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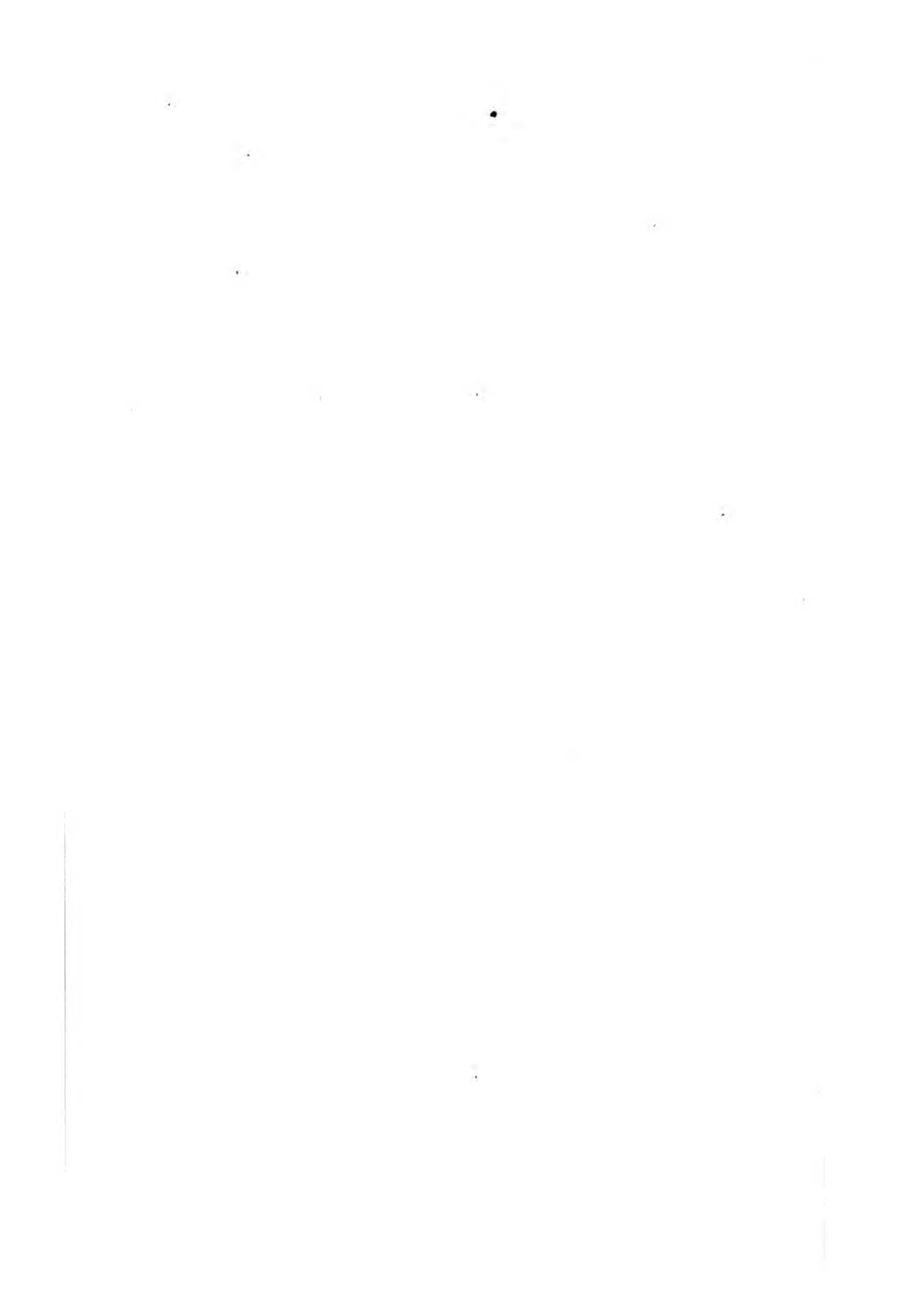
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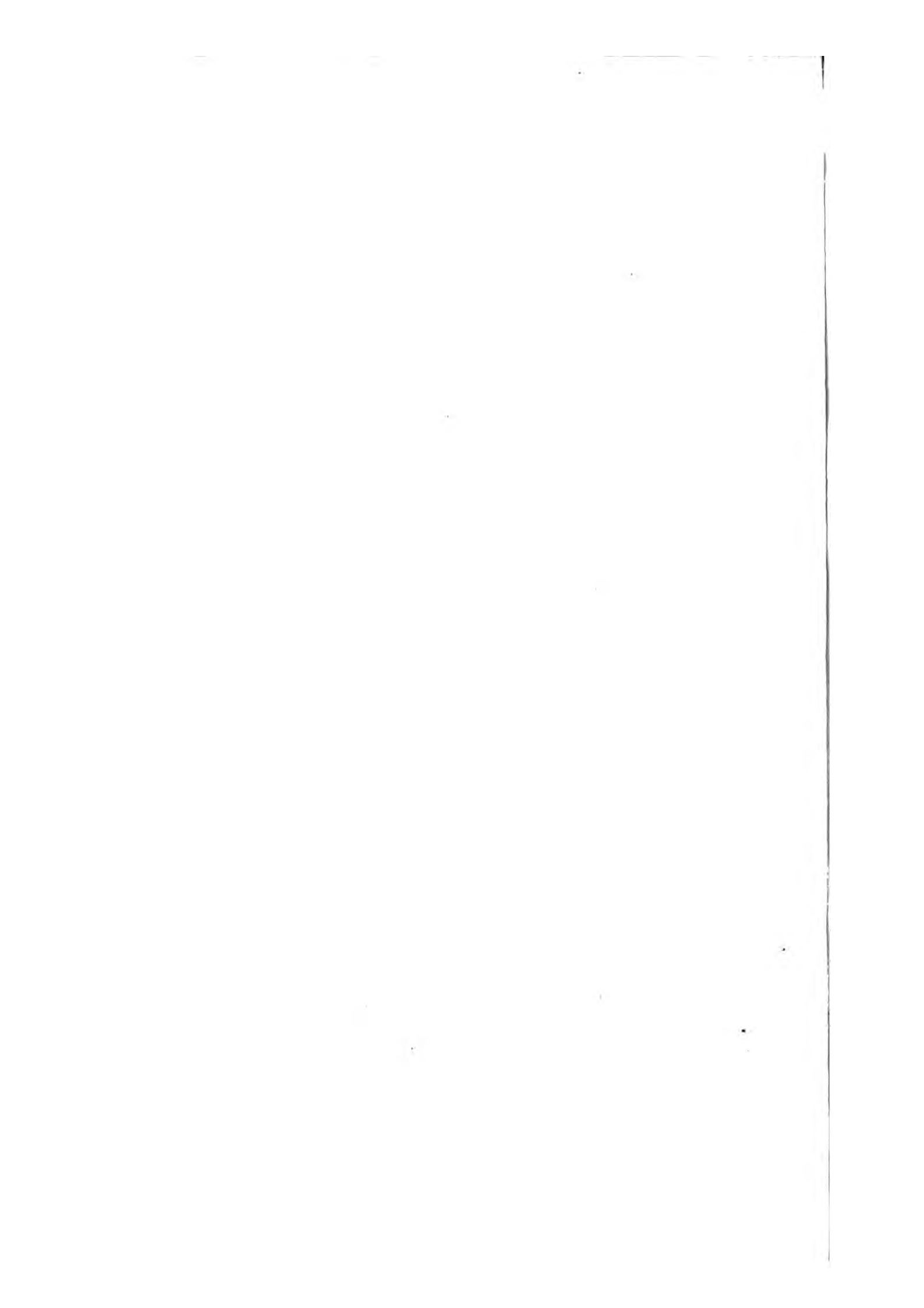


RECOLLECTIONS
OF THE
BRITISH INSTITUTION.



