Carrington Bowles, No. 69 in St. Paul's Churchyard." *The Round Course or Plate Course New Market* was engraved by J. Sympson, size of plate  $43\frac{1}{4}$  by  $16\frac{1}{4}$  inches. None of the copies of the plates examined bears a date; their similarity in point of size and shape seems to indicate that the three pictures were executed to form a set.

Tilleman was employed for a time by the fourth Lord Byron, both to give him instruction in drawing and to paint pictures.

A private collection in Essex includes a good example of Tilleman's work as a landscapist and animal painter, in fairly good preservation. This is a large picture of the Duke of Kingston on



*Engraved on Wood by H. Babbage.*

**A VIEW OF A HORSE-MATCH OVER THE LONG COURSE, FROM THE STARTING-POST TO THE STAND AT NEWMARKET**

*From the Painting by Peter Tillemant.*



horseback, with keepers, and eleven young pointers all standing to game; a view of Thoresby Hall, Lincolnshire, forming the remote background. The work bears date 1725. In the Elsenham collection there is an engraving by Pritchard from this picture; the plate measures 17 inches by 11 inches, and it bears the quaint inscription, "His Grace, and attendants going a-setting."

The excellent plates engraved by Js. Sympson and Jn. Lloyds, from a set of three pictures descriptive of "Newmarket Horse Races," enable us to measure Tilleman's talent as a horse painter. Equine anatomy had not yet been mastered—had been hardly approached seriously—by artists when these pictures were painted, but the "different actions and postures," to quote from the inscription on the first of the series, are rendered with a skill that shows no inconsiderable advance in the art of horse portraiture. The pictures are: (1) A View of the Round Course with divers Jockeys and Horses in Different Actions and Postures, going to the Start for the King's Plate at Newmarket; (2) A View of a Horse Match over the Long Course from the Starting Post to the Stand at Newmarket. Each of these plates measures 16 inches by 11 inches; (3) A View of Noblemen's and Gentlemen's Several Strings or Trains of Running Horses taking their Exercise up the Watering Course on

Warring Hill at Newmarket. This plate measures 17 inches by 12 inches. A fourth plate, "The Fox Chase," is of the same dimensions as the last of the Newmarket set. The four were "printed for and sold by Elizabeth Foster at the White Horse on Ludgate Hill, and published in 1752." The engraving, by Mr. F. Babbage, here given is from the "Horse Match over the Long Course."

A trade catalogue issued in 1768 by Robert Wilkinson, successor to John Bowles, 58, Cornhill, London, advertises four large prints from the same paintings. Each plate is described as being 1 foot 7 inches deep, and 3 feet 6 inches wide, "curiously engraved by Tilleman, Dubose and Sympton." The same catalogue contains an advertisement of ten prints, each 17 inches deep and 19 inches wide, curiously engraved by Pardièu, Baron, and others, from the original paintings of Tilleman, Parocell, and others, illustrative of prominent events in the history of King Charles the First. The names of the artists are not declared in connection with the several pictures; but in view of the acquaintance with Northamptonshire possessed by Tilleman, it is permissible to suppose that he was responsible for No. 5, depicting the battle of Naseby. The ten prints, representative of "The History of King Charles the First," are: (1) The King's Marriage; (2) King Charles before Hull; (3) The Revolt of

the Fleet ; (4) The King Setting up his Standard ; (5) The King Seized by Cornet Joyce at Holmby House ; (7) The King's Escape from Hampton Court ; (8) The Trial of the King ; (9) The King taking leave of his Children ; and (10) The Apotheosis or Death of the King.

Tilleman painted numerous portraits of race-horses for his patrons, among whom were the Dukes of Somerset, Rutland, and Bolton, and the Earl of Portmore. A set of twenty-five copper plates,  $7\frac{1}{2}$  inches deep and  $8\frac{1}{2}$  inches wide, were engraved by R. Parr from portraits of race-horses by Tilleman and his contemporary, John Wootton.

He suffered much from asthma, and for this reason selected Richmond as his place of residence. The malady, however, was never shaken off, and he died at Norton, in Suffolk, on 5th December, 1734, in the fiftieth year of his age.

A portrait of the artist, engraved by T. Chambers, from a painting by Hissings, is given (opp. page 92) in Pilkington's *Dictionary of Painters*, published 1805.



**F. C. TURNER.**

(Born *circa* 1795.)

**F.** C. TURNER was born about the year 1795. Where he first saw the light, who his parents were or what their worldly condition, we are unable to discover. It is certain that his artistic talents developed early in life, for his name occurs as an exhibitor in a London gallery in the year 1810, when he could not have been more than fifteen, or at most sixteen years of age; and he has left abundant evidence to prove how those talents matured.

That he was a native either of the South or East of England seems probable from the scenes whence he obtained material for the hunting pictures which formed so large a proportion of his works. We find him portraying incidents which occurred in the field with the Royal Staghounds, The Berkeley, Old Berkeley, East Kent and East Essex; while he has left nothing to indicate that he was familiar with the packs of the Shires and the North country. Mention of the last-named pack suggests reference to his portrait of Mr.



Charles Newman, painted for presentation to that gentleman when he resigned the mastership in 1842. The picture included portraits of several East Essex sportsmen, Messrs. Caswell Newman and Thomas White, "Parson Cox," and Meshech Cornell, whipper-in. Mr. Charles Newman is riding a white horse, and the hounds are represented breaking covert. This work was engraved by Barraud.

F. C. Turner's first picture in the Royal Academy—"The Portrait of a Lady"—exhibited in 1817, was painted in London, the artist's address being given as 17, Park Street, Upper Baker Street; and nearly twenty years later he sent a picture to the Royal Academy from 66, Great Queen Street, Lincoln's Inn Fields. He could not have passed any considerable portion of his time in the metropolis, during the hunting season at all events, for it is said of him—and the bare statement is the only scrap of biographical detail to be found—that he rode more often to hounds and had been in at the death of more foxes than any artist in existence. A note in the *Sporting Magazine*, descriptive of one of his hunting scenes, remarks, "We know he can both wield and *follow* 'the brush' with equal credit." The minute accuracy of technical detail which distinguishes his work sufficiently proves the intimacy of his acquaintance with all

matters pertaining to the hunting field; and his pictures lose nothing of their interest to sportsmen from the fact that the artist was a straight man to hounds. The Old Berkeley was the pack with which he most frequently hunted, and F. C. Turner on a celebrated horse named Tommy was a figure well known to the members of that hunt. As will be seen from the titles of the pictures given hereafter, his sporting interests were by no means restricted to horse and hound; on the contrary, he was an all-round sportsman, equally fond of racing, shooting, and coursing, and equally conversant with each.

“Throwing the Lasso” was painted to commemorate the take of a deer which had soiled in a pond in Durham Marshes after giving the Royal Buckhounds a run of 35 minutes. “Our artist,” says the *Sporting Magazine*, in a note descriptive of an engraving which T. H. Engleheart made from the picture, “having been mounted by a friend was present at the capture; and Lord Frederick Fitzclarence and the select few up having expressed a desire to see a sketch, it was accordingly made on the spot.” It represents the huntsman on the bank throwing a noose neatly over the head of the quarry as it plunges in the water.

The possessor of sporting tastes which claimed gratification in winter and summer alike, it is

extraordinary what a quantity of work he sent out from his easel. His brush must have been as sure and rapid as it was industrious, for he was a prolific contributor to sporting publications, and also exhibited largely during the thirty-five years over which his artistic career extended.

His Royal Academy pictures were few, numbering only eleven, inclusive of the portrait of which mention has been made as his first exhibit. His second Academy picture was indicative of his sporting tastes; this contained portraits of Mr. W. F. Stephenson's "Favourite Horses Going to Covert." With the exception of the first, his Royal Academy pictures exhibited between 1817 and 1844 were equine portraits and sporting subjects. In 1836 he exhibited a portrait of Master Becher on Ladybird, which was afterwards engraved and reproduced in the *Sporting Magazine*.

From the descriptive note accompanying the plate we gather that Ladybird was a very remarkable pony; her height is not mentioned, but it is stated that she was one of the fastest ponies in all her paces in England. She trotted one match, for £50, fourteen miles within the hour, carrying fourteen stone; and Captain Becher, her owner, states that he often drove the pony fifty, sixty, seventy, and even eighty miles a day, and never got to the bottom of her.

Other exhibitions received more of F. C. Turner's attention than did the Royal Academy; to the British Institution, the Suffolk Street Galleries and other galleries, he contributed no fewer than sixty-five works.

Like other animal painters of his day, F. C. Turner was in course of time secured as a contributor to the *Sporting Magazine*, though he was an exhibitor at the various public London galleries for two-and-twenty years before that journal was adorned by a reproduction of any work from his easel. We find him first represented in the numbers for 1832, and the two years following by plates from hunting pictures. These are:—

In February, 1832 (No. 1)—

“Who-whoop! who-whoop! tear him, he's fairly run down.”

An engraving by John Romney from a work illustrative of the finish of a brilliant run with the Old Berkeley, at which, no doubt, the artist was present.

In December, 1832 (No. 2)—

“Tally-ho! Tally-ho, there! across the green plain.”

Engraved by John Romney from another picture of the Old Berkeley, portraying the fox stealing away, hounds in full cry on his line and the huntsman landing over a stiff fence out of the coppice from which hounds have just broken.

In May, 1833 (No. 3)—

“ ‘ Drag on him ! ah, wind him, my steady, good hounds.’  
 ‘ Drag on him ! ah, wind him,’ the covert resounds.”

This plate was engraved by H. R. Cook. The scene is laid at Thornley Park, near Canterbury (no doubt an incident with the East Kent Hounds); the huntsman, on a grey, is capping his hounds on to the line as they stream out of covert.

In January, 1834 (No. 4)—

“ Cast round the sheep stain ; cast round, cast round !  
 Try back the deep lane ; try back, try back ! ”

This plate is also the work of H. R. Cook. The picture represents the huntsman on a celebrated old crop-eared mare which was ridden for many years by Tom Arnold, huntsman of the East Kent.

These four plates from F. C. Turner's paintings complete the series illustrating the old song—“ A southerly wind and a cloudy sky ”—

“ Hark ! I heard some hound challenge in yonder spring  
 sedge.

Comfort bitch hits it—there, in that old thick hedge.

Hark forward ! hark forward ! have at him, my boys.

Hark forward ! hark forward ! 'Zounds, don't make a  
 noise ! ”

In February, 1835, R. Ackermann & Co. published plates engraved by C. Heath from these pictures ; each plate measuring 19 in. by  $14\frac{1}{4}$  in., and printed in colours. The series was entitled “ The Fox Chase.”

F. C. Turner, once secured for the *Sporting Magazine*, continued to be a regular contributor. Between the years 1832 to 1845 seventy-eight pictures from his brush were reproduced; the plates of these were engraved by John Romney, H. R. Cook, J. Engleheart, T. S. Engleheart, J. H. Engleheart, John Roff, R. Parr, John Scott, G. Patterson, H. Beckwith, W. R. Smith, T. Goodman, G. A. Perrian, S. Allen, H. Lemon and H. Hacker.

Nor did this industrious painter confine himself to the magazine mentioned; we find him represented in the *New Sporting Magazine* for 1837 by a picture engraved by T. E. Nicholson. The *Sporting Review* for 1840 contains an engraving by T. A. Prior, from one of Turner's pictures, which, by the way, appears again in the *Sporting Review* for 1843, engraved by J. Wesley. He was, from an early date in his career, in much request as an illustrator by the publishers of books of sporting character.

The *Essay on Hunting* (third edition), published by Edward Jeffrey & Son, London, 1820, contains three plates engraved from his pictures by Beckwith:—(1) Broke Cover; (2) Treeing a Cub; and (3) The Stable.

*Billesdon Coplow*, a poem on Fox-hunting, by the Rev. Robert Lowth, published by T. Griffiths,









London, 1830, contains six plates engraved from works by F. C. Turner. These are hunting scenes and other designs.

Bachelor's Hall, a series of six plates measuring  $18\frac{1}{2}$  inches by  $13\frac{1}{2}$  inches, engraved by T. Fairland, and printed in colours, was published by R. Ackermann; as also was the series entitled Moving Accidents by Flood and Field, plates engraved by N. Fielding, measuring  $14\frac{1}{2}$  inches by  $10\frac{1}{4}$  inches and printed in colours.

A book entitled *Turner's Illustrations to "Nimrod" on the Condition of Hunters*, published at the Court Gazette Office, 343, Strand, contains twelve engravings from works by this artist. These, as the name of the book denotes, illustrate a book written by Mr. Charles James Apperley, which was published originally in 1831, by M. A. Pittman, of London, under the title *Remarks on the Condition of Hunters*. The plates are : (1) Huntsman Rating Tail Hounds ; (2) The Meet ; (3) Breaking Covert ; (4) Nearly Done Up ; (5) The Standstill ; (6) Hounds in Full Cry ; (7) A Cold Bath ; (8) The Rider Spilled ; (9) Clearing the Brook ; (10) The Death of the Hunter ; (11) The Awkward Predicament ; and (12) The Death of the Fox.

A set of twelve foxhunting scenes by Turner was published by Knights, of Sweeting Alley, Cornhill, in 1835; the plates were engraved on zinc by Day & Haghe.

The Dying Fox Hunter, engraved and printed in colours, was published in September, 1837.

*The Cracks of the Day*, edited by "Wildrake" (George Tattersall), and published by Rudolph Ackerman, London, 1841, contains a plate engraved by T. E. Nicholson from Turner's portrait of "Miss Letty," winner of the Oaks of 1837. The later editions of this book were published under the title of *The Pictorial Gallery of English Racehorses*.

Shooting. This is a set of six engravings by C. Hunt from pictures by F. C. Turner, illustrative of the shooting months, August, September, October, November, December and January. These were published by J. W. Laird, in 1841.

The Noble Tips. A set of four plates  $24\frac{1}{2}$  inches by 17 inches; published by J. W. Moore, in 1853, from pictures by F. C. Turner.

*Portraits of Celebrated Racehorses* of the past and present centuries, by Thomas Henry Taunton, M.A., published in four volumes by Sampson Low & Co., 1887. Several of the plates in this well-known book are from F. C. Turner's pictures.

These are but a few of the engravings of works from the artist's prolific brush. The number of pictures which appeared in the *Sporting Magazine* alone would prove his industry; but when we remember that the appended list of these constituted only a portion of his output, we recognise how busy a life F. C. Turner led.

The date and circumstances of his death are equally uncertain with those of his birth; no record exists to show where and when he was born, and nothing has been published, so far as our researches have revealed, to tell where and when he died. The last trace of his work occurs in the shape of an engraving from one of his pictures which appears in the *Sporting Magazine* for 1846, and assuming that his life terminated with his labours, we must conclude that he died when in about the fifty-first year of his age.

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### WORKS OF F. C. TURNER.

#### PICTURES EXHIBITED IN THE ROYAL ACADEMY

(11 in number.)

YEAR

- 1817—*PORTRAIT OF A LADY*.  
 1819—*FAVOURITE HORSES GOING TO COVERT*, the property of W. F. Stephenson, Esq.  
 1820—*PORTRAIT OF A HORSE*.  
 1821—*A FAVOURITE MARE*, the property of J. Russell, Esq.  
 1823—(2) *FAUN*, the property of J. Archbutt, Esq.—*G. COLMAN, ESQ.*, painted to embellish Part II. of the "Percy Anecdotes."  
 1836—*MASTER BECHER ON LADYBIRD*.  
 1840—*A SUBJECT FROM ÆSOP'S FABLES*.  
 1841—*BIJOU AND BEAUTY*, the property of Lord Tenterden.  
 1844 —(2) *FOXHOUNDS GOING OUT—FOXHOUNDS RETURNING*.

#### PLATES IN THE *SPORTING MAGAZINE* FROM PAINTINGS BY F. C. TURNER (78 in number.)

- "*WHO-WHOOP!*" 1831, vol. 79; engraved by J. Romney.  
 (2) "*TALLY-HO!*" 1832, vol. 81; engraved by J. Romney—*SHAVER*, a celebrated deerhound, pinning a buck in Waldershare Park, Kent. 1832, vol. 81; engraved by H. R. Cook.  
 (2) *THE FIND*, 1833, vol. 82, engraved by H. R. Cook—*FLORA*, a spaniel. 1833, vol. 82; engraved by H. R. Cook.

- (2) "TRI' BACK!" Tom Arnold, on a mare well known with the East Kent, 1834, vol. 83; engraved by H. R. Cook.—*THE EARTH STOPPER*, Old Will Norris, of Pelham, earth-stopper of the East Kent foxhounds, 1834, vol. 83; engraved by H. R. Cook.
- FALCONER DISGORING A HERON*, 1834, vol. 84; engraved by H. R. Cook.
- (5) VIGNETTE, 1834, vol. 85; engraved by J. Engleheart—*EXTRAORDINARY PRESERVATION OF FOXES*, 1834, vol. 85; engraved by H. R. Cook—*THE EAST ESSEX FOXHOUNDS*, 1834; vol. 85; engraved by J. Engleheart—*C. NEWMAN, ESQ.*, 1834, vol. 85; engraved by R. Roffe—*HAWKING PARTY*, 1834, vol. 85; engraved by R. Parr.
- (3) *UNCARTING THE ROYAL BUCK*, 1835, vol. 86; engraved by Parr—*HAWKING: THE FATAL STOOP*, 1835, vol. 86; engraved by Parr—*THE RENDEZVOUS*, 1835, vol. 86; engraved by R. Parr.
- MASTER BECHER ON LADY BIRD*, 1836, vol. 87; engraved by J. Engleheart.
- (2) *FAN*, a celebrated bitch, 1836, vol. 88; engraved by John Scott—*HAZARD*, a celebrated hackney purchased by the Marquis of Abercorn for 330 guineas, 1836, vol. 88; engraved by Engleheart.
- VULCAN, BACHELOR AND BEVERLEY*, three celebrated stallion greyhounds, 1837, vol. 89; engraved by Engleheart.
- (2) *THROWING THE LASSO*, 1837, vol. 90; engraved by Engleheart—*TANTALISATION*, a white terrier bitch, 1837, vol. 90; engraved by Engleheart.
- (2) "OLD PLUCK," *EARTH-STOPPER TO MAJOR-GENERAL WYNDHAM, OF SADILAND, SUSSEX*, 1837, vol. 91; engraved by G. Paterson—*LOYAL FOXHUNTERS*, 1837, vol. 91; engraved by Engleheart.
- (3) VIGNETTE, 1838, vol. 92; engraved by Engleheart—*THE HIPPODROME*, 1838, vol. 92; engraved by Engleheart—*AMATO*, a brown bay colt, bred by Sir Gilbert Heathcote, 1838, vol. 92; engraved by John Scott—*INDUSTRY*, a brown filly, bred by the Earl of Chesterfield, 1838, vol. 92; engraved by Engleheart—*THE CAPERCAILZIE*, 1838, vol. 92; engraved by Engleheart—*PARTRIDGE SHOOTING*, 1838, vol. 92; engraved by Engleheart—*THE GOODWOOD PLATE*, 1838, vol. 92; engraved by Engleheart—*HARKAWAY*, a chestnut colt, bred by Mr. Ferguson, 1838, vol. 92; engraved by Engleheart.
- (5) *DON JOHN*, a bay colt, property of the Earl of Chesterfield, 1838, vol. 93; engraved by Engleheart—*FORESTER*, a bloodhound, 1838, vol. 93; engraved by Engleheart—*WOODCOCK SHOOTING*, 1838, vol. 93; engraved by G. Paterson—*WILD DUCK SHOOTING*, 1839, vol. 93; engraved by G. Paterson—*THE BADGER HUNT*, 1839, vol. 93; engraved by H. Beckwith.
- (2) *VALIANT*, property of Lord Adolphus Fitzclarence, 1839, vol. 94; engraved by Engleheart—*PHEASANT SHOOTING*, 1839, vol. 94; engraved by G. Paterson.
- (6) HUNTING: No. 1, *THE FIND*, 1839, vol. 95; engraved by G. Paterson—No. 2, *CHEERING IN COVER*, 1839, vol. 95; engraved by G. Paterson—No. 3, *THE VIEW*, 1840, vol. 95; engraved by G. Paterson—No. 4, *THE DEATH*, 1840, vol. 95; engraved by G. Paterson—*THE SPICEY SCREW*, 1840, vol. 95; engraved by Engleheart—*HUNTING THE OSTRICH*, 1840, vol. 95; engraved by G. Paterson.
- (3) *POACHED EGGS*, 1840, vol. 96; engraved by Engleheart—*RED DEER FIGHTING*, 1840, vol. 96; engraved by W. R. Smith—*INSTINCTIVE PRESERVATION OF A FOX*, 1840, vol. 96; engraved by H. Beckwith.
- (4) *CALLACH*, a celebrated Highland deerhound, 1840, vol. 97; engraved by G. Paterson—*THE SNARE DISCOVERED*, 1840, vol. 97; engraved by T. Goodman—*SETTING THE SMEUSE*, 1841, vol. 97; engraved by Engleheart—*SNIFE SHOOTING IN JANUARY*, 1841, vol. 97; engraved by John Scott.

- (4) *BLACK AND RED GROUSE FIGHTING*, 1841, vol. 98; engraved by H. Beckwith—*BIJOU*, a bitch, property of Lord Tenterden, 1841, vol. 98; engraved by H. Beckwith—*THE STRICKEN MALLARD*, 1841, vol. 98; engraved by H. Beckwith—*A DAY WITH THE PHEASANTS*, 1841, vol. 98; engraved by T. Goodman.
- (3) *HUNTING EXTRAORDINARY*, 1841, vol. 99; engraved by Engleheart—*THE LOST SHOE*, 1842, vol. 99; engraved by E. A. Periam—*THE MILLER*, a celebrated 4-year-old buck, 1842, vol. 99; engraved by Engleheart.
- MODISH*, a favourite bitch in the Earl of Fitzhardinge's kennel, 1842, vol. 100; engraved by H. Beckwith.
- (3) *GOING TO SCALE*, 1843, vol. 101; engraved by S. Allen—"NO GO," 1843, vol. 101; engraved by Engleheart—*RIDING TO COVERT*, 1843, vol. 101; engraved by Engleheart.
- "BY YOUR LEAVE, GENTLEMEN," 1843; vol. 102, engraved by Engleheart.
- (3) *RUNNING REIN*, bred by Charles Cobb, Esq., 1844, vol. 103; engraved by Engleheart—*FIRST DAY OF THE SEASON*, 1844, vol. 103; engraved by H. Lemon—*CHANCELLOR RUNNING AMUCK*, 1844, vol. 103; engraved by Hacker.
- (2) *JEM HASTINGS, THE RUNNING TAILOR OF THE BERKELEY HUNT*, 1844, vol. 104; engraved by H. Beckwith—*DESPERATE*, a celebrated stallion hound in the kennel of the Earl of Fitzhardinge, 1844, vol. 104; engraved by Engleheart.
- (3) *A TICKLISH SUBJECT*, 1845, vol. 105; engraved by H. Beckwith—*STARTING FOR THE DERBY*, 1845, vol. 105; engraved by J. Engleheart—*THE STEWARDS' STAND AFTER THE DERBY*, 1845, vol. 105; engraved by Engleheart.
- (6) *THE BELVIDERE ROUNDING THE FLAG BUOY*, 1846, vol. 106; engraved by H. Beckwith—*MERRY MONARCH*, a bright bay by Slane out of The Margravine, 1846, vol. 106; engraved by Engleheart—*THE EMPEROR'S CUP*, run for at Ascot, 1845; 1846, vol. 106; engraved by H. Lemon—*THE TRIAL*, young horses on the heath at Newmarket, 1846, vol. 106; engraved by Hacker—*THE CANTER BEFORE THE RACE*, 1846, vol. 106; engraved by Engleheart—*CLIPPING*, 1846, vol. 106; engraved by Engleheart.

PLATE IN THE *NEW SPORTING MAGAZINE*.

*MISS LETTY*, a bay mare, bred and owned by the Hon. Thomas Orde Powlett, 1837; vol. 13; engraved by T. E. Nicholson.

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

*MAJOR-GENERAL WYNDHAM'S FOXHOUNDS BREAKING COVER*, 1840, vol. 3; engraved by T. A. Prior—*FAVOURITE HOUNDS IN THE CHELTENHAM PACK*, 1843, vol. 10; engraved by J. Wesley.

## G. A. TURNER.

G. A. TURNER was the son of F. C. Turner. A brief note in the *Sporting Magazine* for March, 1838, in connection with a clever picture of a deerhound named Bellman, speaks of it as "the first appearance in our Magazine of a talented young artist, the son of F. C. Turner, who bids fair to turn out a genuine chip of the old block." G. A. Turner's works, so far as they can be traced, were very few; he exhibited three pictures in the Royal Academy in the years 1836, 1838 and 1841 respectively; and in the volumes of the *Sporting Magazine* for 1837 and 1839 we find four plates, including that from the portrait of "Bellman," engraved from his paintings.

No record can be found of the dates of his birth and death.

## WORKS OF G. A. TURNER.

EXHIBITED IN THE ROYAL ACADEMY (3 in number).

YEAR  
1836—*LANCE AND HIS DOG CRAB—TWO GENTLEMEN OF VERONA.*  
1838—*BEVIS CONVEYS TOMKINS'S GLOVE TO WOODSTOCK, AND HOWLING, GAINS ADMITTANCE, vide Sir W. Scott's "Woodstock."*  
1841—*THE CLIPPER.*

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

*BELLMAN*, a Highland deerhound, the property of the Duchess of Gordon, 1838, vol. 91 engraved by Engleheart.  
2) *THERON*, Her Majesty's Charger, 1838, vol. 92; engraved by Engleheart—*THE SPORTSMAN'S PRESENT*, 1838, vol. 92; engraved by J. H. Engleheart.  
*RABBIT SHOOTING*, 1838, vol. 93; engraved by T. S. Engleheart.



**JAMES WARD, R.A.**

(Born 1769. Died 1859.)