G. A. Lond. 8° 355





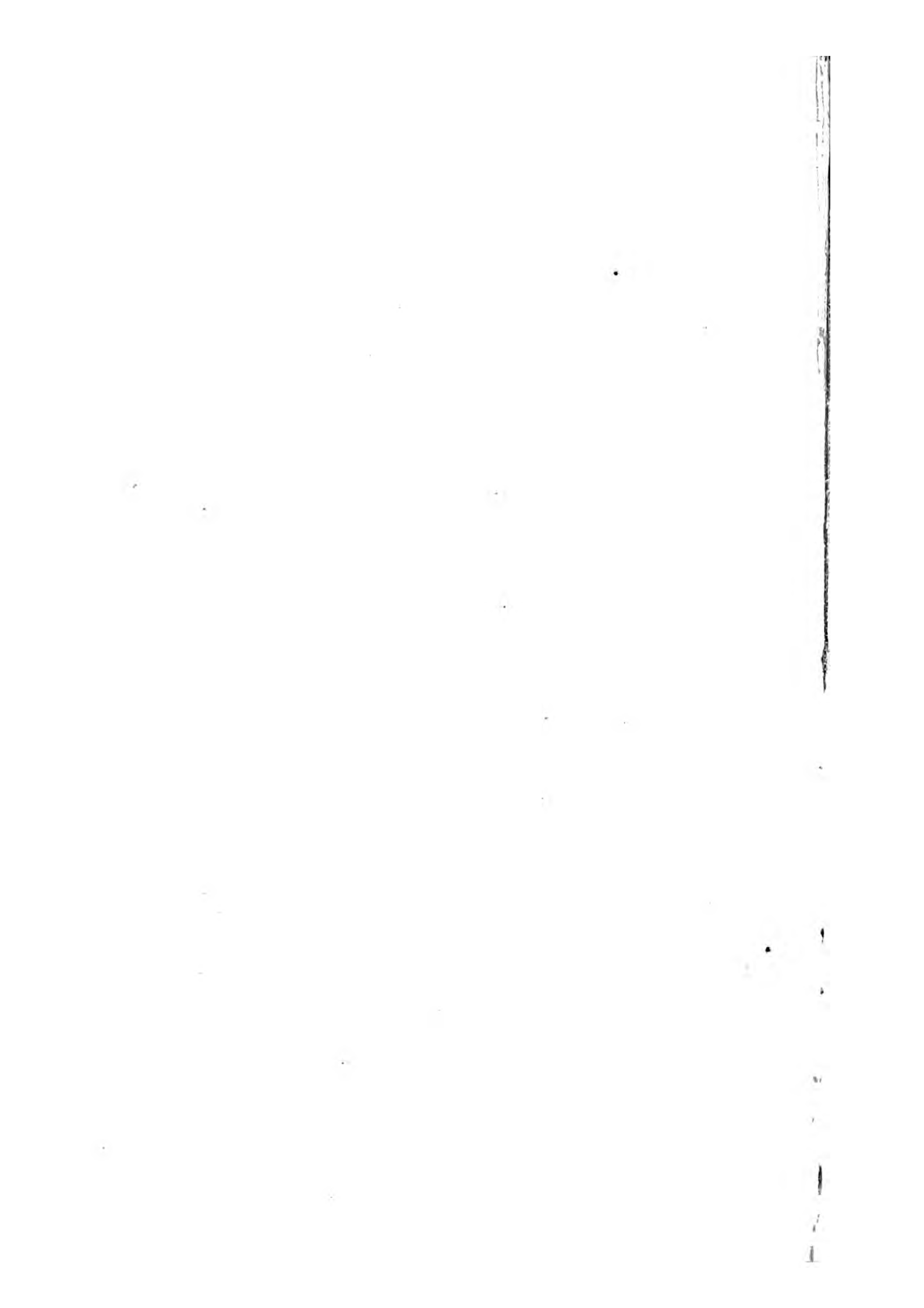
Recollections

of

The Rise and Progress

of

The British Institution.



RECOLLECTIONS
OF
THE BRITISH INSTITUTION,
FOR PROMOTING
The Fine Arts in The United Kingdom :

WITH SOME
ACCOUNT OF THE MEANS EMPLOYED FOR THAT PURPOSE;
AND
Biographical Notices of the Artists who have received Premiums,
&c.

1805—1859.

BY THOMAS SMITH,

AUTHOR OF AN HISTORICAL AND TOPOGRAPHICAL ACCOUNT OF THE PARISH OF ST.-MARY-LE-BONE;
HAND-BOOK TO HARROW-ON-THE-HILL; ETC.

Gough Adds London
So 355



“ HIC PATET INGENIIS CAMPUS.”—*Claudian.*

London :
SIMPKIN & MARSHALL, STATIONERS' HALL COURT;
AND
EDWARD STANFORD, 6, CHARING CROSS.

MDCCCLX.

WESTMINSTER:
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TO

BERIAH BOTFIELD, ESQ. M.P.

A DIRECTOR OF THE BRITISH INSTITUTION,

AND A PROMOTER OF

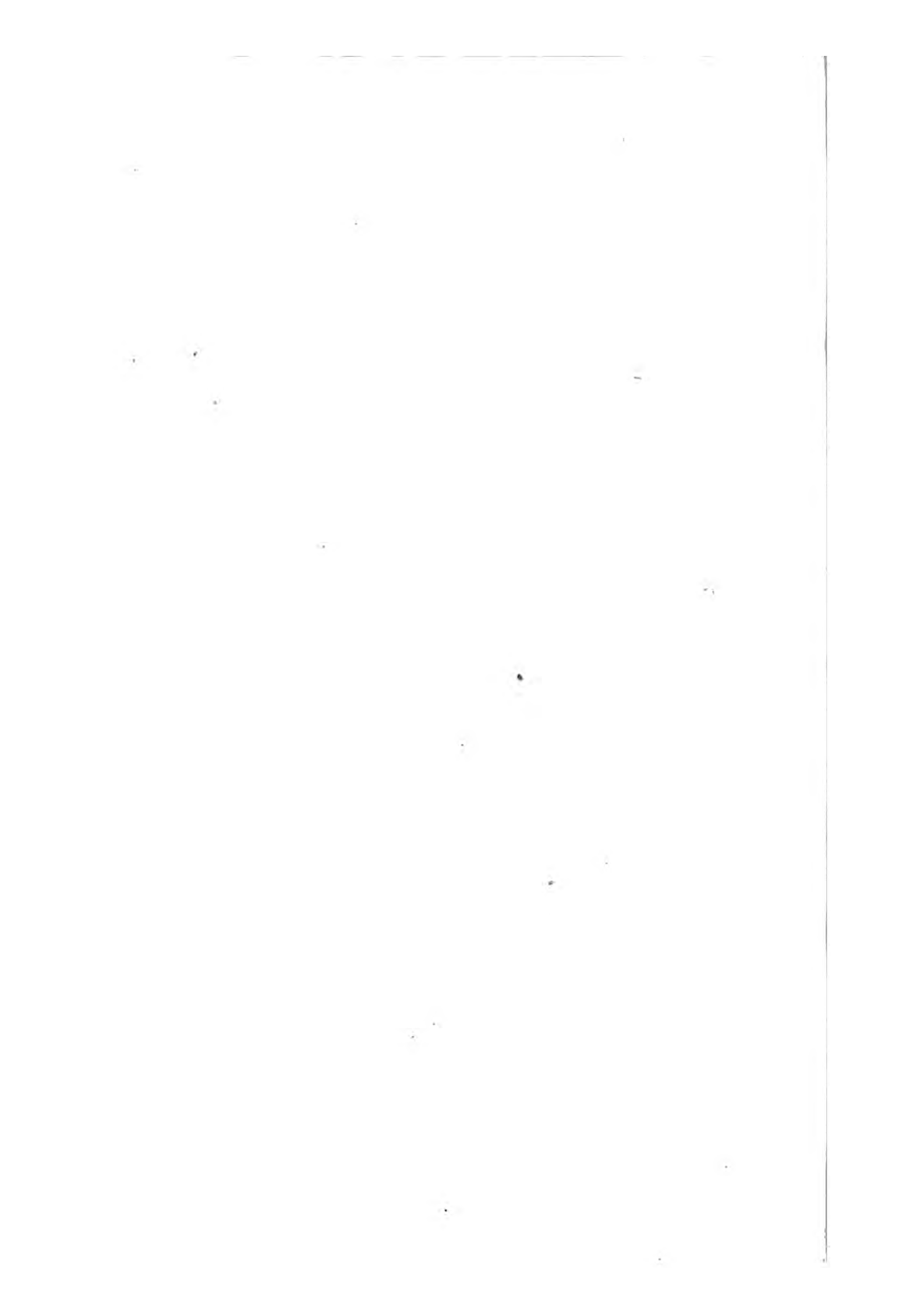
LITERATURE AND THE FINE ARTS:

This Work

IS RESPECTFULLY DEDICATED,

BY HIS FAITHFUL SERVANT,

THOMAS SMITH.



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BOOKS OF REFERENCE CONSULTED DURING THE COMPILATION OF
THIS WORK, AND FROM WHICH BIOGRAPHICAL NOTICES HAVE
BEEN CONDENSED.

Account of all the Pictures exhibited in the Rooms of the British Institution from 1813 to 1823, belonging to the Nobility and Gentry of England; with Remarks, Critical and Explanatory.—By the Rev. James Dallaway, Priestley and Weale, 1824.

Allan Cunningham's Lives of the Painters.

Allan Cunningham's Life of Sir David Wilkie, R.A.

The Annual Register.

The Art-Journal.

The Athenæum.

Bryan's Dictionary of Painters. Edited and much enlarged by C. Stanley.

Catalogues of the British Institution—Modern Exhibitions.

Catalogues of the British Institution—Exhibitions of the Ancient Masters.

Cotton's Life of Sir Joshua Reynolds, P.R.A.

Descriptive and Historical Catalogue of the Pictures in the National Gallery, 1859. By R. N. Wornum, Esq. revised by Sir Charles Eastlake, P.R.A.

Elmes's Art and Artists.

Fulcher's Life of Gainsborough.

The Gentleman's Magazine.

Gilchrist's Life of William Etty, R.A. 1855.

Life of Flaxman, by Sir Richard Westmucott.

The Literary Gazette.

Lives of the Ancient Masters, Manuscript Compilation by Miss Boydell.

Men of the Time, or Biographical Sketches of Eminent Living Characters.—D. Bogue, 1856.

Mrs. Bray's Life of Stothard.

Our Living Painters, their Lives and Works.—Blackwood, 1859.

Pilkington's Dictionary of Painters, New Edition, 1824.

Recollections of the Life of Sir Francis Chantrey, &c. by G. Jones, R.A.

Waagen's Art Treasures of Great Britain.

Williams's Life of Sir Thomas Lawrence.

&c. &c. &c.

PRELIMINARY REMARKS.

THE following account of the Rise and Progress of the British Institution is the result of a personal acquaintance with the Establishment for a long series of years ; a recent examination of documents of indisputable authenticity connected therewith ; and a synoptical analysis of a perfect set of the Catalogues. From these sources, the Compiler has been enabled to lay a plain statement of facts before the Reader, which he trusts will be found interesting to lovers of the Fine Arts ; to the Nobility and Gentry of England who have devoted themselves to their promotion and encouragement ; and to the Public, who have felt the benefit of such devotion, by the humanising influence it must have had upon society at large.

In the course of his researches the writer has ascertained that the Directors of the British Institution (from its foundation to the present time), have received and exhibited in the Winter, WORKS OF BRITISH ARTISTS, to the number of *Twenty-three Thousand One Hundred and Fifty*.

That Sales of those Works have been effected, *without any expense to the Artists*, to the amount of more than *One Hundred and Fifty Thousand Pounds*.

The WORKS of ANCIENT MASTERS of the FOREIGN SCHOOLS, and of DECEASED BRITISH ARTISTS, borrowed from the Royal Collection, and from those of the Nobility and Gentry, from the year 1813 to 1859 inclusive, and exhibited in the Summer, for

PREFATORY REMARKS.

the gratification of the Public, have amounted in number to *Seven Thousand Six Hundred and Eighty-three*, very few having been exhibited more than once, and then only at distant intervals.

Of those Works, from twenty to thirty have been retained with consent of the Proprietors, at the close of each Exhibition, to be used as Studies for the School of Painting, making in the aggregate *One Thousand and Forty*; which arrangement has proved of incalculable advantage to junior aspirants as well as to Students of maturer years.

Lastly, The Directors have expended in Premiums and Complimentary Donations, in the purchase of Pictures, &c. and in Charitable Contributions, the sum of *Twenty-eight Thousand Five Hundred and Fifteen Pounds*.

The object of the Compiler of this Volume is, to place upon Record the wonderful energy, indefatigable activity, and patriotic zeal, brought to bear in forming and carrying out the plan of the Institution, and that by a class of persons whose very elevated position necessitates so many other calls upon their time and attention.

The Prefaces to the Catalogues of the Summer Exhibitions, written by Richard Payne Knight, Esq. and Sir Thomas Bernard, Bart. here reprinted, were not only valuable Essays on the Fine Arts at the time they were written, but are equally so at the present day.

The Biographical Notices are selected and condensed from the most worthy and reputable authorities, of which a List is given.

It will not be denied, that the Governors and Directors of the British Institution have been successful, for a period of more than half a century, not only in offering considerable advantages to

PREFATORY REMARKS.

the Artists themselves, and in calling forth a display of eminent native talent which might have otherwise remained in obscurity, but, by the facility afforded for the Study of the finest Works of the Old Masters, liberally lent from their noble Galleries and Collections for that purpose, they have created a taste for a deeper and more profound knowledge of Art among the general population, and have thus rendered good service to the State.

“ Esto perpetua.”

T. S.

53, WESTBOURNE STREET,
PIMLICO.

PATRON,

THE QUEEN'S MOST EXCELLENT MAJESTY.

PRESIDENT,

HIS GRACE THE DUKE OF SUTHERLAND, K.G.

VICE-PRESIDENT,

THE MOST HONOURABLE THE MARQUIS OF
WESTMINSTER, K.G.

PRESENT DIRECTORS,

THE DUKE OF NORTHUMBERLAND, K.G.

THE MARQUESS OF LANSDOWNE, K.G.

THE EARL OF ABERDEEN, K.G. K.T.

THE EARL OF CARLISLE, K.G.

THE EARL OF POWIS.

THE EARL OF YARBOROUGH.

THE LORD BARRINGTON.

THE LORD BROUGHTON, G.C.B.

THE LORD DUFFERIN.

THE LORD FEVERSHAM.

THE LORD OVERSTONE.

SIR P. M. G. EGERTON, BART. M.P.

BERIAH BOTFIELD, ESQ. M.P.

R. S. HOLFORD, ESQ. M.P.

HENRY THOMAS HOPE, ESQ.

CHARLES TOWNELEY, ESQ.

*** While this Work was in the Press, two vacancies have occurred in the Direction, by the Decease of the EARL OF WESTMORELAND and W. R. HAMILTON, Esq.

British Institution

FOR PROMOTING

THE FINE ARTS IN THE UNITED KINGDOM,

Under the Patronage of His Majesty George III.

1805.

WITH a view to the foundation of an Institution bearing the above title, a few preliminary Private Meetings were held, the scheme duly discussed and approved, and the following Noblemen and Gentlemen put down their Names as the

FIRST SUBSCRIBERS.

The Archbishop of Dublin.	The Rt. Hon. Isaac Corry.
The Duke of Bedford.	The Rt. Hon. Charles Long.
The Marquis of Stafford.	The Rt. Hon. Nich. Vansittart.
The Marquis of Abercorn.	The Hon. Charles Grey.
The Marquis of Sligo.	Sir George Beaumont, Bart.
The Earl of Dartmouth.	Sir John Fleming Leicester, Bt.
The Earl of Essex.	Sir Abraham Hume, Bart.
The Earl Spencer.	Sir Richard Colt Hoare, Bart.
The Earl Camden.	Sir Francis Baring, Bart.
The Earl of Kingston.	John J. Angerstein, Esq.
The Earl of Limerick.	William Smith, Esq.
The Viscount Lowther.	Henry Hope, Esq.
The Bishop of Durham.	Richard Payne Knight, Esq.
The Bishop of Exeter.	Thomas Bonar, Esq.
The Lord Mulgrave.	Thomas Hope, Esq.
The Lord Dundas.	Arthur Champernowne, Esq.
The Lord Northwick.	Thomas Bernard, Esq.

The above gentlemen commenced operations by holding a Meeting on the 30th of May, 1805, the Earl of Dartmouth in the Chair, when his Lordship announced that HIS MAJESTY had graciously condescended to accept the Patronage of the Institution.

It was Resolved,—That a Meeting should be held at the Thatched House Tavern on His Majesty's Birthday, the 4th of June, 1805, at 10 o'clock A.M. That it be proposed on that day to establish on a great and extended basis the British Institution, and to appoint a Committee to prepare a draft of Regulations, to enquire after a local situation, and to make a Report to an adjourned Meeting of Subscribers of Fifty Guineas and upwards.

At the Meeting of Subscribers held accordingly on the 4th of June, 1805,

PRESENT :—

The Earl of Dartmouth, *in the Chair.*

The Duke of Bedford.	James Christie, Esq.
The Bishop of Durham.	Charles Duncombe, Esq. M.P.
The Earl of Aylesford.	Henry Hope, Esq.
The Lord de Dunstanville.	Thomas Hope, Esq.
The Lord Viscount Lowther.	Edward Loveden Loveden, Esq.
The Lord Northwick.	Samuel Lysons, Esq.
Sir Abraham Hume, Bart.	Philip Metcalfe, Esq. M.P.
Sir William Elford, Bart. M.P.	William Morland, Esq. M.P.
Sir George Beaumont, Bart.	Lord Henry Petty, M.P.
Rt. Hon. James Corry, M.P.	William Smith, Esq.
John J. Angerstein, Esq.	Richard Froward, Esq.
Thomas Bernard, Esq.	Samuel Whitbread, Esq. M.P.
The Rev. W. Holwell Carr.	Caleb Whitefoord, Esq.

It was moved by Lord Viscount Lowther, and seconded by the Duke of Bedford, and unanimously Resolved :—

“ That the British Institution for Promoting the Fine Arts in the United Kingdom, under His Majesty's most gracious patronage, do commence and take place this day, being His Majesty's Birthday.”

It was moved by the Right Hon. Isaac Corry, and seconded by John Julius Angerstein, Esq. and Resolved :—

“ That the Earl of Dartmouth, Lord Viscount Lowther, the Rt. Hon. Charles Long, Sir George Beaumont, Bart. Sir Francis Baring, Bart. Thomas Hope, Esq. William Smith, Esq. and Thomas Bernard, Esq. be a Select Committee, to prepare a Draft of Regulations for the Institution, to enquire after a local situation for it, and to Report to an adjourned Meeting to be held at the same place on Tuesday the 11th of June.”

At a Meeting of the Select Committee on the 8th of June, a Draft of the proposed By-Laws was read and approved, and ordered to be laid before the adjourned Meeting of the Governors. Resolved that it be also reported that several local situations have been proposed for the Institution, viz. two in Pall Mall, one in St. James's Square, two in Piccadilly, and one in Bond Street, but that the Committee is not prepared to make a specific report of preference as to any one of them.

The Committee recommended that the following Bankers be requested to receive Subscriptions on account of the Institution, viz. Messrs. Coutts and Co. ; Down, Thornton and Co. ; Gosling, Sharp and Co. ; Hammersley's and Co. ; Hoare's ; Praed's, Digby and Co. ; and Ransom, Morland and Co.

At a Meeting of Subscribers, held 11th June, 1805 :—The Minutes of the Select Committee were read and confirmed, and the Regulations proposed by the Committee were read by the Chairman, and approved and ordered to stand as the By-Laws of the Institution.

It was Resolved :—That the Select Committee before-named, be requested to manage the concerns of the Institution until a Committee of Directors shall be elected by the Governors at a Meeting to be summoned for that purpose : and, That they be authorised to purchase, hire, or engage a proper place for the Exhibition, in case they shall be able to obtain one which they may think compatible with the funds and means of the Institution.

The following are the By-Laws, as they now exist, the originals having been modified from time to time, as circumstances required :—

BY-LAWS.

I.—THE OBJECT OF THE INSTITUTION.

The object of the British Institution, under HER PRESENT MAJESTY'S PATRONAGE, is to encourage the talents of the Artists of the United Kingdom ; so as to improve and extend our manufactures, by that degree of taste and elegance of design which are to be exclusively derived from the cultivation of the Fine Arts ; and thereby to increase the general prosperity and resources of the Empire. With this view, the British Gallery is appropriated to the Exhibition and Sale of the productions of British Artists ; and also to the Exhibition of Pictures by the Old Masters.

II.—THE GOVERNORS.

The Government of the Institution shall be vested in the present Subscribers and Contributors of Fifty Guineas, or upwards, to the funds of the Institution, together with such other persons as shall be elected Governors as after-mentioned.

All the Property of the Institution shall be vested in Trustees appointed by the Governors.

Every Governor shall have the right of personal admission to the Institution, and of introducing two friends each day to the Gallery during the Exhibitions. Those Governors who have subscribed One Hundred Guineas shall be entitled to four tickets for each of the Evening Exhibitions, and those who have subscribed Fifty Guineas, to two.

Hereditary Shares may be transferable, with the consent of the Board of Directors.