**J**AMES WARD was born in Thames Street, London, on October 23, 1769. He owed his first introduction to the arts to the industry and ability of his elder brother William, who, at an early age, had been apprenticed to Raphael Smith, an engraver of some note. William, who afterwards became an Associate of the Royal Academy, stood so high in Smith's esteem that, when James reached his eleventh or twelfth year, the engraver offered to take him also as an apprentice. Smith's methods, however, did not commend themselves to the boy, whose taste for drawing was already developing. Instead of receiving instruction in the elements of the engraver's art, he was required to perform only such tasks as window-cleaning and running errands; his attempts at draughtsmanship were discouraged, and he was not even allowed the use of chalks and paper. Referring in after years to his apprenticeship, he says that the only paper he could get was waste or unfinished proofs of engravings, and these latter were rendered so rotten by the process to

which they were subjected to print mezztintos that they would not take the chalk when he tried to draw on the backs.

A chance sketch of an arm, inspired by the sight of a picture by Fuseli, which Smith and William Ward were engraving, one day revealed the budding gifts of James to his brother; and William, having reason to be dissatisfied with their employer, kept the discovery to himself. Soon after William quarrelled with Smith and left, taking James with him, and set up business on his own account. He achieved success as a mezzotint engraver, and trained his younger brother in the art; but James, though he proved a most apt pupil, does not seem to have put his heart into the business. He continued to work at it, at the same time painting under the supervision of George Morland, and made such a name for himself that, in 1794, he was appointed mezzotint engraver and painter to the Prince of Wales. His progress with the brush must have been rapid after leaving Raphael Smith's employ; for despite the delay his apprenticeship caused, he painted four pictures which were exhibited at the Royal Academy in 1792, and continued to exhibit regularly from that time forward.

His appointment as Engraver and Painter to the Prince of Wales, when only twenty-five years of

age, must have confirmed the young man's knowledge of his own abilities; and thus he found open to him two paths in life, either of which gave promise of leading to eminence. He wavered long before he finally resolved to adopt the career of a painter, and not until 1797 did he practically abandon the art in which he had been trained. It was hardly wonderful that he should have remained in a state of indecision. While his own tastes and inclinations pointed directly to the easel, the first painters of the time, whose pictures he engraved, were unanimous in urging him to devote himself to engraving, and give up painting. Sir Joshua Reynolds, Hoppner and Northcote were among the artists from whose pictures he had made plates; and the following frank letter written by Hoppner to Mrs. Ward shows that the artists were not wholly disinterested in their endeavours to dissuade the young man from indulging his aspirations :

Taking it [painting] up at his time of life, he can never expect to overtake or even to make a stand with the painters. We shall therefore all oppose him in the one as we shall encourage him in the other. I shall oppose him, for what shall I do? I shall lose the first engraver I want and be encouraging a poor painter that we do not want.

Ward's intimacy with George Morland no doubt did much to lead his thoughts away from engraving.

William Ward had married a sister of Morland's; and Morland had married a sister of the Wards. James was therefore brought much in contact with him and came under his direct influence in the studio; in his early days he copied some of his paintings and learned the secret of his touch; and he also engraved three of his best pictures, namely, *The Fruits of Early Industry and Economy*, *Smugglers*, and *Fishwomen*. And as he gave an increasing portion of his time to painting and less to engraving, he was more in Morland's society, and was more greatly influenced by his style.

That Morland's influence appeared in James Ward's earlier works was apparent to critics at the time. He was regarded as a pupil of Morland, and it was not to his advantage to be so regarded, for that artist's popularity and fame, won by his extraordinary talent for delineating scenes of a domestic character—conversation pieces, landscapes with horses, cattle and other domestic animals—was on the wane; and where the master had ceased to gain acceptance it was hardly likely his supposed pupil should succeed.

One of James Ward's exhibits at the Royal Academy was a picture entitled *Selling Rabbits*. This work and another of somewhat similar character, "*The Citizen's Retreat*," both suggesting the influence of Morland, were engraved by his

elder brother, W. Ward, printed in colours and published by him January 1, 1796; the plates are of uniform size and measuring  $23\frac{5}{8}$  inches by  $17\frac{3}{4}$  inches.

The decline of George Morland's vogue, though serious in its effects upon Ward's prospects for the time, was in reality an advantage in disguise. In 1797 he exhibited at the Royal Academy a picture called *The Bull Bait*, which appears to have attracted much attention, even as it received high praise from the critics. It was described as "a work of great ability, full of figures cleverly grouped, fine in colour, and full of animation and character, which, though the talk of the day, was purchased by a dealer for £40." The artist, however, heard it described as the work of "a pupil of Morland," and realised the necessity of looking out for a style of his own. He found, to use his own words, that he "had a fresh foundation to lay and had to begin at the bottom of the hill." Thus only at the comparatively mature age of eight-and-twenty, when artists of real ability have generally established themselves, James Ward made the real beginning of the career he had chosen for himself.

He entered as a student John Brook's School of Anatomy in Blenheim Street, and appears to have studied for a short time in the Royal Academy School of Art. Concurrently with his studies he

painted diligently and with a degree of success which suggests that any shortcomings tuition might correct were more apparent to the artist himself than to his patrons. In 1798 he exhibited six pictures at the Royal Academy. Among these were two, *Cattle in a Storm*, and *Lion and Tiger Fighting*, which won much praise. Another picture was the *Alderney Cow*, no doubt the work commissioned by Sir John Sinclair, President of the New (now the Royal) Agricultural Society. This picture marks the beginning of Ward's application of his energy and talents to animal painting, and was the first of an important series of similar works which did much to enhance a rapidly growing reputation. He speedily threw off the peculiarities of style or mannerisms of other artists, and, bent though he was "looking out for a style of his own," he could hardly have felt aggrieved when his 1798 exhibits earned for him the name, "The English Paul Potter."

The success of the "*Alderney Cow*" resulted in his selection by the Agricultural Society to paint a series of pictures representing all breeds of farm stock; and this commission, involving as it did continuous travel about the country for some years in search of models, necessarily brought the artist in contact with a very large number of leading agriculturists and others. The original scheme of the

Society seems to have fallen through for lack of funds in 1805; but Ward, though he is said to have actually lost money over the collapse, had no reason to regret the time he had spent over its partial execution; it gave him the opportunity to establish his name as an animal painter and to secure a large number of patrons whose orders meant financial success. Among his patrons may be mentioned the Dukes of Wellington, Bedford, Newcastle and Northumberland, the Marquises of Exeter and Huntly, the Earl of Powis, Lords de Tabley, Brooke, Ribblesdale, Dewhurst and Southampton, Lady Frances Vane Tempest, the Hon. C. Arbuthnott, Hon. C. Phipps, Sir Matthew White Ridley, Sir W. W. Wynn, Sir J. Shelley, Sir Thomas Mostyn and Sir A. Hume, Messrs. Beckford, Vernon, J. Allnutt, John Wells, T. F. Heathcote, T. Croak, E. Mundy and Ralph Lambton.

In the early years of the century James Ward, it is said, was earning as much as £50 a day; and it will be observed, from the list of his contributions to the Royal Academy, that he sent in fewer pictures during the years 1802-5 than at any subsequent period of the same length. He was a large and constant exhibitor; during the sixty-three years of his artistic career, only five exhibitions lacked works from his easel; he very frequently sent in eight pictures, and in 1816 he had nine on the walls.



In 1807, he was elected an Associate of the Royal Academy, and in 1811 an Academician. His diploma picture, *A Bacchanalian*, was presented in 1812.

The great canvas representing an "Allegory of the Battle of Waterloo," was finished by Ward after five years' work in 1823. The Directors of the British Institution, in 1817, had offered a prize of £1,000 for the sketch which should best express in an allegorical spirit the triumph of the Duke of Wellington. Ward's sketch was selected; he had always had a leaning towards the allegorical, but it may be doubted whether his achievements in this particular department of art were of a character to bring him the fame he won as a painter of animal life. The picture was ordered, and after some vicissitudes due to its vast size (35 feet by 21 feet) was hung in Chelsea Hospital.

Portraits of hunters, chargers and racehorses, figure largely among the artist's Royal Academy pictures, as also do portraits of cattle and dogs. His two 1818 contributions, an Arab belonging to the Earl of Powis, and a Favourite Hunter of Theophilus Levett, Esq., receive favourable notice from a critic of the time who refers to the excellence of the anatomical drawing and colour, and to the happy rendering of the silky texture of the horses' coats. One of his contributions to the

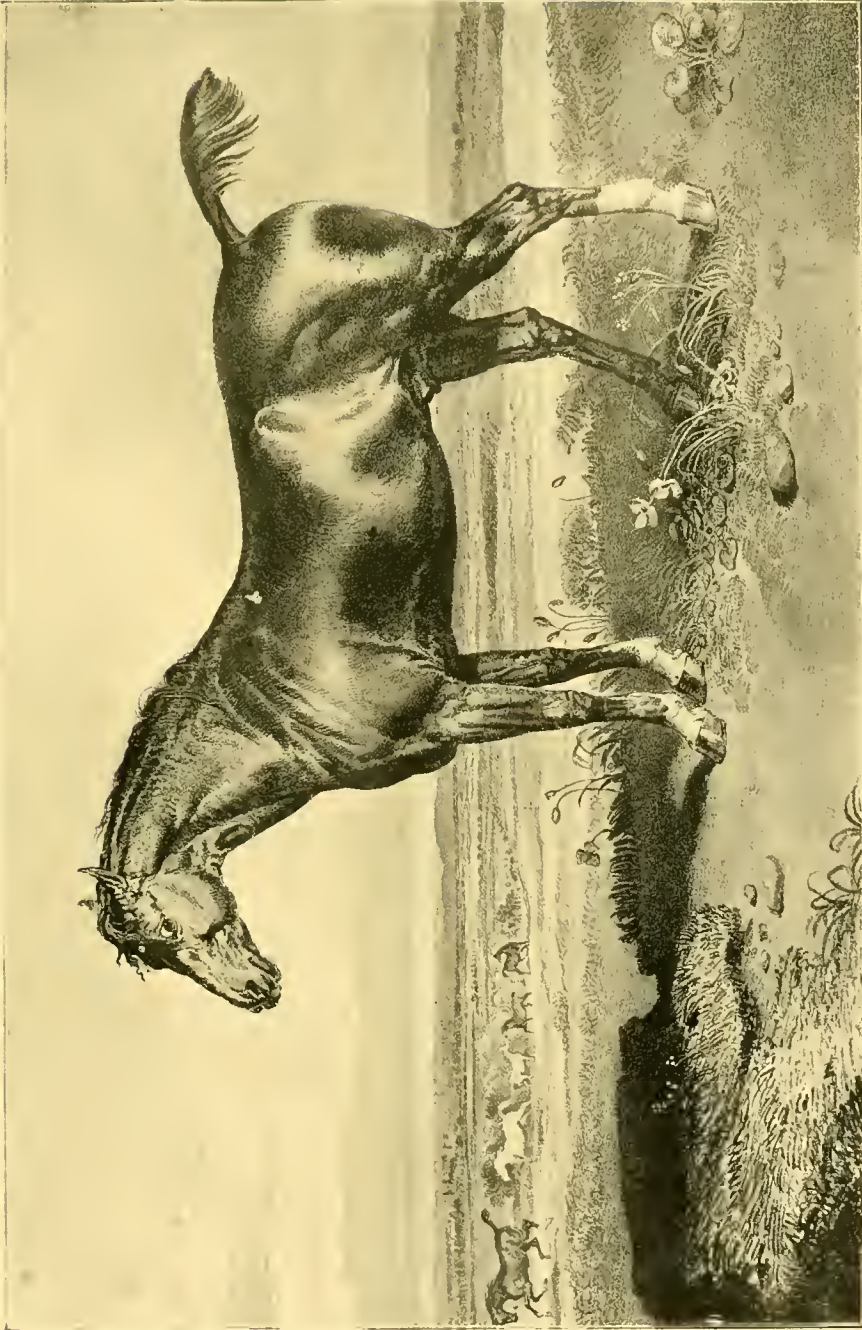
Royal Academy Exhibition of 1820 was a portrait of Ralph Lambton, Esq., on his horse Undertaker, surrounded by his hounds, which the huntsman is calling out of covert. This picture was engraved and printed in colours by C. Turner, who also published it in 1821.

The picture of Primrose and Her Foal, which was reproduced in Vol. 36 of the *Sporting Magazine*, 1810, was also engraved on a larger scale, the plate measuring  $17\frac{3}{4}$  inches by  $13\frac{1}{4}$ . His portrait of the racehorse Walton, also reproduced in the *Sporting Magazine*, Vol. 45 of 1814, was engraved for separate publication, the plate being the same size as that of Primrose and Her Foal. This engraving was published April 2, 1882, by R. Ackermann, Rodwell and Martin, and Colnaghi and Co.