In case of the death of an Hereditary Governor, his Executors or Administrators may propose to the Board of Directors a successor to his share and interest in the Institution : and in case such person so proposed shall be a legitimate child of the deceased, such child shall be admitted immediately ; but if any other person than a legitimate child shall be proposed, it shall be optional in

the Board of Directors to elect him or her, or not; and if they do not elect him or her, then they shall pay out of the funds of the Institution to such person so proposed, such sum, not less than One Hundred Guineas, as for the time being shall be the qualification of an Hereditary Governor of the Institution.

The representatives of those Hereditary Governors who have renounced their rights in the Institution may resume them upon payment of Twenty Guineas.

Each Governor shall have one vote for every Fifty Guineas subscribed.

Ladies, who shall be Governors, may vote by proxy.

III.—THE COMMITTEE OF DIRECTORS.

All the affairs and concerns of the Institution shall be managed by a Committee of Directors, to be elected by and from the Governors; and to consist of the President, Vice-President, and eighteen other Members; and three Directors shall be competent to business.

The President and Vice-President shall be elected annually.

Three of the Directors shall go out annually by rotation; but they may be re-elected, if so proposed at the General Meeting.

They shall have power, from time to time, to make such Regulations respecting their own Meetings, and the conduct of business therein, as they shall think fit; so as such Regulations be not contradictory to the By-Laws of the Institution.

The Directors shall have the power of proposing By-Laws for the approbation of the Governors.

The Directors shall have the power of making such Regulations as they may think fit respecting any Exhibition of Works of Art at the Gallery of the British Institution.

The Directors shall have the power of disposing of any Works of British Artists which may have been purchased, either by placing them in a public Gallery, or public Hall or Church, in the manner which shall appear to them most conducive to the benefit of the Artists, and best answering the purposes of the Institution, and they shall report any such disposition to the next Annual Meeting of the Governors.

IV.—THE ELECTION OF GOVERNORS.

The qualification of a Governor shall not be less than Fifty Guineas.

Every candidate for election as a Governor, must be proposed by a Director at one meeting of Directors, and at the next meeting of the Directors the election may take place.

In case any person, who has paid in his qualification as a Governor, be not elected, he shall have his qualification repaid him, if he require it, any time within two calendar months after he shall have had notice that he is not elected.

V.—THE ANNUAL AND OTHER MEETINGS.

The Annual Meeting for election of the President, Vice-President, and Directors, and for receiving the Annual Report, shall be held in the month of July.

Any of these offices becoming vacant in the course of the year, may be filled up for the remainder of the year by the Directors.

When, at any election, the votes shall be equal, the Chairman shall have a double or casting vote.

Special Meetings may be called by the President, or in his absence by the Vice-President, at the request of the Committee of Directors, or upon the requisition in writing of thirteen Governors.

The President, or in his absence the Vice-President, or in their absence, one of the Governors present, shall preside at the Annual and other Meetings.

VI.—THE HONORARY MEMBERS.

Honorary Members may be elected by the Directors, and shall have the privilege of personal admission to the Gallery during the Exhibitions.

The President and Members of the Royal Academy, for the time being, shall have the privilege of personal admission to the Exhibitions.

VII.—THE ANNUAL AND LIFE SUBSCRIBERS.

Subscribers of Five Guineas a year or upwards, or of Fifty

Guineas or upwards in one sum, shall have personal admission, and the right of introducing two friends each day to the Exhibitions.

Subscribers of Three Guineas a year, or of Twenty-five Guineas in one sum, shall have personal admission, and the right of introducing one friend each day to the Exhibitions.

VIII.—THE OFFICERS OF THE INSTITUTION.

The Superintendent, Secretary, and Keeper, with the necessary attendants, shall from time to time be appointed, and their duties and salaries fixed by the Directors.

IX.—THE RECEIPTS AND EXPENDITURE.

The moneys belonging to the Institution shall be kept in the hands of a Banker appointed by the Directors.

The Accounts of the Institution shall be kept by the Secretary and annually audited by two or more of the Directors. The statement of the receipts and expenditure shall be printed and distributed to the Governors and Subscribers.

All Receipts shall be applicable to the payment of the current Expenses of the Institution in the first instance, and the surplus shall be applied either in Premiums, or in the purchase of Works of Art, or added to the permanent Stock of the Institution, in such proportions as the Directors shall think fit, and they shall annually report what they have done herein to the General Court.

No sale, mortgage, incumbrance, or disposition of any freehold or leasehold property of the Institution, or of any of its permanent stock shall be made, except with the approbation and concurrence of a General Court, summoned with eight days' previous notice, unless it be the sale of a part of their property in the public funds, which sale may be made under the orders of the Directors, whenever it may be necessary for the carrying on the general purposes of the Institution.

At a Meeting of the Select Committee on the 18th of June, 1805, Lord Viscount Lowther in the Chair, it was Resolved, —That the following address, as a Circular letter, with an enclosure of the By-Laws and List of Subscribers who had entered on

or before the last meeting (67 in number), shall be sent round with the signatures of the Committee, to such persons as any member of the Select Committee may think proper.

BRITISH INSTITUTION FOR PROMOTING THE FINE ARTS
IN THE UNITED KINGDOM.

The inclosed is submitted to your consideration by the undersigned, who have been appointed a Select Committee to manage the concerns of the Institution, until a Committee of Directors are elected. Convinced that the pre-eminence which the imitative arts attained in certain distinguished periods of ancient Greece and modern Italy, was produced not by fortuitous circumstances, but by great and splendid patronage, and persuaded that our own countrymen are capable of the same excellence in the Arts, as they have attained in every branch of science and literature, we solicit that they may be encouraged to consider those excellent and immortal examples of the Grecian and Italian Schools, as the objects not merely of imitation but of competition. In a country where native energy is most abundant, we ask that professional taste and talent, and national patronage, be no longer confined to inferior objects; but that our artists may be encouraged to direct their attention to higher and nobler attainments; to paint the mind and passions of man, to depicture his sympathies and affections, and to illustrate the great events which have been recorded in the history of the world.

The Fine Arts are entitled to respect and reward, not simply on account of the innocent and intellectual gratification which they afford, not merely because they cultivate and civilise the human mind. In a country like our own, they essentially and abundantly contribute to the national prosperity and resources. It must be obvious that the present flourishing state of our manufactures and export trade, is greatly owing to the progress of the Fine Arts under HIS MAJESTY'S JUDICIOUS PATRONAGE; and that in hardware, cotton, and porcelain, and in every other article to which the industry and attention of the British artisan has been applied, superior beauty of form, and refined elegance of ornament, have contributed to make our manufactures coveted

throughout the world, and to introduce them into every country in despite of political warfare and penal prohibition.

This pre-eminence, however, cannot be retained but by the *assiduous cultivation of the Fine Arts*. From those original sources the taste of the country must be cherished and renewed ; so as at the same time to produce inexhausted variety, and to preserve classical beauty and chasteness of design. And it is, in this respect, worthy of observation, that if we do not advance, we must recede ; and that when we cease to improve, we shall begin to degenerate. These considerations are of increased importance at the present moment, when it appears to be the object of other powers to form great establishments for painting and sculpture, and to extend, by the arts of peace, the influence which they have acquired in war. We feel, however, no apprehension, but that the spirit of the British Artist will be awakened and invigorated, whenever a free and fair scope shall be given to his talents ;—whenever he shall be stimulated by the same patronage, as that which raised and rewarded the Italian and Grecian masters ;—a patronage, without which, if we refer to historical evidence, we shall find that no high excellence in art has ever been attained in any age or in any country.

Under these impressions we beg leave to address you, and the other protectors of the Fine Arts, on the establishment of the *British Institution* ; the principal object whereof is to encourage and reward the talents of the Artists of the United Kingdom, and to open an Exhibition for the sale of their productions. For the attainment of this object we earnestly solicit your assistance and patronage ; requesting to be favoured with your directions, in which of the classes of Subscription you will permit your name to be enrolled.

(Signed) LOWTHER, *Chairman*.
 ABERCORN.
 ISAAC CORRY.
 CHARLES LONG.
 SIR ABRAHAM HUME.
 THOMAS HOPE.
 THOMAS BERNARD.

Several Subscribers of One Hundred Guineas each were elected Hereditary Governors at a Meeting on the 27th of June, 1805.

At a General Meeting of the Governors, on the 15th July, 1805,

PRESENT :—

The Right Honourable Lord Mulgrave, *in the Chair*.

The Rt. Hon. Charles Long.	John Meheux, Esq.
Thomas Bernard, Esq.	William Morland, Esq.
The Rev. W. H. Carr.	William Smith, Esq.
John Egerton, Esq.	John Symmons, Esq.
R. P. Knight, Esq.	D. P. Watts, Esq.
Samuel Lysons, Esq.	Caleb Whitefoord, Esq.

The Select Committee reported that in pursuance of the authority given them by the General Meeting of the 11th of June, they had agreed to purchase for £.4,500 the Shakspeare Gallery in Pall Mall, held for a term of 62 years from Lady-day 1805, under a rent of £.125 a year, and that in consequence thereof, and of the Resolution of the said General Meeting, the Earl of Dartmouth had, at their request, called this Meeting, in order to receive the Report of the said purchase, and to consider of electing the Committees of Directors and Visitors.

Resolved,—That the said Report be approved.

The Meeting then proceeded to the election of the governing body, viz. the Committee of Directors, selected from among the Governors.

It was Resolved,—That the first Committee of Directors do consist of the following Governors :—

The Earl of Dartmouth, *President*.

For One Year.

The Marquis of Abercorn, *Vice-President*.

Lord Northwick. Sir George Beaumont, Bart.
Thomas Bernard, Esq.

For Two Years.

The Marquis of Stafford, *Vice-President*.

The Rt. Hon. Isaac Corry, M.P. Sir Abraham Hume, Bart.
Thomas Hope, Esq.

For Three Years.

The Earl of Egremont, *Vice-President.*

Lord Mulgrave. Sir Francis Baring, Bart. M.P.

Richard Payne Knight, Esq. M.P.

For Four Years.

Lord Viscount Lowther, *Vice-President.*

The Rt. Hon. Charles Long, M.P. William Smith, Esq.

Philip Metcalf, Esq. M.P.

Resolved,—That the Committee of Visitors do consist of the following Governors :—

For One Year.

The Duke of Bedford, *Vice-President.*

The Earl Camden. John J. Angerstein, Esq.

John Symmons, Esq.

For Two Years.

The Earl of Bridgewater, *Vice-President.*

Samuel Whitbread, Esq. M.P. Samuel Thornton, Esq. M.P.

John Egerton, Esq.

For Three Years.

The Earl of Essex, *Vice-President.*

Lord de Dunstanville. Charles Duncombe, Esq. M.P.

Charles Wall, Esq.

For Four Years.

The Earl of Aylesford, *Vice-President.*

Lord Dundas. George Hibbert, Esq.

Caleb Whitefoord, Esq.

William Morland, Esq. *Treasurer.*

At a Meeting of the Directors, 22nd July, 1805,

Sir Francis Baring, Bart. *in the Chair.*

It was Resolved,—That an account of the Institution, containing the By-Laws, list of Subscribers, and the principal Resolutions adopted by the several Meetings be printed, and that copies thereof be presented to each of the Royal Family ; and be sent to the Subscribers, and also to the Great Officers of State

and Cabinet Ministers, and such other persons as the Committee shall direct*.

It was Resolved,—That the Gallery should be opened for the Exhibition and Sale of the Works of British Artists *only*, and that as soon as may be, an apartment for such ancient pictures as may be lent by any of the patrons of the Arts, be prepared for the use of Artists and for the inspection of the Governors of the Institution.

At a Meeting of Directors, 7th December, 1805, it was reported that the alterations and fitting up the Gallery to adapt it for the purposes of the Institution, according to plans and estimates already approved, would cost £.750, which would make the cost of the Gallery, when completed, not much more than 5,000 guineas. This report was approved and the alterations directed to be completed.

On the same day Mr. Bernard reported that the assignment of the Shakspeare Gallery † had been completed, and the purchase-

* The writer is indebted to the kindness of a friend who possesses a collection of these valuable printed documents, which has enabled him to procure the necessary information for the early history of the Institution

† THE SHAKSPEARE GALLERY was built by Alderman Boydell in 1789 for the reception of pictures to illustrate scenes from the works of our immortal poet; these pictures were afterwards engraved to adorn the beautiful edition known as the Boydell Shakspeare. It was built on the site of Mr. Dodsley's house in Pall Mall. The original idea of publishing this grand work arose from a conversation at the table of Mr. Josiah Boydell, at West End, Hampstead, November 1787: the company consisted of Mr. West, Mr. Romney, Mr. P. Sandby, Mr. Hayley, Mr. Horle, Mr. Brathwaite, Alderman Boydell, and the host. The scheme was there fully discussed and approved, and soon after commenced with such activity that a great number of pictures were painted by leading artists of the time even before the Gallery was finished for their reception. The great object of the promoters was to establish an English School of Historical Painting, and they believed that no subjects were better adapted for that purpose than scenes from Shakspeare. The cost of this splendid monument to the genius of Shakspeare was considerably more than £.100,000.

At the conclusion of the publication, executed under the editorial care of George Steevens, the Subscribers were each presented with a silver medal in commemoration of the event, bearing on one side an appropriate inscription, and on the other a beautiful fac-simile of the alto-relievo in the front of the building by T. Banks, R.A. The writer possesses one of these medals in the highest state of preservation.

The pictures were finally disposed of by lottery, the principal prize-holder

money paid, the deed having been registered in the proper office.

Having now acquired a local habitation and a name, the Directors commenced operations by announcing that Her Majesty's birthday, the 18th of January, 1806, should be the day appointed for the reception of Works of British Artists for the approaching first Exhibition, and on the 21st of December, 1805, certain conditions of admission and sale of pictures were approved and ordered to be printed for the guidance of Artists desirous to

being Mr. Tassie, seal engraver, of Leicester Square, who became the lessee of the Gallery, and of whom the Directors of the British Institution purchased the lease. Most of the pictures were sold by auction, after the lottery had taken place, by Mr. Christie, on the 17th, 18th, and 20th of May, 1805, in separate lots.

In a statement written by Alderman Boydell, and read by Sir John Anderson to the House of Commons on his Motion for an Act to enable the pictures of the Shakspeare Gallery to be disposed of by lottery, the Alderman says, that he had laid out with his brethren in promoting the commerce of the Fine Arts in this country above £.300,000; when he first began, the whole commerce of prints in this country consisted in importing foreign prints principally from France. But by his exertions in establishing a School of Engraving in England, he was ultimately successful in changing the whole course of that commerce, and foreign markets became principally supplied from England. That his attempt to establish an English School of Historical Painting, by originating the Shakspeare Gallery, must have convinced the world that Englishmen want nothing but the fostering hand of encouragement to bring forth their genius in this line of art. This Gallery he had once flattered himself with being able to have left to the nation, but the French Revolution had so broken up his trade and connection throughout Europe and on the continent, and so far crippled his resources, that he was compelled to petition the Legislature for an Act to permit of the disposal of his property by lottery, consisting of pictures, galleries, drawings, &c. which if so disposed of, would produce more than sufficient to pay the whole of his debts and liabilities. The revenue arising from the exportation of prints reached the sum of £.200,000 per annum, but by the convulsions of the French Revolution that branch of the revenue was nearly annihilated.

Boydell's Lottery Bill passed during the Session; 22,000 tickets were issued, and it was singular that the Alderman should just live long enough to see the Shakspeare lottery disposed of, not a ticket remaining unsold on the day of his death, which took place at his house in Cheapside on the 12th December, 1804, aged 86. He became Alderman of the ward of Cheap, 1782; Sheriff, 1785; Lord Mayor, 1790. Although he was not a fine engraver, he was the greatest encourager of art in his time. His remains were interred in the church of St. Olave, Jewry.—*Gent.'s Magazine, January 1805.*

send their productions for Exhibition, and at a Meeting held 28th January, 1806, the Earl of Dartmouth in the Chair, the necessary officers and attendants were appointed, and the following address was read, approved, and ordered to be printed and circulated amongst the Subscribers :—

“ It had been proposed to appropriate the front room of the Gallery for the display of the finest Works of British Artists *not* upon sale, but they have the pleasure of stating that the number of pictures that have been sent in for sale, has been such as to prevent that idea being adopted. The merits of the production of British Art, with which the Gallery is filled, will be best appreciated by the Governors upon their own view and examination. Should those productions appear to be as deserving of patronage as the Directors are inclined to think they will, the Committee trusts it will be unnecessary to recommend them to the favourable attention of the Governors and other Visitors of the British Gallery, and to solicit that those whose situation distinguishes them as the proper patrons of the higher and intellectual order of Fine Arts in this country, will direct the channel of their munificence to this infant establishment, and will encourage the progress of British Art, by adding to their collections such objects from this Gallery as may be entitled to their selection and preference.”

The first Annual Account to the 31st of December, 1805, shews :—

<i>Receipts.</i>	£.	s.	d.
From 56 Hereditary Governors at 100 guineas each,	5722	10	0
„ 27 Life Governors at 50 guineas,	1312	10	0
„ 9 Subscribers at 10 guineas, less 10s. unpaid,	94	0	0
„ 2 Annual Subscribers at 5 guineas, 6 at 3 guineas, and 9 at 1 guinea,	38	17	0
	<hr/>		
	£.7167	17	0
	<hr/> <hr/>		

<i>Payments.</i>	£.	s.	d.
Paid for purchase and fitting up Gallery, &c.	5330	0	0
Balance in hand,	1837	17	0
	£.7167 17 0		

It will thus be seen that from the 30th of May to the 31st of December, 1805, viz. the short period of seven months, the Gallery was purchased, fitted up, and a large balance left in hand, after those items were paid, entirely out of the Subscriptions received.

At a Meeting of the Directors, 18th January, 1806, it was Resolved to adjourn to the 21st to elect a Committee of seven persons to inspect the pictures and other works of Art sent for Exhibition. At that Meeting the Earl of Dartmouth, the Marquis of Stafford, Lord Lowther, the Rt. Hon. Charles Long, Sir George Beaumont, Bart. Sir Francis Baring, Bart. and Richard Payne Knight, Esq. were appointed a Committee for the above purpose. On the 13th of February, 1806, it was ordered that the Gallery be opened to the public on Monday the 17th, and shall continue open every day from 10 to 5 o'clock (Sundays, Fast days, Good Fridays, and Thanksgiving days excepted). Admittance One Shilling each person; Catalogues Sixpence each. In the year 1815, the Catalogues were printed on fine paper in 4to. and charged One Shilling each; but in 1853 they were reduced to 8vo. size and again charged Sixpence each.

On the application of Lord Dartmouth, an order was made by Major-General Thornton at the Horse Guards, that two sentinels be placed at the doors of the Gallery of the Institution on the days of Exhibition and during the hours it remains open, whereupon the Directors ordered the Secretary to wait on General Thornton, to acknowledge his obliging communication, and to present him with a ticket of personal admission, and that he be informed that an order is left at the British Gallery for free admission of the officers actually on guard at St. James's; and two sentry-boxes were ordered to be placed at the doors for the

accommodation of the soldiers at the expense of the Institution. This arrangement has been carried out ever since.

At a Meeting, 3rd June, 1806, Ordered,—That it be advertised that the Exhibition for Sale will be closed on Thursday the 10th of July, when the Exhibitors and Purchasers are requested to send for their pictures.

Abstract of Account (as printed) to May 1806.