A portrait of Mr. R. Riddel's thoroughbred Dr. Syntax, appears among the artist's exhibits at the Royal Academy of 1820; on April 1, 1803, an engraving from a picture of the same horse, 18 inches by  $13\frac{1}{4}$  inches, was published by R. Ackermann, Strand. The portrait of Mr. J. G. Lambton's Leopold, which was exhibited in the same year, was no doubt the canvas from which was made the engraving, 18 inches by 13 inches, which R. Ackermann published in April, 1823. The portrait of King George IV.'s Soothsayer was exhibited at the Royal Academy of

1824 : this must have been a different picture from the one which was engraved (plate 18 inches by  $13\frac{1}{4}$ ) and published in 1823 by R. Ackermann and Rodwell and Martin. The portrait of Phantom was engraved, plate 18 inches by 13 inches, and published in London in April, 1823. That of the Duke of York's Moses was shown at the Royal Academy exhibition of 1825, and was engraved and published in October of the same year by R. Ackermann ; size of plate, 18 inches by 13 inches.

Ward's best known work is undoubtedly the large "Bull, Cow and Calf," which hangs in the National Gallery. This picture, 10 feet 8 inches by 15 feet 10 inches, shows an Alderney bull, cow and calf, standing, in the centre ; a black cow lying down in the right foreground, with sheep and a goat in the middle foreground ; and in the distance, meadows with cattle grazing. The animals portrayed belonged to Mr. Allnutt, of Clapham. This work, painted in 1820-22, was undertaken at the suggestion of Benjamin West, P.R.A., who thought Paul Potter's famous "Bull" an over-rated performance and considered Ward capable of better work. The picture was exhibited in 1823 at the British Institution, and afterwards sent over to America and exhibited in New York, where it was so greatly admired that Ward said, "They declared I had reached the *acme* of perfection." In 1848, it



*After the Painting by James H. Cook, N.Y.*

"MONITOR"



was brought back to England and purchased by George Ward, the artist's son, who exhibited it at Smithfield Cattle Show. The picture created a sensation, and was criticised at length in all the papers, much to the interest of the artist. Thus he writes to his son on December 22, 1848 :—

I have anxiously expected to hear how the exhibition goes on, or if any more papers. I trust you carefully keep all the criticisms. So many on one work is a curiosity, and tends to prove how impossible it is for a painter to attempt to suit the critics, as you will find that those I have seen directly oppose each other as to the faults and beauties. I could give a reply to each and a reason for everything I have introduced, but then I must be writer as well as painter.

In 1862, it was purchased for £1,500 by the Trustees of the National Gallery from Mr. G. R. Ward.

In 1825, Ward exhibited the portrait of Monitor, a very fast hackney belonging to King George IV., an engraving from which is reproduced as an example of his work ; and in the following year was shown his picture of the Norfolk Phenomenon, the great hackney sire whose importation into Yorkshire by Mr. Robert Ramsdale did so much to improve the breed of roadsters in that county and in the North. Another picture, stated in an article in the *English Illustrated Magazine* for August, 1884, by Mr. F. T. Piggott, to be even a finer piece of work than the " Bull, Cow and



Calf," is a portrait of a flea-bitten grey Arab which was painted in 1828. This painting was shown for the first time at the Winter Exhibition of Old Masters in 1879.

Portraits of ladies and gentlemen, sporting and domestic scenes, and landscapes came from Ward's prolific brush. During his later years his work attained its widest variety, and at this period too, we find in his Royal Academy contributions evidence of the taste for allegorical art which he now permitted himself to indulge. Religious subjects, significant perhaps of the bent of the artist's thoughts in his advancing age, figure conspicuously in 1850. During the last few years of his life, however, he returned to more accustomed grooves, if his contributions to the Burlington House Exhibitions fairly represent his work.

From the year 1792 to 1855 inclusive, James Ward sent no fewer than 287 pictures to the Royal Academy; he was also a frequent contributor to the Exhibitions at the Royal Institution, the Suffolk Street Gallery and the Society of Artists. Engravings from some sixteen of his pictures appeared in the *Sporting Magazine* between the years 1807-1818; and one in the *New Sporting Magazine*; the majority of these possess sporting interest, but in no case is there a strictly sporting scene. Many of his works are widely known



through engravings, and mention must be made of a series of twelve lithographic drawings of celebrated horses which was published in 1823 by Ackermann and Rodwell.

Lord Middleton has a good example of his work at Birdsall, Yorkshire.

James Ward resided in London during the better part of his life from 1798 to 1830; and in the latter year, being then sixty years of age, he retired to Cheshunt in Hertfordshire. He continued painting and exhibiting until he was eighty-seven years old; the exhibition of 1855 contained his last contribution, fitly enough a picture of cattle. He died at Kensington, whither he had gone to pay a visit on November 23, 1859, in the ninety-first year of his age.

A portrait of the artist taken from the picture painted by himself and exhibited at the Royal Academy in 1831 is given on page 240. It shows him at about 60 years of age.

James Ward married a lady of his own name, referred to by Mr. Piggott as "his first wife," though he says nothing of her death or a second marriage. He had two sons, William James, born 1800, and George Raphael who inherited a share of his father's artistic ability and made his name as an engraver.

## WORKS OF JAMES WARD, R.A.

IN THE NATIONAL GALLERY (4 in number).

*LANDSCAPE WITH CATTLE*, Alderney bull, cow and calf. Canvas 10 ft. 8 in. high by 15 ft. 10 in. wide.

*A LANDSCAPE, GORDALE SCAR, YORKSHIRE*.—A dark ravine between lofty cliffs, over the summit of which storm-clouds roll. Cattle and deer in the foreground and middle distance; waterfall in the background. On canvas, 10 ft. 11 in. high by 13 ft. 10 in. wide. Purchased from Lord Ribblesdale in 1873.

*HARLECH CASTLE AND SURROUNDING LANDSCAPE*.—On the brow of a hill in the foreground lies a large tree recently felled, to the left of which stands a woodman lopping off its branches. Behind are two peasant women binding faggots. To the right a cart laden with timber and drawn by four grey horses is turning the corner of a road; some trees and half-hidden cottages separate this portion of the scene from the middle distance, in the centre of which rises Harlech Castle, surrounded by a large tract of meadow land with hills in the background. Stormy sky, with the sun setting in the extreme left of the picture. Painted on panel, 4 ft. 3 in. high by 7 ft. wide. Purchased out of a pecuniary bequest made by the late Mr. Richard C. Wheeler.

*REGENT'S PARK IN 1807: A CATTLE PIECE*.—In the foreground a white bull and several cows stand near a stream or pool of water. To the left a cottage with labourers at work; behind it a group of trees. Cattle in the middle distance. The sky is luminous near the horizon, but is overcast with dark clouds above. On canvas, 2 ft. 4 $\frac{3}{4}$  in. high by 3 ft. 10 in. wide. Signed in the right-hand corner with cypher and dated 1807.

IN THE SOUTH KENSINGTON MUSEUM (7 in number).

*BULLS FIGHTING; IN A LANDSCAPE, WITH VIEW OF ST. DONATT'S CASTLE, GLAMORGANSHIRE*. Panel, 51 $\frac{3}{4}$  by 89 $\frac{1}{2}$  oblong. Signed. Given by Mr. C. T. Maud.

*DONKEY AND PIGS*.—A donkey feeding from a wheelbarrow; two pigs are stretched on a heap of straw on the right. Canvas, 9 in. by 6 $\frac{1}{2}$  in. oblong. Signed "J. Ward," Sheepshanks Gift.

*PIGS*.—A large sow stretched at full length on the foreground; two other pigs seen in the background. Canvas, 15 $\frac{1}{2}$  in. by 9 $\frac{1}{2}$  in. oblong. Signed "J. Ward, 1813." Sheepshanks Gift.

*A CHINESE SOW*.—A large sow is rooting in the straw outside the sty. Panel, 11 in. by 8 $\frac{3}{4}$  in. oblong. Sheepshanks Gift.

*PEGWELL BAY, NEAR RAMSGATE*.—Panel, 13 $\frac{1}{2}$  in. by 16 $\frac{1}{2}$  in. oblong. Signed with initials. Jones Bequest.

## WATER COLOURS.

*THE WATERCRESS GIRL*  
*SKETCH OF A DOG*

PICTURES EXHIBITED AT THE ROYAL ACADEMY  
(287 in number).

- YEAR
- 1792—(4) *CHRISTMAS CAROL—GATHERING COWSLIPS—ROCKING HORSE—HAYMAKERS AT REST.*
- 1793—(6) *A DRAKE*, study from nature—*A GUINEA PIG*, study from nature—*FEEDING PIGS—INSIDE OF A COWHOUSE—A DOG STEALING—TIGER SNARLING OVER HIS PREY.*
- 1794—*A LAND STORM.*
- 1795—(3) *A FANCY PIGEON—SELLING RABBITS—HARROWING.*
- 1796—(5) *CONDEMNED CALF—THUNDERSTORM—IDLE BOYS—COURSING—FARRIER'S SHOP.*
- 1797—(4) *A STAFFORDSHIRE COW—A STAFFORDSHIRE BULL—A LADY AND CHILDREN—BULL BAIT.*
- 1798—(6) *CATTLE IN A STORM—PORTRAIT OF MISS WALKIN—BATTLE—AN ALDERNEY COW—WOODMAN AND GYPSIES—LION AND TIGER FIGHTING.*
- 1799—(2) *SUNSET—PORTRAIT OF A CHILD.*
- 1800—(3) *A COW*, the property of K. Dyott, Esq.—*VIEW OF CHUDLEIGH—A LION IN THE TOWER.*
- 1801—(5) *GLEANERS—CONVERSATION—A DEVONSHIRE OX—A COW OF THE LONG-HORNED BREED—THE BIRD-KEEPERS' REPAST.*
- 1802—*THE MOTHER.*
- 1803—(2) *A NORMAN BULL—CATTLE.*
- 1805—(4) *GROUSING ON THE ROUBON HILLS*, with Portraits of Dogs the property of Sir W. W. Wynne, Bart.—*A CHARGER*, the property of Sir W. W. Wynne, Bart.—*A CHARGER*, property of the same—*SHEEP SHEARING*, a scene in Wales.
- 1807—(8) *WAGON HORSES FRIGHTENED AT LIGHTNING—AN OLD SHEPHERD—PIGS—LANDSCAPE AND FIGURES—MELROSE ABBEY ON THE TWEED*, the seat of Lord Somerville, in the distance the Selkirkshire Hills—*LITTLEDEN TOWER ON THE TWEED*, the seat of Hugh Scott, Esq.—*THE INFANT CHRIST EMBRACING THE CROSS—A TERRIER*, the property of St. Aubyn, Esq.
- 1808—(8) *THE DAIRY MAID—FALL OF PHAETON*, a finished sketch—*HARLECH CASTLE—CATTLE—FIGHTING HORSES—A COWLAYER, EVENING AFTER RAIN—TIGERS—RABBITS.*
- 1809—(8) *GRANADILLO*, a brood mare, and *SKYSCRAPER*, colt, property of T. Crook, Esq.—*A GENTLEMAN AND HIS KEEPER WITH HIS FAVOURITE HORSE AND DOGS—PIGS—SUFFOLK MARE—PORTRAIT OF S. J. PRATT, ESQ.—SHETLAND PONY—ASSES WAITING THE RETURN OF FISHING-BOATS—A STRAW-YARD.*
- 1810—(7) *CATTLE IN A STORM—A HEATH EWE AND LAMBS—PORTRAIT OF HON. C. B. PHIPPS AND HIS FAVOURITE PONY—LANDSCAPE AND FIGURES—CATTLE—EAGLE*, a race horse, a celebrated stallion—*A SWINEHERD.*
- 1811—(8) *AN ARABIAN*, Viscount Clive's—*A TERRIER*, Sir A. Hume's—*THE MOUSE'S PETITION—A FAT STAFFORDSHIRE OX*, property of R. Dyott, Esq.—*THE SAND PIT—PORTRAIT OF LITCHFIELD*, the property of Viscount Lowther—*THE OBSTINATE ASS—THE REV. T. LOVETT AND FAVOURITE DOGS—COCK-SHOOTING.*

## YEAR

- 1812—(7) *A FAVOURITE HACKNEY OF LORD BROOKS—BANKER*, a hunter, 25 years old, and a *FOXHOUND*, property of T. Lovett, Esq.—*BLACK-THORN*, a brood mare, and a *FAVOURITE PONY*, property of E. Mundy, Esq.—*PORTRAITS OF CHILDREN—A FAVOURITE HORSE*, Marquis of Huntly's—*A GENTLEMAN, HIS KEEPER, SHOOTING PONY AND DOGS—J. NICHOL, ESQ.*
- 1813—(8) *A HUNTER*, Lord Maynard's—*JUDGMENT*, Viscount Deerhurst's—*DOGS*, property of S. T. Parker, Esq.—*A HUNTER*, Hon. J. Coventry's—*A CHARGER*, Gen. Sir C. Stewart's, K.B.—*OSWALD*, Lady R. Deerhurst's—*WALTON*, Sir J. Shelly's—*PHANTOM*, Sir J. Shelly's.
- 1814—(4) *LUKE KENNY*, aged 96, *HIS WIFE*, aged 88, who have lived in the Woods upwards of 50 years, and brought up 8 children in a hut, following the employment of charcoal burning—*A GREYHOUND*, property of T. F. Heathcote, Esq.—*A SHETLAND PONY*, Hon. J. Coventry's—*THE STRAW-YARD*, a sketch—*A BITTERN—A HERON.*
- 1815—(4) *PRINCE PLATOFFS CHARGER, AND FOUR OF HIS COSSACKS—A CHARGER AND PONY*, property of Lord Steward—*A VIEW OF GOR-DALE, EAST MALHAM, YORKSHIRE*, Lord Ribblesdale's—*TWO EXTRAORDINARY OXEN*, Earl of Powis's.
- 1816—(9) *VIEW OF BRADBY CEDAR—BOAR HUNTING IN INDIA—TWILIGHT—MORNING—HUNTING IN INDIA—PORTRAITS OF TWO LADIES OF QUALITY—MISS MANN—A NOBLEMAN AND SHETLAND PONY—MISS BEAN.*
- 1817—(7) *THE DESCENT OF THE SWAN SEEKING HIS OWN ELEMENT*, an allegory, to illustrate a poem, "The Social Day"—*SPANIEL WATCHING THE TOMB OF HER DECEASED MISTRESS*, to illustrate a poem, "The Social Day"—*LUKE KENNY*, aged 96, and *HIS WIFE*, remarkable characters of Alderwaslie, Derbyshire—*WASP*, R. Ludgate's—*A BLOOD HOUND—WALTON*, Sir J. Shelly's, Bart.—*A NEWFOUNDLAND DOG.*
- 1818—(2) *T. LEVIT, ESQ., AND A FAVOURITE HUNTER—AN ARABIAN* Earl of Powis's.
- 1819—(3) *REV. J. A. BUSFIELD, D.D.—DASH*, a spaniel, Lady Francis Vane Tempest's—*MASTER BEAN.*
- 1820—(8) *LEOPOLD*, a celebrated race horse, property of J. G. Lambton, Esq.—*DR. SYNTAX*, a race horse, property of R. Riddel, Esq.—*A COSSACK HORSE*, Duke of Northumberland's—*A PERSIAN HORSE*, Duke of Northumberland's—*W. LYNN, ESQ.—TAFF*, a dog, property of Arthur Stanhope, Esq.—*FOX-HUNTING, CALLING THE HOUNDS OUT OF COVER—RALPH LAMBTON, ESQ., HIS HORSE UNDERTAKER, AND HOUNDS—PORTRAIT OF A DOG*, taken with the French baggage after the Battle of Vittoria.
- 1821—(3) *A HUNTER*, property of Edm. Yates, Esq.—*ROVER*, a spaniel, Earl of Powis'—*ANOTHER OF ROVER*, Earl of Powis's.
- 1822—(5) *FAVOURITE MARE*, property of J. Harrison, Esq.—*A HORSE*, Earl of Powis's—*HAPHAZARD—THE BOA SERPENT SEIZING A HORSE—ADONIS*, the Favourite Charger of George III.
- 1823—(4) *HORSES*, property of J. Allnutt, Esq.—*THE DEER STEALER—BOB, A FAVOURITE OLD HORSE*, property of J. P. Baxter, Esq.—*A HORSE AND DOG*, the property of Hon. C. Arbuthnot, M.P.



James G. Wood, R.A.





- YEAR
- 1824—(6) *A HUNTER*, property of Unwin Heathcote, Esq.—*SOOTHSAYER*, a race horse, property of George IV.—*FERRETT IN A RABBIT WARREN*—*SIR JOHN LEICESTER, BART., EXERCISING CHESHIRE YEOMANRY ON THE SANDS AT LIVERPOOL*—*PRINCESS ROYAL*, a racing mare, property of Sir Thomas Mostyn, Bart.—*COPENHAGEN*, ridden by the Duke of Wellington at Waterloo, whose dam was ridden by General Grosvenor at the Siege of Copenhagen when in foal of the former, and which carried the Duke that day 15 hours.
- 1825—(5) *NONPAREIL*, the Charger of George IV.—*MONITOR*, very fast hackney of George IV.—*BROOD MARES*, Queen of Diamonds, sister of Rozan and Lupin, property of Sir Thomas Mostyn, Bart., M.P.—*DOVALD*, belonging to Philip Gell, Esq.—*MOSES*, property of the Duke of York.
- 1826—(4) *BATTLE NEAR BOSTON, LINCOLNSHIRE*—*HORSE AND PONY*, Duke of Newcastle's—*MAREVGO*, barbed charger, ridden by Napoleon Bonaparte at the Battle of Waterloo—*A FAVOURITE HUNTER*.
- 1827—(7) *THE NORFOLK PHENOMENON*—*SIDES ALL*—*ITALIAN GREY HOUND*, property of Lady Agnes Buller—*THE DAY'S SPORT*—*A SHOOTING PONY*—*RETRIEVER AND A SPANIEL*, Lord Southampton's—*S.MOLENSKO*, a race horse—*PERSIAN SHEEP*.
- 1828—(8) *ALDERNEY BULL*—*A HACKNEY*, property of John Wells, Esq.—*THE WOODMAN'S COMPANIONS*—*SPANISH ASS*—*THE RETRIEVER*—*ALDERNEY COW*—*A HUNTER*, property of Peter Hesketh, Esq.—*L'AMOUR DU CHEVAL*.
- 1829—*AUGUSTA*, the property of Marquis of Exeter.
- 1830—(6) *THE FALL OF PHAETON*—*MALTESE ASS AND FOAL*—*SPANISH ASS AND FOAL*—*VENUS RISING FROM HER COUCH*—*THE ARTIST'S MOTHER IN HER EIGHTY-FIRST YEAR*—*DIANA AT HER BATH DISTURBED BY ACTÆON*.
- 1831—*PORTRAIT OF THE ARTIST (JAMES WARD, R.A.)*
- 1832—*THE STRONG AND THE WEAK TWIN*.
- 1833—(7) *CONTENTION*—*BEAUMONT, NEAR CHESHUNT, HERTS*, the residence of Matthew Munt, Esq.—*THE MOMENT*—*PORTRAIT OF A LADY*—*AVAIELLA OLIVERIA CROMWELL RUSSELL*, the only child of the late Archimidorus Cromwell Russell, the last lineal descendant of the Protector Cromwell—*MAMELUKE*, a race horse, property of John Theobald, Esq.—*THE EFFECTS OF DISOBEDIENCE* (1 Kings xiii. 26).
- 1834—(3) *DUNCAV'S HORSES* (Macbeth, Act ii. Sc. 4)—*AN ARABIAN*—*THE YELDHAM OAK AT GREAT YELDHAM*, mentioned in the Essex Court Rolls of the Manor, nearly 600 years ago.
- 1835—*THE HIGH AND LOW CONDITIONED EWE*.
- 1836—(3) *BULL DOGS, REFORMER, BLUCHER, TROY AND CRIB*, property of Rowland Alston, Esq., M.P.—*NUMPS RETURNING FROM MARKET*, *vide* lines upon the subject by the Artist—*THE STRUCK EAGLE*, as described in tributary verses upon the death of Henry Kirke White, by Lord Byron.
- 1837—(8) *A SHEPHERD AND HIS DOG, AND TWO RAMS*, of Rowland Alston, Esq., M.P.—*VIEW OF OXFORD*, taken from Roschill—*CHANGE OF PASTURE*—*PLENTY*—*THE REPAST*—*DASH*, the property of the Artist—*SYMPATHY*—*INTERCESSION*.



- YEAR  
1838—(6) *THE WEIRD SISTERS—THE TRIUMPH OVER SIN, DEATH AND HELL—THE LAST STRUGGLE OF SIN, DEATH AND HELL—ROUNDROFT COTTAGE*, the Artist's residence—*THE FAIR CROP—THE FAIR SHOW—IGNORANCE, ENVY AND JEALOUSY FILLING THE THROAT AND WIDENING THE MOUTH OF CALUMNY, ENDEAVOURING TO BEAR DOWN TRUTH AS AN UNSHAKEN PYRAMID FOUNDED ON A ROCK—TICKLING THE EAR.*
- 1840—(3) *DRIVING THE LEGS—LOVE FLYING FROM SENSUALITY AND DISSIPATION—THE J—Y'S NEST.*
- 1842—(2) *NONPAREIL*, charger of George IV.—*ADONIS*, favourite charger of George IV.
- 1843—(8) *VIRGIL'S BULLS—OUT OF HEARING—MEETING THE SUN—BEAUTY AND SPRITE*, the property of Miss Latham—*ENJOYING THE BREEZE—THE CONTRAST—THE EVENING BLUSH—A GLEAM IN THE STORM.*
- 1845—(8) *SAND ASSES—PEACE—DUCK WEEDS—WHAT IS IT?—WHAT A BEAUTY!* (The background is the residence of Mr. Westcar, the celebrated feeder of Herefordshire Oxen)—*THE BARROW PIG—COAL WORKS*, of Ralph Lambton, Esq.—*THE TORN LAMB.*
- 1846—(8) *UNION—THE DEVIL'S BRIDGE—QUIETUDE DISTURBED—NATURE'S SWEET RESTORER, BALMY SLEEP—A FRIEND IN NEED—THE JUVENILE SCRIBE—WAITING THE WEATHER—PORTRAIT OF THE ARTIST.*
- 1847—(7) *THE DISCOMFITURE OF CHARLES II. AT THE BATTLE OF WORCESTER—THE SNARLERS—THE VISION OF MYRZA—CONWAY CASTLE AND TOWN BEFORE THE BRIDGE WAS MADE—A MILL IN WALES—THE GRANDMOTHER—GOING OUT.*
- 1848—*THE COUNCIL OF HORSES.*
- 1849—(6) *SYMPATHY—SHOWERY WEATHER NEAR MIDSUMMER—THE CORNSTACK—RENTON IN SCOTLAND*, looking to Ben Lomond, the birth-place of Smollett, with pillar erected to his memory—*A DEWY MORNING*, Sir Robert Howard's Duel of the Stags, 2nd battle, written 1728—*OWEN GLENDOWER'S PARLIAMENT HOUSE*, North Wales, as in the year 1802.
- 1850—(6) *GETHSEMANE—BETHANY, THE NEXT DAY AFTER RAISING LAZARUS—THE BAPTISM—AGE AND INFANCY—THE STAR OF BETHLEHEM—THE LOOK TO PETER—PURITY CHERISHING LOVE.*
- 1851—(8) *DESTROYING THE HORNET'S NEST—SEPARATION—HOPE IN THE TROUBLED OCEAN OF LIFE—TREES: THE PURPLE BEECH, ILEX, SPRUCE, FIR, AND THE WILLOW—THE HOUSE IN WHICH SMOLLETT WAS BORN ON THE RIVER SEVERN—THE DOUBLE TRIUMPH, SIN, DEATH, AND HELL—UNDERMINING THE ROCK OF AGES—MEASURE FOR MEASURE, THE BITER BIT—AGE AND INFANCY, THE SPANISH GRANDFATHER AND ENGLISH OFFSPRING.*
- 1852—(6) *LAMBS OF THE FIRST YEAR—OLD CAREFUL—DANIEL IN THE DEN OF LIONS—THE HUNTED STAG*, caught in the Rapids above the Fall of the Clyde—*LISTENING TO ADVICE—THE FALL OF THE CLYDE AFTER A FLOOD.*
- 1853—(7) *THE OLD DUTCH COW—CARTING SEA-WEED—HEART'S EASE—THE BAD DAY—TEETOTAL BEER AND BEEF—THE SHEPHERD AND BIRDKEEPER—PEEBLES CASTLE, SCOTLAND.*
- 1854—*MR. RUDALL.*
- 1855—*THE MORNING GREY*, with cattle of different breeds.

PLATES IN THE *SPORTING MAGAZINE* (16 in number).

- LION AND TIGER*, 1807, vol. 29; engraved by H. R. Cook—*PORTRAIT OF A DOG*, Fubbs, belonging to J. Ward, R.A., 1807, vol. 30; engraved by H. R. Cook—*PERSIAN GREYHOUND*, 1807, vol. 31; engraved by H. R. Cook.
- THE ALMOND TUMBLER*, a species of pigeon, 1808, vol. 31; engraved by H. R. Cook—*THE SHEPHERD DOG*, 1808, vol. 32; engraved by H. R. Cook—*PORTRAIT OF A DOG*, Viper, 1808, vol. 32; engraved by H. R. Cook.
- THE LIBOY SEIZING A TIGER*, 1809, vol. 33; engraved by H. R. Cook—*HORSES FIGHTING*, 1809, vol. 34; engraved by H. R. Cook—*CART HORSES*, 1809, vol. 34; engraved by H. R. Cook.
- PRIMROSE*, a brood mare with foal, 1810, vol. 36—*GAME COCK*, 1810, vol. 36; engraved by H. R. Cook.
- BLOODHOUND*, 1814, vol. 43; engraved by H. R. Cook—*WALTON*, a celebrated racer, 1814, vol. 45; engraved by J. Scott.
- VIXEN*, a terrier, the property of Jas. Aubyn, Esq., 1818, vol. 51; engraved by J. Scott.
- TERRIER*, the property of C. Start, Esq., 1821, vol. 58; engraved by Cooke.
- ALMOND TUMBLER*, a species of pigeon, 1823, vol. 65; engraved by W. Raddon.

PLATE IN THE *NEW SPORTING MAGAZINE*.