	£.	s.	d.
Balance, 1st January, 1806, . . .	1837	17	0
Subscriptions since received, . . .	2391	10	0
Admission Money,	337	4	0
Catalogues,	78	5	0
	<hr/>		
	£.4644	16	0
	<hr/> <hr/>		

Payments:—

Purchase of £.5,500 3 per Cent.			
Consols,	3313	0	0
Expenses, Wages, Salaries, Advertisements, and Current Expenses,	524	15	6
	<hr/>		
	£.3837	15	6
Balance at Bankers,	831	16	11
Ditto in Keeper's hands,	9	3	3
	<hr/>		
	£.4678	15	8
Deduct due to Secretary,	33	19	8
	<hr/>		
	£.4644	16	0
	<hr/> <hr/>		

In the Visitors' Report, they congratulate the Governors on the progress of the Institution. The sale of the pictures has proceeded as rapidly as could have been reasonably expected. The price of the pictures already sold in the Gallery for the benefit of the Artists, without any expense incurred by them, amounts to more than £.2,500.

DESCRIPTION OF THE BUILDING.

The front elevation is of stone, and consists of a basement story, occupied by a commodious entrance with folding doors and a plain window at each side. On either side of the fan-light over the door, is represented an ancient lyre within a wreath in high relief; on the second story, four pilasters with ornamental capitals support an entablature and pediment which rises to the roof; in a recess between the pilasters stands a magnificent alto-relievo by T. Banks, R.A. representing Shakspeare between the Dramatic Muse and the Genius of Painting, placed there by Alderman Boydell, when the Shakspeare Gallery was erected, at the cost of 500 guineas. After the lease of the premises became the property of the Directors and Governors, the worthy Alderman's nephew, Mr. Josiah Boydell, also an Alderman, presented this beautiful group for their acceptance. The figures are larger than life, but admirably proportioned. Shakspeare is seated on a rock, between Poetry and Painting. Poetry is on his right hand addressing Shakspeare, and presenting him with a wreath of bayes, while she celebrates his praise on her lyre. Her head is ornamented with a double mask, to shew she has bestowed the double power of Tragedy and Comedy upon her favourite son. Shakspeare is represented as listening to her with pleasure and attention. On his left is Painting, who is addressing the Spectator, with one hand extended towards Shakspeare's breast, pointing him out as the proper object of her pencil, while he leans his left hand on her shoulder, as if accepting her assistance.

In the letter to the Committee containing the offer, he writes:—"That having dedicated my whole life, and the fortune of my family, to the promotion of the Fine Arts in this country, it gives me great pleasure to have the power to contribute my mite to so noble a purpose as the views of this Institution, particularly in the line of the Fine Arts, at once the most difficult and the most durable; it adds not a little to my pleasure when I consider the propriety of the front of a Gallery dedicated to the encouragement of the Fine Arts in this country, being

ornamented by a British Artist, with perhaps the finest specimen in his line of Art that the last century produced, in this or any other country."

The Governors accepted this magnificent present, passed a unanimous vote of thanks to Mr. Josiah Boydell, and accorded him the privileges of a Life Governor.

THE INTERIOR.

The visitor enters the building by a spacious vestibule, which contains, on his left hand, a gigantic model of Achilles mourning the death of Briseis, by T. Banks, R.A. presented (according to an inscription on the south end of the base on which the statue rests), to the Directors on the 31st of July, 1805, by Elizabeth Banks, widow, and Lavinia Foster, daughter of Thomas Banks, Esq. R.A. sculptor. On the front of the base appears the following quotation from *Homer, Iliad*, lib. i. :—

ΑΧΙΛΛΕΥΣ

ΔΑΚΡΥΣΑΣ ἘΤΑΡΩΝ ΑΦΑΡ ἘΖΕΤΟ ΝΟΣΦΙ ΔΙΑΣΘΕΙΣ.

A Bust of Sir Joshua Reynolds, P.R.A. Sculptured by Bacon in 1813 at the cost of 120 guineas, subscribed by the Directors and Governors. The following inscription appears on the plinth :

JOSHUA REYNOLDS,
 PICTORI SUI SÆCULI FACILE PRINCIPI,
 ET SPLENDORE ET COMMISSURIS COLORUM,
 ALTERNIS VICIBUS LUMINIS ET UMBRÆ,
 SESE MUTUO EXCITANTIUM,
 VIX ULLI VETERUM SECUNDO
 QUI, CUM SUMMA ARTIS GLORIA MODESTE UTERETUR,
 ET MORUM SUAVITATE, ET VITÆ ELEGANTIA,
 PERINDE COMMENDARETUR ;
 ARTEM ETIAM IPSAM, PER ORBEM TERRARUM,
 LANGUENTEM ET PROPE INTERMORTUAM,
 EXEMPLIS EGREGIE VENUSTIS SUSCITAVIT,
 PRÆCEPTIS EXQUISITE CONSCRIPTIS ILLUSTRAVIT,
 ATQUE EMENDATIOREM ET EXPOLITIOREM,
 POSTERIS EXERCENDAM TRADIDIT,
 LAUDEM EJUS FAUTORES ET AMICI
 HANC EFFIGIEM POSUERUNT.

1813.

Here is also a Bust of Benjamin West, Esq. by Joseph Nollekens, Esq. R.A. 1822. This was paid for by a subscription of 120 guineas.

On the right, over the fire-place, hangs a proof engraving by Charles Heath, from West's picture of "Christ healing the Sick in the Temple," $28\frac{1}{2}$ inches by $18\frac{1}{2}$, framed and glazed. The herculean figure supporting the sick man was house-porter to the Artist, and is said to have caught a severe cold while standing for the model in a semi-nude state, which caused his death.

In this vestibule the money-taker, and the attendant who has the charge of all umbrellas, sticks, parasols, &c. are stationed.

Having paid due attention to these officials, the visitor now crosses an inner vestibule, mounts a few steps, and reaches a landing, where a third official takes the cheque which has just been received from the money-taker, and supplies a Catalogue if required. A flight of fifteen stone steps, eight feet wide, covered with matting, introduces him into the centre of the middle room of the Gallery. If he now proceeds to the end of the North Room, which is directly before him, and turns round, looking southwards, he will be greeted with a *coup d'œil* of the vista of the three rooms through the arches, more striking than can be readily imagined. He will then be at leisure to examine the pictures in detail, commencing with No. 1 at the North end of the North Room.

DIMENSIONS OF THE GALLERY.

The Gallery consists of three Rooms. The length of the North Room is 41 feet; that of the Middle Room, 36 feet 9 inches; and that of the South Room, 36 feet 11 inches. Each Room is 23 feet 7 inches wide. The Rooms are divided by 14-inch walls at each end of the Middle Room; these walls are pierced by arches 8 feet wide at the base, and measuring 11 feet from the floor to the crown of the arch. The height of the Rooms from the floor to the top of the cornice is 17 feet; the coping springing from the cornice rises about 7 feet to the base of the

sky-lights, projecting into the Rooms at the sides about 4 feet, and about 8 feet at the ends, which has been found to afford ample protection to the pictures hanging on the walls. The storm which took place in August 1846, during the Exhibition of Ancient Masters, completely destroyed the sky-lights and flooded the Rooms, but the protection of the coping was so effectual, that no picture received the slightest injury. The damage to the sky-lights and roof on that occasion cost £.300 to repair ; the sky-lights are now fitted with rough plate-glass, half an inch thick, and the light is admitted from all points of the compass, judiciously regulated and subdued by the use of linen blinds or shades.

The side walls, North and South ends, and North and South faces of the dividing walls, present more than 4000 square feet available for hanging and arranging the pictures.

The Gallery is not adapted for the Exhibition of large pieces of Sculpture ; some fine specimens may, however, be occasionally seen here, principally busts, statuettes, and small groups ; generally from fifteen to twenty pieces are exhibited in every modern Exhibition. To admit large specimens would too much interfere with the facility of examination of the pictures. When Foley's " Ino and the Infant Bacchus," the property of the Earl of Ellesmere, was exhibited, it was found necessary to surround it with an iron fencing in order to protect it from accidental injury.

A Bust of the Marquis of Stafford (1st Duke of Sutherland) by Chantrey, sculptured in 1830, at the cost of 200 guineas, the result of a subscription of the Governors, stands permanently in the Middle Room.

List of Presidents and Vice-Presidents.

The Earl of Dartmouth, first President, was succeeded by H.R.H. the Prince of Wales, Vice-Patron and President, 1811, who continued in that office after he was styled Prince Regent,

until 1820, when by the title of His Most Excellent Majesty he became Patron.

The Marquis of Stafford was elected Deputy-President in 1815, and President in 1820, and the Right Hon. C. Long, G.C.B. afterwards Lord Farnborough, was elected Deputy-President in 1820.

In 1825, the Earl of Aberdeen, K.T. was elected President, and in 1835 His Grace the Duke of Sutherland succeeded the Earl of Aberdeen as President, and the Right Hon. Lord Francis Egerton (afterwards Earl of Ellesmere) was elected Deputy-President. In 1838 the Queen's Most Excellent Majesty became Patroness. It now stands, Her Most Gracious Majesty, Patron ; H.R.H. the Prince Consort, Vice-Patron ; His Grace the Duke of Sutherland, K.G. President ; the Most Honourable the Marquis of Westminster, K.G. Vice-President ; the Marquis having been elected on the decease of the Earl of Ellesmere.

As it would be impossible to notice every Work of Art or every Exhibitor at the British Institution for a period of *Fifty-three* years, within the limits of this work, the writer proposes to give the number and titles of the whole of the Works, presented to public view at the *First Exhibition* in 1806, with the names of the Artists, and short biographical notices, where they can be obtained ; the reader will thereby become acquainted with the leading artists of that date. After which, brief notices of the Exhibitions of each year up to 1859, will be given, with a selection of those Works which live in his memory as having been the most attractive ; they are taken with no invidious motive, but indiscriminately from the Catalogues, having reference particularly to those Works which had premiums awarded to them, and to those Artists to whom Donations were made for the general merit of their productions.

THE FIRST EXHIBITION

Of the Works of British Artists in the year 1806, taken in the Alphabetical Order of the Artists' names.