- THE EVENING OF LIFE*, picture of an old horse and ass, 1838, vol. 15; engraved by J. W. Cook.

## DEAN WOLSTENHOLME, Senr.

(Born 1757. Died 1837.)

DEAN WOLSTENHOLME, Senr., was born in Yorkshire in the year 1757. He was descended from Sir John Wolstenholme, Knt., who was one of the Farmers of the Customs in the reign of Charles I. Sir John Wolstenholme, who belonged to Stanmore in Middlesex, purchased Nostel Abbey, in Yorkshire, and when he died, in 1639, left very large property, which was inherited by his son John. The latter sustained great losses during the Civil War; but after the Restoration he received some compensation in the shape of a Baronetcy (1664) and an appointment as Farmer, or lessee, of Customs. It may be added that the first Sir John was buried in the church of Stanmore, which he had rebuilt at his own cost; and that the consecration of that church, on July 17th, 1632, was made to serve as one of the accusations preferred against Archbishop Laud at his trial.

Dean Wolstenholme's early life was passed in Essex and Hertfordshire; Cheshunt, Turnford and Waltham Abbey being in turn chosen by him as

places of residence. The possessor of considerable means, he was able to indulge to the full the passion for sport which is betrayed in his pictures. He was an ardent lover of animals, more particularly dogs and horses, and found his chiefest pleasure in fox-hunting and coursing. At this time he dabbled in art merely for amusement, painting occasionally for friends portraits of horses and hounds and also scenes of sport. His talent as an artist was remarked by Sir Joshua Reynolds, who predicted that Dean Wolstenholme would become a painter in earnest before he died. Sir Joshua's remark was prophetic, but Wolstenholme's adoption of the brush as a means of livelihood was due not to talent, but necessity. By some misfortune (1793) he became involved in legal proceedings in connection with the title of a property he had purchased at Waltham. He was compelled to fight three suits in Chancery, and finally losing the day found himself reduced to very slender resources ; he had then no alternative but to make a profession of the art he had theretofore followed as a pleasure.

About the year 1800, therefore, Dean Wolstenholme turned his back on country life and sports and came to London. He settled in East Street, Red Lion Square, and set to work to gain a livelihood ; no slight change for a man past forty years of age, who had been able to make sport the great business

of life. His pictures naturally reflected the tastes he could no longer indulge, and his first contribution to the Royal Academy, exhibited in 1803, when he was forty-six years of age, is entitled "Coursing." The large majority of the pictures he sent to the Royal Academy were sporting scenes or animal portraits, but his publicly exhibited works represent only an insignificant proportion of the pictures he painted during the quarter of a century which constituted his working life as a professional artist.

In the interesting series of interleaved catalogues of the Academy exhibitions which Mr. Anderden bequeathed to the British Museum we find notes bearing on Wolstenholme's pictures. Of the "Portrait of Mr. J. Goldham," shown in 1806, Mr. Anderden writes: "I have seen this man cutting away right and left, his horse at full gallop all the time. He was a trooper in the London Volunteer Yeomanry, of which my father was Colonel Commandant." The artist has portrayed this accomplished swordsman "performing the Austrian broadsword exercise with two swords at speed." John Goldham was Field Adjutant of the corps mentioned, and the picture commemorates his success in winning a bet of 200 gs., that he would go through the exercise while riding at the rate of thirty miles an hour. Having won the wager he

afterwards went through one of the divisions of the exercise while riding over a five-barred gate. J. W. Reynolds executed a fine engraving from this picture, and a small plate engraved by Edwards was published in the *Sporting Magazine* of 1806.

“A Correct View of the Golden Lane Genuine Brewery,” with a dray and heavy massive horses, painted and exhibited in 1807, a canvas about 47 inches long by 20½ inches high, hangs in the Council Room of the Shire Horse Society in Hanover Square.

Dean Wolstenholme painted several sets or series of hunting, coursing, and shooting scenes, many of which were engraved by Sutherland and Bromley. One such set represents “Foxhunting,” in four scenes; these were engraved by Sutherland; size of plates 27 inches by 8½ inches, printed in colours, and published by Ackermann. “Shooting” was the title of another series of four clever pictures, which represented respectively (1) Going out; (2) Game Found; (3) Dogs Bringing the Same, and (4) Refreshing. These were engraved by Himeley. Many of his pictures were inspired by the hunting songs which he was fond of singing with a few companions of his active sporting days. Others worthy of special mention are “The High-mettled Racer Sold to the Hounds”; “The Joys of Coursing.” The “Death of Tom Moody” and “Reynard seek-

ing Refuge in the Church " were companion works. These two pictures were engraved by his son, Dean Wolstenholme, Junr., the plates measuring 17 inches by 13 inches, and were published by R. Ackermann.

A representative example of his work is the picture entitled " Lord's Wood, Leading Roding, Essex," which was painted in 1820. The portraits are those of Mr. G. M. Box on Grey Pilot, and Mr. W. H. Box on Sally, the hounds belonging to the Essex Hunt, so many years hunted by the then well known master, Mr. John Conyers, of Copt Hall, Essex. Underneath the picture are the lines from Somerville's Chase :—

" Hark ! on the drag I hear  
 Their doubtful notes, prelude to a cry  
 More nobly full, and swelled with every mouth.  
 As struggling armies, at the trumpet's voice,  
 Press to their standard, hither all repair,  
 And hurry through the woods with hasty step,  
 Rustling and full of hope."

Wolstenholme did but little work after the year 1826 ; nearly all the pictures after this date signed " Dean Wolstenholme " are the work of his son, whose touch so closely resembled his that it is difficult to distinguish the work of each. Mr. Dean Wolstenholme, grandson of the artist with whose labours we are presently concerned, has indicated two points of dissimilarity which may in some cases help to determine the painter of a picture bearing the name. The elder Wol-





*Dean Woldtenholme, near, 1820.*

*Engraved on Wood by F. Babbage.*

**LORD'S WOOD, LEADING RODING, ESSEX.**

*High Easter Church in the Distance.*

**G. M. BOX, ESQ., ON "GRAY PILOT"**

**W. H. BOX, ESQ., ON "SALLY"**

THE HOUNDS FROM THE PACK OF JOHN CONVERS, ESQ., OF COPT HALL, ESSEX.



stenholme was fond of representing a dark and gloomy sky, whereas the younger, father of my informant, seldom painted any but a bright and sunny sky ; again, the senior Wolstenholme was not over particular in bestowing care upon his landscape backgrounds, while the younger man invariably painted these with scrupulous care and always from nature. While dealing with the distinguishing features of the work of the two, it may be added that Dean Wolstenholme, Junior, was extremely fond of painting leafless oaks in his landscape ; the sketch books in the possession of his son contain innumerable sketches of boughs, limbs, and trees taken from nature and destined for use at some future time. Errors in determining the authorship of the later works of the father and the earlier pictures of the son are particularly likely to arise as the professional career of the former overlapped that of the latter by some eight or nine years, if not more.

Dean Wolstenholm, Senior, died in 1837 at the age of 80, and was buried in the Old St. Pancras Churchyard. He was a man of remarkable physical strength ; it is said that on one occasion he made a bet that he would carry two sacks of flour up a ladder, and won it. As an artist, if he be not entitled to rank high in the profession, we may at least write him as one who painted, with skill and perfect understanding, scenes with which he was

in intimate sympathy, and animals whose character he knew as well as their forms. His works possess a simplicity and truth which arrest attention and afford pleasure. The portrait which faces this page was taken from a rough sketch made by Dean Wolstenholme, Junior, when a young man and afterwards finished.

### WORKS OF DEAN WOLSTENHOLME, Sen.

EXHIBITED AT THE ROYAL ACADEMY (28 in number).

YEAR

- 1803—*COURSING*.  
 1804—*FOX-HUNTING*.  
 1805—*THE EPPING FOREST HUNT*.  
 1806—(4) *HOUNDS RUNNING GALLANTLY INTO A FOX IN VIEW—PORTRAIT OF MR. J. GOLDHAM* performing the Austrian Broadsword Exercise with two swords, at speed—*HOUNDS DRAWING COVER AND JUST FINDING—VIEW OF THE INTERIOR OF MR. HARRISON'S VETERINARY SHOP*. Horses Shoeing, &c.  
 1807—*VIEW OF THE GOLDEN LANE GENUINE BEER BREWERY*.  
 1808—(2) *PORTRAIT OF PILOT*, formerly the property of Mr. Lade—*VIEW OF THE INTERIOR OF THE SIX-STALL STABLE AT THE FINSBURY REPOSITORY*.  
 1809—(4) *THE CHASE—DIGGING THE FOX FROM EARTH—PORTRAIT OF A CHARGER* belonging to an Officer in the City of London Light Horse—*THE LEAP OF THE STAG*.  
 1810—(4) *RETURN FROM FOX-HUNTING BY MOONLIGHT—PORTRAITS OF HORSES* belonging to a Stage Coach changing horses on the Edmonton Road—*RETURN FROM HUNTING BY MOONLIGHT—PORTRAITS OF TWO HORSES*, a Dray Horse, the property of H. Meux, Esq., and Hunters and Hounds stopping to refresh at a public-house returning from Hunting.  
 1813—(5) *PORTRAIT OF AN OLD HORSE*, the property of the late C. S. Chauncey, Esq., Cheshunt, Hertfordshire—*PORTRAIT OF HORSE AND DOG*, the property of Mr. Fuller, Tooting, Surrey—*PORTRAITS OF POINTERS*, belonging to C. Chauncey, Esq., Little Munden, Hertfordshire—*PORTRAIT OF MR. JOLLIFFE'S HOUNDS AND HORSES* waiting an Appointment at Merstham Church, now in possession of Lord Hylton; also another of his pictures, *COL. JOLLIFFE AND HOUNDS*.  
 1814—*PORTRAIT OF A HERTFORDSHIRE SHEEP*, the property of Mr. J. Clarke, of Littley Park, allowed by judges to be the largest ever seen.  
 1819—(2) *PORTRAIT OF BELFONT*, a fast trotter, the property of a Gentleman—*PORTRAIT OF A GENTLEMAN AND HIS SON* waiting in Cover, Hounds finding.  
 1820—*VIEW OF A GENTLEMAN'S RESIDENCE IN SURREY*, with Portraits of favourite Cattle.  
 1824—*VIEW OF THE INTERIOR OF THE RIDING SCHOOL* belonging to the Light Horse Volunteers, with portraits of horses, &c.





*From a rough Sketch Portrait by D. W., Junr., when a young man.*

*Engraved on Wood by L. Rabbage.*

DEAN WOLSTENHOLME, SENR.



**DEAN WOLSTENHOLME, Junior.**

(Born 1798. Died 1882.)

**B**ORN near Waltham Abbey in Essex, on April 21, 1798, this artist was the first-born of his father. He inherited both the love of sport and artistic gifts of his parent; and he contrived to indulge the former by following hounds in Essex and Hertfordshire, while his talents were directed and fostered by his father, who had long made his own mark. From childhood the younger Wolstenholme evinced the keenness for sport, fox-hunting particularly, and the love of animals which distinguished his sire. He was always among horses and dogs; and his affection for the former once led to a nasty mishap. When about fourteen years of age, at Chelmsford, he had a piece bitten clean out of his cheek by a vicious coach-horse. The piece was sewn in by a surgeon, but he carried a conspicuous scar all his life.

Very early in life he showed the love of drawing which induced his father to teach him the elements of his art; and tuition in his father's



studio was followed by a course of study at the Royal Academy.

At this period he began the practice of making long journeys on foot, which he never abandoned ; his sketch book was his constant companion on frequent walking tours, and to this he committed any picturesque scraps of scenery, sketches of animals, trees and other objects which struck his fancy. Of active habit from his youth up, he extended his pedestrian travels all over the country, and thus made acquaintance with the greater part of the country, travelling widely both in Scotland and Ireland. His affection for, or perhaps his more intimate knowledge of, the counties of Herts and Essex is betrayed in many of his hunting and coursing scenes which are laid in the districts where he passed his youth. At the age of seventeen he began to study engraving, and having in a few years mastered the mysteries of the art, was able to engrave both his own and his father's pictures. In after life his attention was about equally divided between painting and engraving ; and in regard to this his son states that he was frequently heard, in his later years, to regret that he had not devoted himself exclusively to the brush ; believing that the time and labour he had bestowed on the engraver's art had retarded his progress and qualified the success he might otherwise have won as a painter.

The younger Wolstenholme must have been a man of considerable force of character. Born after misfortune had overtaken his parents, he did not allow the love of sport which his earnings would have enabled him to indulge more fully to blind him to what he considered his duty, and his younger brothers owed much to the assistance he rendered in giving them an education.