The Collection comprised Two Hundred and Fifty-seven Works of Art, including Paintings, Sculpture, and Enamels.

Andrus, Miss, Modeller in Wax.

Models of "The Marquis of Stafford;" "The Hon. C. J. Fox;" and "The Rt. Hon. Lord Thurlow."

William Ashford.

"Cecilia discovering Orlando under an Oak;" "A Storm."

Joseph Barney.

"Children shelling Peas;" "Summer;" "Winter."

Joseph Barney painted Fruit and Flowers with considerable skill, well grouped and tenderly coloured. He also painted several Scriptural subjects. He was living about 1830.

Sir William Beechey, Knt. R.A.

"Psyche;" "Venus and Cupid," "A View near Margate."

Sir William was a native of Burford, in Oxfordshire; born in 1753, died 1839. His works are principally portraits: in 1798, he painted in a "Review of the Horse Guards," the portraits of George III. and the Prince of Wales, for which he obtained the honour of knighthood.

C. Bestland.

"Gehazi, the servant of Elisha, presenting the Shunamite and her restored child to the King;"—Kings, Book ii. ch. viii. v. 5. "Interview between Caleb and Achsah,"—Kings, ch. 1.

W. Redmore Bigg, R.A.

"The gallant Sailor returning home, attacked by Robbers, bravely defends his Prize-money;" "The Sailor Boy rescued, and his Prize-money restored."

Henry Bone, R.A.

Enamel-painter to H.R.H. the Prince of Wales.

"Portrait after Rembrandt;" "Christ and the Doctors, (after Leonardo da Vinci);" and "Girl," (after Sir J. Reynolds).—Enamels.

Born 1755, died 1834. Henry Bone was a native of Truro in Cornwall, he first began as a China painter at Bristol; afterwards came to London,

and commenced painting in enamel. His series of Portraits of Illustrious Personages, enamelled after original pictures in the Royal and other Collections, extremely beautiful, and which cost him much anxiety and labour, were exhibited at the British Institution in 1835, after his death; as no purchaser could be found for them as a Collection, they were dispersed by the hammer of Mr. Christie, and are to be found in the cabinets of many of the descendants of the personages represented.

Sir Francis Bourgeois, Knt. R.A.

“Banditti;” “Towing a Fishing-boat at Brighton,” “Landscape, Cattle and Figures;” “Hay-Cart;” and “A Landscape, Cattle and Figures.”

Born in London 1756, died 1811. This artist was a Landscape painter, and studied under Louthembourg, he also painted Battles and Sea-pieces. In 1791, he was appointed Painter to the King of Poland, who created him a Knight of the Order of Merit, which George III. confirmed. He was elected R.A. in 1792, and in 1794 was appointed Landscape painter to the King. He inherited, with considerable other property, the Collection of Pictures of Noel Desenfans. He died at his house in Portland Road, St. Mary-le-bone. Sir Francis intended to have left his pictures to form the foundation of a National Gallery, and made an offer to the Duke of Portland, to erect a Gallery, and to leave the sum of £.10,000 for the purpose of assisting in the erection, and endowing a keeper, provided the Duke would give a piece of land on some part of his estate for the erection of the building; but by some unaccountable neglect, no answer being returned to the application until it was too late—Sir Francis having in the mean time determined to bequeath them to Dulwich College, where a new wing was erected for their reception.

Mather Brown.

“The Duke of Norfolk receiving from Henry VIII. an augmentation to his Coat of Arms, in consequence of the victory of Flodden Field;” “A Boat in a Storm;” “The inside of a Stable.”

Born in England. This artist was styled an Historical and Portrait painter; he painted the portraits of Eliot, Rodney, and Cornwallis, and many other distinguished officers of his time; also, Scenes from events in the war with Tippoo Saib, from Shakspeare, &c. He died in 1810.

Benjamin Burnell.

“The Children in the Wood;” “Judith going to the Camp of Holofernes;” “Milton dictating Paradise Lost;” “An allegorical picture of Harvest.”

Adam Callandar.

“The Effect of a Land Storm;” “A View of Shakspeare’s Cliff, looking towards Dover, Effect of a Gale.”

Sir Augustus W. Callcott, R.A.

“A Heath with Peasants.”

Sir Augustus was born at Kensington in 1779, and died at the same place in 1844. He was exclusively a Landscape-painter, but his “Raphael and Fornarina,” exhibited in 1837, was an exquisite specimen of figure painting. He was knighted the same year, and appointed Keeper of the Royal Collection of Pictures. He succeeded equally in the delineation of the beauties of the rich coast of Italy, in the simpler forms of English and Dutch landscape, and in the grander scenery of the Rhine.

John Singleton Copley, R.A.

“Hagar and Ishmael in the Wilderness;” “Abraham offering up Isaac;” “Saul reproved by Samuel, for not obeying the commandments of the Lord;” and “The Death of the Earl of Chatham,” 10 ft. 8, by 11 ft. 5.

This artist, an American by birth, was born at Boston in 1737, and died at his house in George Street, Hanover Square, in 1815. He was the father of that wonderfully gifted and venerable nobleman, Lord Lyndhurst, who has been three times Lord Chancellor. He painted several important historical pictures, but the “The Death of Major Pearson,” and “The Death of Chatham,” may be considered his best. The illustrious Washington said of the latter,—“This Work, highly valuable in itself, is rendered more estimable in my eye, when I remember that America gave birth to the celebrated artist who produced it.” The painter refused 1500 guineas for it; it was purchased at a price not known, by the Earl of Liverpool, who used to say “that such a work ought not to be in his possession, but in that of the Public:” these words were not heard in vain by his successor, who munificently presented it to the National Gallery.

Richard Corbould.

“A Landscape, Rocks, with Banditti;” “A Landscape—The Curse denounced on Cain.”—*Vide Gesner's Death of Abel.*

Henry De Cort.

Born at Antwerp, 1742; died in London, 1810.

“View of Carphilly Castle, Glamorganshire;” “View of Crookham Vale and Bridge, Devonshire;” “View of Kenilworth Castle, Warwickshire.”

His Landscapes were painted much in the Italian style, finished with great neatness and pleasingly coloured.

W. M. Craig.

“The Tribute-money;” “Head of Christ,” (miniature); “Cattle from Nature,” (water colours); “A Landscape, rocks with Banditti.”

Thomas Daniell, R.A.

Died in 1840, aged 91.

“Trincomali, near Cheval-pettore, in the Tinevelly district, East Indies;” “View near Cape Cormorin, taken in the monsoon season, East Indies;” “Tancanchy, a sacred Waterfall of the Hindoos in the Tinevelly district, East Indies.”

Thomas Daniell, together with his nephew William Daniell, remained in India several years, gathering materials for his great work of “Oriental Scenery,” published in 1808, in 6 vols. 8vo. He seldom painted any but Indian subjects.

William Daniell, R.A. died in 1837, aged 68. He engraved and published many illustrated works between 1801 and 1814; in the latter year he commenced the “Voyage round Great Britain,” a gigantic undertaking for an unassisted individual. The work was finished in 1825. He also painted the panoramas of Madras, the City of Lucknow, and the Mode of Hunting wild Elephants. William Daniell particularly excelled in the fidelity with which he painted the ocean in its various aspects during storm and calm. He was honoured with the friendship of Louis Philippe, and one of his best pictures, “A View of the Long Walk at Windsor,” is in the Royal Collection.

George Dawe.

“Achilles, frantic for the loss of Patroclus, rejecting the consolations of Thetis.” *Iliad*, lib. xviii.

George Dawe was also a Portrait painter, and passed much of his life in Russia, where he is said to have painted 400 portraits of the chiefs and leaders of the Russian army, who had assisted in hastening the downfall of Napoleon I. and destroying the French invaders. One of his works of a higher character, “A Mother seeking her Child in an Eagle’s eyrie,” very spirited, attracted considerable attention. He accumulated a large sum of money by his profession while in Russia, but did not live to enjoy it, dying six weeks after he returned to England in 1829.

Arthur William Devis.

“Marquis Cornwallis receiving the hostage Princes of Mysore, before Seringapatam,” 9 feet by 12 feet.

William Devis, Historical Painter, was born 1762, died 1822. When he was 20 years of age, the East India Company appointed him draughtsman to accompany Captain Wilson in a voyage round the World, but the vessel being wrecked, he suffered great hardships; he afterwards made his way to Bengal, and devoted himself to the practice of his profession. Here he painted the picture now exhibited. Returning to England, he painted two historical pictures for Mr. A. Davison, “The Detection of the Babington Conspiracy in the reign of Queen Elizabeth,” and “Archbishop Laugton showing Magna Charta to the Barons at Bury St. Edmund’s.” He also painted the scene of the “Death of Nelson on board the Victory,” and lastly, a picture commemorative of the “Death of the Princess Charlotte.” “The

Babington Conspiracy," was painted in competition with the most eminent members of the Royal Academy, West, Northcote, Copley, Smirke, &c. and decided to be the best in composition, delineation of character, truth of colour, and management of *chiaro scuro*.

John Downman, A.R.A.

"Don Quixote;" "Sancho Panza;" "Lady Rachel Russell resigning her husband."

Edward Edwards, A.R.A.

Teacher of Perspective in the Royal Academy.

"View in Westminster Abbey, during the Commemoration of Handel, June 1784;" many of the figures are portraits.

E. Edwards was born in 1738, died in 1806. He painted a subject from the "Two Gentlemen of Verona," for Boydell's Shakspeare; also made drawings from the Old Masters for Boydell's publications, and for the Society of Antiquaries. He was appointed Teacher of Perspective in 1788, which office he held till his death.

John Edwards.

"Dead Game."

Robert Freebairn.