His first Royal Academy picture was exhibited in the year 1818, when he was twenty years of age. This work was a portrait of "Beach," a favourite bull bitch bred at Abergavenny, an engraving of which by H. R. Cook appeared in the *Annals of Sporting* for November, 1828. The artist was fond of the bull dog, and during his life owned many good examples of the breed. The "View of the Golden Lane Brewery," painted by his father, was the means of suggesting to the young man that in the magnificent teams of dray horses owned by the great private brewing firms there was a comparatively unworked mine of art possibilities. The brewers of an earlier time took great pride in their horses, and if we may be guided by existing pictures, some of the larger firms made a point of using animals of one particular colour. The first of the younger Wolstenholme's "Brewery pictures," which were simply horse pictures, was Messrs. Truman, Hanbury and Buxton's "Black Eagle

Brewery;" this was exhibited in the Royal Academy of 1822. A "View of the Hour Glass Brewery," in Thames Street, belonging to Messrs. Calvert & Co., was one of his contributions to the gallery of the British Institution in the following year. The last of the series was "Messrs. Barclay, Perkins & Co.'s Brewery in Park Street, Southwark," painted in 1840. All of these pictures he subsequently engraved.

Commissions for portraits of horses and hounds soon began to come in freely. Among his patrons were the Earl of Egremont, Lord Glamis, Lord Dacre, Colonel Joliffe, and Philip Booth, Esq. About 1830, he painted a full-length portrait of Lord Glamis in highland dress, with a favourite bloodhound at his side, mountain scenery forming the background. This picture is now in the possession of the Earl of Strathmore, and hangs in the dining room at Glamis Castle; the original sketch for this work is owned by the artist's son. Another portrait of Lord Glamis with his staghounds was painted by Wolstenholme about the same time; the Hon. Francis Bowes Lyon, of Ridley Hall, Bardon Mill, Carlisle, possesses this work, which has been twice engraved, once by Bromley and again by Reynolds. He painted numerous portraits of horses and cattle, which possessed interest for breeders; one of these, a likeness of a famous cart-

horse named Warwick, was engraved. A print of it hangs in the rooms of the Shire Horse Society. "Friends of the Agricultural Society," three heads of bullocks, was exhibited in Suffolk Street in 1849.

Among Wolstenholme's most popular and successful pictures were "The Burial of Tom Moody," and "The Shade of Tom Moody," the former of which is here reproduced. Tom Moody, it will be remembered, made a dying request that at his grave side six earth stoppers should "give three rattling view halloas" in farewell; which request was duly carried out. Both of these works were engraved by the artist himself; the copper plates are still in existence. A series of four pictures of the Essex Hunt afforded him an excellent opportunity of displaying his skill in grouping numerous figures in appropriate landscape. These pictures are entitled (1) The Meet at Matching Green; (2) Drawing the Covert of Man Wood; (3) Fox Crossing from Leading Roothing; and (4) The Death. The figures in these pictures—men, horses and hounds—are all portraits; they were painted in the time of Mr. Henry J. Conyers, who succeeded his father in the Mastership in 1818. "The Essex Hunt" series is now in the possession of Mr. Salvin Bowlby, joint master of the Essex Hounds at the present time. The artist was likewise the engraver.

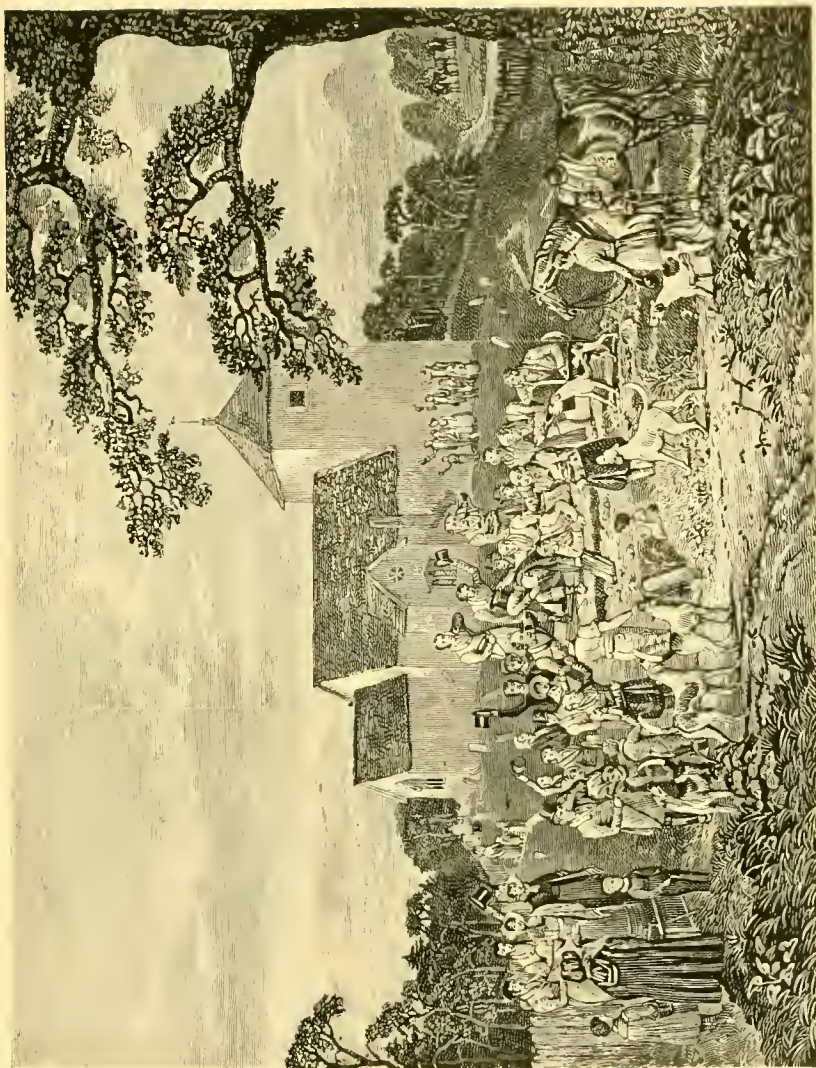
Four verses of *Coursing in the Last Century*, a descriptive effusion of the old-fashioned kind, supplied him with subjects for a series of four coursing pictures which he engraved and which were printed in colours.

Hunting scenes and coaching pictures were numerous among his pictures, but he did not confine himself exclusively to sport. "Love in a Tub" and "The Widow Bewitched" are known through the engravings made therefrom. In 1846, he exhibited two works which are noteworthy for the minute accuracy of the dresses and their historical interest. One was a picture of Queen Elizabeth, illustrative of a hunting expedition:—

In April 1556, Princess Elizabeth was escorted from Hatfield House to Enfield Chase, that Her Grace might hunt the hart, by a retinue of twelve ladies in white satin, all on ambling palfreys, and twenty yeomen in green on horseback. At the conclusion of the day's chase, Her Highness was honoured by cutting the throat of the hart.

This work, which measures 6 feet high by 7 feet wide, was shown at the Royal Academy; it is now in the possession of Mr. S. Lithgow, of 29, Wimpole Street. The Queen rides a cream-coloured horse and is surrounded by her attendants, the majority of whom are mounted, and by the hounds. "Queen Elizabeth going to Kenilworth Castle by Torchlight" was shown in the same year at the Suffolk Street Exhibition. The





*D. Wolstenholme, Junr.*

### THE BURIAL OF TOM MOODY

*Engraved on Wood by F. Eubbage*





pains bestowed by the artist on these works is proved by the numberless sketches of costume, horse-furniture, appointments, &c., contained in the books now in possession of his son. He spent a vast amount of time at museums and elsewhere, searching out details of dress, &c., for these pictures. So full of the undertaking was his mind that on one occasion he rose from his bed, dressed himself in his sleep and went upstairs to his studio; he did not awake until he actually had palette and brushes in hand. Similar cases of somnambulism have been recorded.

Dean Wolstenholme exhibited for the last time in the year 1859, when he sent a picture to the British Institution, but he continued to paint until within a very short time of his death. "Shetland Ponies and Sheep" was painted when he was eighty years of age, and other works, hunting and coaching scenes, came from his easel during the remaining years of his life.

He was a great pigeon-fancier, his speciality being the variety known as the "Almond Tumbler," which he brought to a high state of perfection. The illustrations for Eaton's *Book on Pigeons* were drawn and engraved on steel by him. He also executed portraits of numerous prize birds, many of which he engraved in life size. A set of these, printed in colours, fourteen in number may be seen

in the Print Room at the British Museum. In several of these plates (which are "dedicated to the Gentlemen of the Feather Club") the metallic sheen of the plumage is very beautifully suggested. On February 23, 1869, the Pigeon Fanciers of England, Scotland and Ireland presented him with a testimonial to mark their esteem for his private character and their admiration for the skill with which he portrayed those birds which it is the aim of the "Fancy" to produce.

Dean Wolstenholme, it may be added, was the inventor of a process of colour printing which was afterwards patented by Leighton Brothers.

From 1820 till about 1862 the artist lived in Chads Row, Gray's Inn Road; he then moved to Highgate, where he passed the remainder of his days. Many of his later pictures are landscapes showing the scenery of Hendon, Hampstead and Finchley. The metropolis saw comparatively little of him however. Until the last he was a great traveller, and in course of his long life visited nearly every corner of the United Kingdom. Like George Stubbs and others of the craft, he continued hale and active till a few weeks before his death, and thought nothing of a twelve-mile walk. He died in 1882, at the advanced age of eighty-four. An old friend of his, now living, has described his character. "A man at



*From a Portrait painted by himself.*

DEAN WOLSTENHOLME, JUNR.



once upright and true, honest and gentle minded, a kind friend and one that I most sincerely and very highly respected."

The portrait here given is from a picture painted by himself and was considered an admirable likeness.

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**WORKS OF DEAN WOLSTENHOLME, Junior.**

PICTURES EXHIBITED AT THE ROYAL ACADEMY

(14 in number).

YEAR

- 1813—*BEACH*, a favourite bull bitch, bred at Abergavenny, the property of a Gentleman.  
 1819—*PORTRAITS OF THREE HORSES*, the property of — Wyatt, Esq., Sun  
 Brewhouse, Portpool Lane.  
 1821—(2) *THREE DOE RABBITS OF FANCY BREED*, the property of a Gentle-  
 man—*FOUR BUCK RABBITS*, the property of a Gentleman.  
 1822—*VIEW OF THE BLACK EAGLE BREWERY*, belonging to Messrs. Truman,  
 Hanbury, Buxton & Co., with portraits of Horses, Men, &c.  
 1823—*HARLOT, A STAG HOUND, WITH PUPPIES*, belonging to Lord Glamis.  
 1824—*A FAVOURITE HACKNEY AND DOG*, the property of a Gentleman.  
 1825—(2) *TERRIERS FERRETING RABBITS—PORTRAIT OF PHILIP BOOTH,*  
*ESQ.—VIEW FROM HATCH WOOD, LOOKING TOWARDS LORD*  
*DACRE'S.*  
 1826—*BACKERTRUMPS*, a trotter, the property of George Wyatt, Esq.  
 1828—*FAVOURITE HUNTER*, the property of Philip Booth, Esq.  
 1846—*QUEEN ELIZABETH ESCORTED FROM HATFIELD HOUSE TO*  
*ENFIELD CHASE TO HUNT THE HART.*  
 1849—*A MORNING SHOOTING.*

PICTURES EXHIBITED AT THE BRITISH  
 INSTITUTION (8 in number).

- 1823—(2) *VIEW IN SURREY FROM THE OLD BRIGHTON ROAD, LOOKING*  
*TOWARDS GATTON*, 2 ft. 4 in. by 2 ft. 8 in.—*A VIEW OF THE HOUR-*  
*GLASS BREWERY, THAMES STREET*, belonging to Messrs. Calvert &  
 Co., 4 ft. 4 in. by 5 ft. 2 in.  
 1824—*A VIEW OF RUINS IN HERTFORDSHIRE*, 3 ft. 4 in. by 3 ft. 10 in.  
 1825—*A FAVOURITE FOXHOUND*, 2 ft. 4 in. by 2 ft. 8 in.  
 1828—*LANDSCAPE, WITH HOUNDS RUNNING ACROSS THE COUNTRY*, a  
 view in Hertfordshire, 1 ft. 4 in. by 1 ft. 8 in.

## YEAR

- 1831—*PRINCESS ELIZABETH ESCORTED FROM HATFIELD HOUSE TO ENFIELD CHASE*, 6 ft. 4 in. by 7 ft. 3 in.  
 1833—*A PROCESSION OF QUEEN ELIZABETH TO KENILWORTH CASTLE*, 3 ft. by 3 ft. 6 in.  
 1859—*BEAGLES WAITING FOR THE MEET.*

PICTURES EXHIBITED AT THE SOCIETY OF BRITISH ARTISTS, SUFFOLK STREET GALLERIES (13 in number).

- 1825—*INTERIOR OF A BARN, ESSEX.*  
 1826—*PORTRAIT OF A GIRL, WITH A FAVOURITE PUPPY.*  
 1826—*PORTRAIT OF A BOY, WITH A FAVOURITE HOUND.*  
 1827—(2) *A LANDSCAPE VIEW* (from Nature)—*HOUNDS FORDING A RIVER* (from Nature).  
 1828—(2) *AN OLD HUNTER*, the property of J. Lyons, Esq.—*PORTRAIT OF A TERRIER, WITH PUPPIES.*  
 1829—*J. BOOTH, JUN., ESQ., WITH TWO FAVOURITE HORSES.*  
 1830—*FAVOURITE SPANIELS.*  
 1833—*THE TRIAL OF REBECCA*, *vide* Sir Walter Scott's "Ivanhoe."  
 1846—(2) *QUEEN ELIZABETH ESCORTED BY THE EARL OF LEICESTER TO KENILWORTH CASTLE*—*INTERIOR OF A GAMEKEEPER'S COTTAGE AFTER A MORNING'S SHOOTING.*  
 1849—*FRIENDS OF THE AGRICULTURAL SOCIETY.*

### JOHN WOOTTON.

(Born *circa* 1685. Died 1765.)

JOHN WOOTTON was born about the year 1685. Matthew Pilkington, Horace Walpole, and other authorities state that he was at one time a pupil of John Wyck, the celebrated Dutch painter, whose battle scenes, equestrian pictures, and hunting and hawking pieces are well known. If Wootton did enjoy the advantages of John Wyck's tuition, he must have done so when he was very young, the Dutch master having died at Mortlake in 1702, when Wootton would have been about seventeen years of age, if we are correct in believing 1685 to have been the year of his birth.

After studying in London, Wootton took up his residence at Newmarket for the purpose of painting the likenesses of horses ; and during his stay here he executed his principal works connected with the turf. Seymour and Spencer were at this time hardly out of the nursery, and Peter Tilleman devoted no attention to this department of art ; John Wootton, therefore, stood practically alone as a painter of equine portraits, and found many



patrons. Among his more influential friends he counted Henry, third Duke of Beaufort. The Duke was something more than a patron to him ; when he recognised the young artist's ability he generously sent him at his own expense to study at Rome. Horace Walpole, in his *Anecdotes of Painting*, published in 1782, says that Wootton painted "with consummate skill, animation and truth," and describes him as "a capital master in the branch of his profession to which he chiefly devoted himself." Walpole's opinion has been endorsed by Sir Edwin Landseer. Among the many works by Wootton in the Badminton collection is a small one of a covey of partridges with pointers drawing up followed by men with nets.

The present Duke, in a communication to the writer, says that Sir Edwin declared this to be "not only a far better picture than he himself had ever painted, but the best animal picture he had ever seen ; that you could *see* the dog crawling along to the birds." Wootton obtained high fees for his pictures according to the standard ruling during his day. Pilkington states that "for painting a single horse he has been paid forty guineas, and twenty when smaller than life." Forty guineas for the life-size portrait of a race-horse would hardly content an artist of very moderate pretensions in these days.

The Duke of Portland has in the collection at Welbeck Abbey fourteen examples of Wootton's works :—

(1) Landscape with View of a Plain : three horsemen watering their horses at a stream : in the foreground a pack mule covered with a red cloth, followed by a white horse with a blue cloth, a man and a dog.

(2) A Brown Wolf : life-size. Landscape with hill to the right : 50 inches by 40½ inches.

(3) Brown-and-White Antelope, life-size : landscape with fir trees in background : 40½ inches by 40 inches.

(4) The Countess of Oxford : wearing a scarlet-and-silver habit and black hat. She rides a dun mare with red trappings. By her side a running footman in blue-and-white livery, knee breeches, black jockey cap laced with silver cord, bearing a cane ; behind, a groom in blue livery on a dark-brown horse : 30 inches by 25 inches.

(5) The Starting Post, Newmarket, 37 inches by 58 inches.

(6) The Countess of Oxford, on a dun mare attended by a groom in blue livery. Landscape with trees in background ; 8 feet 10 inches by 11 feet.

(7) White Arab Horse, with black attendant in red leaning on a wall : a greyhound in foreground : landscape background.

(8) Dun Mare, with attendant, to left a dun Arab horse held by a black groom dressed in blue with red cap. In foreground lie a crimson saddle and stirrups, a blue bow, quiver of arrows and scimitar : 7 feet by 5 feet 8 inches.

(9) Dun Mare, held by groom ; sheet of water in middle distance : 50 inches by 40½ inches.

(10) Hare Hunting on Orwell Hill. The Countess of Oxford in green-and-silver habit on a dun mare ; on left a gentleman in scarlet on a brown horse ; horseman behind. In foreground, a boy in blue with hare slung over his shoulder. In distance a rider who has lost control of his horse ; two running footmen ; hounds in full cry : 6 feet 11 inches by 9 feet 8 inches.

(11) Hare Hunting, a dead hare with two dogs on right and left, on the branch of a tree perches a jay.

(12) Hawking in Wimpole Park; the Countess of Oxford in scarlet-and-gold habit attended by running footmen in blue-and-white liveries. A central group of a clergyman, gentleman and falconer, all on horseback. Below a hill other falconers on horseback and several spaniels: 7 feet 1 inch by 10 feet.

(13) Landscape: in foreground a lady in an open carriage drawn by six horses, with an outrider and mounted groom with led horse. To the left a party of gentlemen and horse led by groom: 45 inches by 50 inches.

(14) Casey, the Countess of Oxford's black-and-white spaniel, on a crimson velvet cushion: 50 inches by 40 inches.

The present Duke of Beaufort possesses many of Wootton's works. In the front hall at Badminton are five large pictures: "A Stag Hunt," painted before the artist's visit to Rome; "Hunting on Salisbury Plain," with a view of Stonehenge in the distance; "Hunting on Salisbury Plain," with a view of Netheravon House; "Newmarket from the Cambridge side of the Ditch," and the race horse Gripe, being rubbed down after winning a race. The last-named work, which is dated 1734, contains portraits of the third Duke, his brother, and Sir Watkin Williams Wynn, who stands by looking on.

Two important pictures by Wootton may be seen in the long corridor at Windsor Castle; these are large canvases representing the Royal Buckhounds hunting in Windsor Forest with many horsemen.

There are two pictures by this artist in St. James's Palace, and a third labelled as by "Wootton and Pyne." The latter is a life-size equestrian portrait of King George II., on a dark chestnut horse with white hind feet ; its mane is plaited with blue ribbons. It hangs over the mantel piece in the first reception room and measures 7 feet 11½ inches by 9 feet 7 inches. This picture was formerly at Carlton House. The other two are examples of Wootton's battle scenes, depicting the siege of Lisle and the Siege of Tournay respectively ; each measures 10 feet by 16 feet. They were formerly in the great drawing-room at Kensington Palace. At Goodwood House, the Duke of Richmond has seven pictures by John Wootton ; one, dated 1733, is a portrait of Lady Georgina Lennox with a pony and attendant ; the other six are portraits of hunters, including the famous Bay Bolton. The Marquis of Bath has six hunting pieces by Wootton in his collection at Longleat.

At Osberton Hall, Worksop, Mr. F. I. S. Foljambe has a portrait of Flying Childers ; it is on canvas and measures 4 feet 10 inches by 3 feet 11 inches.

Lord Rothschild, in his collection at Tring Park, has an equestrian portrait of Sarah Jennings, wife of the first Duke of Marlborough ; she wears

a plain but elegant riding habit and a wide brimmed Leghorn hat.

The Elsenham collection contains several examples of Wootton's work, among which may be mentioned: a large upright painting of Sir Robert Walpole standing by his hunter, with hounds in the foreground; "Waiting for the Master," a groom holding a crop-eared grey, an engraving from which is here reproduced. These two pictures were formerly at Houghton Hall. Other pictures are: a portrait of The Bloody Shouldered Arabian, with his Persian groom and a greyhound, signed and dated 1726; and a life-size portrait of an Irish Water Spaniel. The latter is an excellent specimen of Wootton's skill as an animal painter; it is in a quaint wooden frame of the period, with an emblematical female head in a large shell carved on the top. This picture was in the Hamilton Castle collection, sold at Christie's.

For the Hunting Hall at Houghton, Norfolk, Wootton painted a hunting piece 8 feet 5 inches long and 6 feet 10 inches wide, into which he introduced equestrian portraits of Sir Robert Walpole, Colonel Charles Churchill, and Mr. Thomas Turner. An engraving, plate 24 inches by 17 inches, from this picture by D. Lerpinsir was published in 1778 by John Boydell.



*Painted by John Wootton.*

**WAITING FOR THE MASTER**

*Engraved by F. Babouge*





Earl Spencer has now in his collection a very clever group painting of Wootton, entitled, "The Chase is Over," an engraving from which faces p. 270. This work was painted for the gallery at Althorp in Northamptonshire; the figures in the foreground represent the Hon. John Spencer, Charles, Duke of Marlborough, and Lord Vane. From the *Annals of Sporting* for October, 1827, we take the following quotation from an article referring to the picture, an engraving from which, by Percy Roberts, is there reproduced:

Charles, the second Duke of Marlborough, the grandfather of the present Duke, was at the period of which we are speaking the possessor of Althorp, and his spirit and liberality led him to decorate the broad sides of the superb entrance hall with paintings by the pencil of the once famed and still highly esteemed John Wootton, descriptive of the matchless pleasures of the jovial chase.

To the left, covering the whole side, there is a glowing representation of that moment of "maddening joy," "A Burst"; whilst opposite, and of equal dimensions, is its companion (the original of our engraving), "The Chase is over."

The main incidents of the picture are so familiar to every good sportsman that we need not illustrate by words; Reynard is beaten—slain; the huntsman holds him aloft, and the brush being won, the hungered hounds are leaping around in eager rivalry for their share of the spoil.

To the left of the picture, in the foreground, is a group drawn and executed with great spirit and truth. The lower figure, to the left, is the Hon. John Spencer, grandfather to the present Earl; the central figure is that of Charles Duke of Marlborough; and the third figure, to the right, is that of

Lord Vane, who used constantly to hunt with the Duke and, judging from his appearance, we should set him down as equally good in the field and jovial at the table. He was a jolly dog, depend upon it.

There are other parts of the painting which will also bear a scrutiny, and which well depicts the moment when, with the modern poet of Scotland, we may exclaim :

Huntsman, rest, the chase is done ;  
Think not yet of rising sun.

Now, we are quite aware that our modern, fast-going fox-hunters, with whom pace is everything, will smile at the hunting caps, high boots, ample coats, and all the etceteras of costume which make up a sportsman of a century ago ; but still there are those who look back with fond reminiscence to the jovialities of the olden time, and who assert that, although we might have gained in speed, shape, breed, and show, we have lost in tone, stoutness, in hunting-caps (really a loss in our opinion), and in pluck over the bowl. *Non nostrum tantas componere lites*. It is not for us to reconcile these differences. It is our province to please both parties, and both, in this instance, may be assured that we have shown them a true sporting field of the time of George the First.

One of Wootton's best known portraits is that of Tregonwell Frampton, Esq., "The Father of the Turf," who died on March 12, 1727, at the age of 86, when King George II. was on the throne. Mr. Frampton was the owner of the famous race-horse, Dragon, concerning which an utterly incredible story is told, and was Keeper of the Running Horses at Newmarket to William III., Queen Anne, George I., and George II. The portrait shows the old man seated in his easy chair

with a trimmed fighting cock on a table at his side, and a greyhound resting its head upon his knee, and a portrait of "Dragon" hanging on the right on the wall of the room in which the old man is seated.

It was engraved by "John Jones, Engraver extraordinary to the Prince of Wales and published 1791 by J. Bodger, Land Surveyor, Stilton, Hunts, and at 53, High Holborn." Frampton was a great character, and twelve closely-printed lines describe the remarkable event of his life in connection with the race-horse Dragon. The size of plate, which includes the small printed matter following the portrait, is 21 inches by 14 inches. In the *Racing Calendar* for 1790 will be found on the last page (413) an advertisement for the sale of the engraving: "The price to subscribers for prints on paper in colours £1 1s., in blank 10s. 6d., may be seen at Mr. Weatherby's, the *Racing Calendar* office, 7, Oxenden Street, London; and in order to save trouble to the subscribers, the money may be paid into his hands, and there remain until the delivery of the print." Mr. Bodger also supplied this print and all his other published works, printed on silk, price £1 11s. 6d.

At a much earlier date than the above, a plate was engraved, evidently from the original painting, by J. Faber—size of plate 15 inches by 10

inches. It differs from the *larger* and more recent engraving in that it bears under the likeness and above the letterpress a portrait of Dragon in a circular medallion. A third plate, similar to this, giving the portrait, was engraved by John Scott for the *Sporting Magazine*, vol. 18, for April, 1801.

Several of Wootton's pictures of race-horses were engraved; a set of seven paintings entitled "Fox Hunting," were engraved by Carnot; and for Gay's *Fables*, published in 1727, he executed a series of illustrations which display both ability and humour. A portrait of William Duke of Cumberland, with the routed army of the Pretender in the back-ground, was engraved by Baron.

According to Mathew Pilkington, whose *Dictionary of Painters* was first published in 1770, Wootton "was first distinguished by frequenting Newmarket, and drawing race-horses," and "afterwards applied himself to landscape, approaching towards Gaspar Poussin, and sometimes imitating happily the glow of Claude Lorraine."

Wootton possessed a collection of his own works which were sold when he gave up painting, which he did a few years before his death. His drawings and prints were sold on January 21, 1761, and his pictures on March 12 and 13 following. He evidently prospered as an artist; he built for



*From a Painting by John Wootton.*

THE CHASE IS OVER



himself a house in Cavendish Square, and displayed much taste and judgment in adorning the interior with his own brush. He died at Cavendish Square in 1765, when he would have been about eighty years of age.



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