"Conway Castle, North Wales, Evening;" "Scene in the Appennines, in the Kingdom of Naples, an effect of the Sun after rain;" "The Vale of Tempe;" "The Port of Civita Vecchia in the Mediterranean;" "The Promontory of Posilippo, Bay of Naples, Vesuvius in the distance, Evening;" "Scene on the River, Fishing-boats, Barges, &c. Morning;" "Interior of a Roman Bath, near Otriculum.

Freebairn was born 1765, died in 1808. He studied first under Richard Wilson, and afterwards resided in Italy for ten years. His Works were never held in great repute.

John Frearson.

"A Pilgrim visiting the Shrine of St. Cecilia, at Rome;" "Triumphal Arch at Rome, with Figures."

Henry Fuseli, R.A.

Keeper of the Royal Academy.

"Mental Woes,"—*Paradise Lost*, lib. xi. v. 481; 11 ft. 10 by 10 feet. "Christ disappearing at Emmaus;" *Luke*, ch. xxiv. 31. "The Nursery of Shakspeare—The infant nursed by Tragedy, caressed by Comedy, and surrounded by some of the most striking characters."

Fuseli was a native of Switzerland, and is supposed to have been born in 1745; he died in 1825. In 1798, he exhibited his Illustrations of Milton, when his genius became fully known to the public. His performances are very numerous, subjects from the higher order of poets, or writers of wild and wonderful fictions. He was truly original even in his eccentricities, and he could represent the pathetic or the ludicrous with equal facility. Fuseli was Professor of Painting and Keeper of the Royal Academy, for twenty years. A friend of the writer, and a student of the Royal Academy, relates, that when Fuseli felt annoyed at any trifling misconduct of the Students, he would call out,—“You are von set of great bears, and I am your Keparé!”

George Garrard, A.R.A.

“Sheep-shearing;” “A Wharf near London-Bridge, Southwark,” (on Copper).

John Green.

“Maria,” (from Sterne); “St. John;” “Giles, or the Bird-tender.”

J. J. Halls.

“Warwick accusing Suffolk of the murder of Gloster.” Hen. VI. Part II.

This artist, who painted mostly scenes from Shakspeare, ceased to exhibit in 1813.

William Havell.

“Retirement;” “Cephalus and Procris.”

Henry Howard, R.A.

“Eve by the Lake side;” *Paradise Lost.* “Sabrina,” *Comus.* “The Four Angels released from the River Euphrates.”

Mr. Howard was born in 1769, died 1847. He first studied under Philip Reinagle, and was admitted student in the Royal Academy, 1788. In 1790 he obtained the silver medal for the best drawing from the life, and the gold medal for the best historical picture, “Caractacus recognising the dead body of his son,” the first, if not the only instance of the two highest premiums being gained by one student on the same evening. He then went to Italy. In 1801 he was elected an Associate, and an Academician in 1808. He became Secretary in 1811, and Professor of Painting in 1833, the duties of which office he continued to fulfil up to the time of his death. The subjects he painted are of the highest poetical character.

G. F. Joseph.

“The Rustic Mirror.”

This artist continued to exhibit annually at the British Institution, until the year 1817.

Thomas Lawrence, R.A.

Principal Portrait Painter to His Majesty.

"A Peasant Girl;" "Rollo," 12 ft. 9, by 8 ft. 10.

Lawrence was born in 1769, died 1830. He was a native of Bristol, whence his father removed to Devizes, where, while yet a child he drew striking likenesses with pen and pencil; in 1782 he became a pupil of Mr. Hoare the painter in crayons, and here he acquired that taste which qualified him to become the most fashionable painter of female beauty. At the age of 13 he received from the Society of Arts the great silver-gilt pallet, and five guineas, for a copy in crayons of "The Transfiguration." In 1787 he exhibited seven portraits at Somerset House, all females. Besides being one of the handsomest men of his time, he possessed great facility of conversation, in fact, it was said that he talked himself into practice. He became A.R.A. in 1791, and was elected P.R.A. on the death of B. West in 1820. In 1792 he was appointed by George III. to succeed Sir Joshua Reynolds as principal painter in ordinary to His Majesty. In 1814 he commenced a series of portraits by command of the Prince Regent, which now form the Waterloo Gallery at Windsor Castle; the first painted were the King of Prussia, Platoff, and Blucher, who were in England at that time. He was knighted in 1815, and in 1818 proceeded to the congress at Aix-la Chapelle, thence to Vienna, and in May 1819 to Rome, where he painted the portraits of Pope Pius VII. and Cardinal Consalvi. Although he received great honours, and large sums of money both abroad and at home, after his death his affairs were found to be in a state of embarrassment, principally through extravagance in collecting scarce works of Art at an enormous expenditure. It is said that his professional income varied between £.10,000 and £.15,000 per year.

"Lawrence was one of the most accessible men in the world, and the readiest upon all occasions to give his aid to the young and aspiring members of his profession. He was sufficiently a man of the world to speak with caution to those who he was not certain could be trusted with the whole truth; but to those of an opposite character who desired his opinions without disguise, he was open and communicative to a degree rarely found, even amongst the most patient and liberal, and in addition to this he had a delicate mode of conferring obligations, almost his own."—*Rippingille*.

Charles Manning, A.R.A.

"The Chaining of Prometheus."

The late John Hamilton Mortimer.

"The Battle of Agincourt;" "The Meeting of Vortigern and Rowena;" "Sir Artegall, the Knight of Justice, and Salus his Yron Man;"—*Spenser's Faerie Queene*. "The Death of Orpheus."

Mortimer was born in 1739, died 1779. On coming to London he was assisted by Cipriani, who introduced him to the Duke of Richmond, whose

gallery was liberally opened for the study and advancement of the young artists of the time. He obtained the premium of 100 guineas, given by the Society of Arts, for the best historical picture, which was adjudged to his painting of "Saul converting the Britons;" the picture afterwards became the property of Dr. Bates, who presented it to the church of Chipping Wycombe, in Buckinghamshire. He was without solicitation created an R.A. by the especial grant of the king, George III. but did not live to receive his diploma, dying after a few days' illness at his house in Norfolk Street, on the 4th of February, 1779. The "King John granting Magna Charta to the Barons," and the two pictures exhibited here, are among the most admired of his works.

James Nixon, A.R.A.

Limner to H.R.H. the Prince of Wales, and principal Miniature Painter to H.R.H. the Duchess of York.

"The Accusing Spirit, and Recording Angel;" and Ten Miniatures in one frame.

James Northcote, R.A.

"Christ the Good Shepherd;" "Daniel in the Lion's Den," 10 feet by 7 feet 6; and "Death of King Edward in the Tower."

J. Northcote was born at Devonport in 1746, died in 1831. In his 25th year he entered the studio of Sir Joshua Reynolds, where he remained about five years. Among the most popular of his pictures may be mentioned "The Death of Wat Tyler;" "The Entry of Bolingbroke and Richard II." "Hubert and Arthur;" "The Earl of Argyll asleep;" "Lady Jane Grey;" "A Lion Hunt," and several other pieces of the same kind, shewed that he possessed great talent as an animal painter. He lived a long and penurious life, more feared than beloved by his brethren the Royal Academicians. For the amusement of his old age, he published in 1828 an 8vo. volume of "One Hundred Fables, Original and Select," with engravings on wood from his designs, by Harvey; after his decease a second volume appeared under the title of "The Artist's Book of Fables." In the preface to that work the editor thus explains the mode in which the designs for the first volume were composed. He says, "Northcote's practice was to collect great numbers of prints of animals, and to cut them out; he then moved such as he had selected about upon the surface of a piece of paper until he had illustrated the Fable by placing them to his satisfaction, and had thus composed his subject; then fixing the different figures with paste to the paper, a few pen or pencil touches rendered this singular composition complete enough to place in the hands of Mr. Harvey, by whom it was freely transferred to the blocks for the engravers."

John Opie, R.A.

"Hobnelia," from Gay's Pastorals; "Clothing the Naked;" "Juliet;" "Moses trampling on the Crown of Pharaoh;" "A Girl with her Horn-Book;" "The Spartan Boy."

This eminent painter, a native of Cornwall, was born in 1761, died April 9, 1807. He commenced by painting portraits; Dr. Wolcott (Peter Pindar), interested himself in his advancement, and about 1777 he was introduced to Lord Bateman, who employed him to paint old men, beggars, &c. which he accomplished much after the style of Rembrandt. He came to London in 1780, and under the auspices of Dr. Wolcott met with wonderful success. His success as a Portrait-painter did not however continue, and the great undertakings which were set on foot about this time, viz. Bowyer's Illustrations of English History; Macklin's Poets, and Biblical Galleries; Boydell's Shakspeare, and other speculations of the time, gave a new scope to the abilities of Mr. Opie, in the higher department of historical painting. In all these he was much employed, and the pictures he painted were amongst the most admired of the British School. "The Murder of James I. of Scotland;" "The Death of Rizzio;" "Jephtha's Vow;" "The Presentation in the Temple;" and "Arthur supplicating Hubert;" are among his most popular productions. He succeeded Fuseli as Professor of Painting in the Royal Academy; and when he died, his remains were interred in St. Paul's Cathedral, near to those of Sir Joshua Reynolds.

William Owen, R.A.

"The Beggar of Bethnal Green;" "Beggars;" and "The Cottage Door."

W. Owen, was an eminent Portrait painter, born 1769, died 1825 through swallowing a bottle of opium instead of an aperient draught sent by the mistake of a chemist's boy. He first exhibited at Somerset House in 1792, and in the Exhibition of 1798 no less than ten of his productions appeared. Some of the most distinguished men of his time sat to him for their portraits. He was elected R.A. in 1806, and in 1810, was appointed principal Portrait painter to the Prince of Wales. His works are particularly remarkable for their truth and fidelity, as well as artistic skill. Amongst other subjects, "The Sleeping Girl," "The Schoolmistress," "The Girl at the Spring," "The Roadside," and "The Children in the Wood," rank among the finest of that class of pictures, painted by English artists in his day.

Isaac Pocock.

"The Cottage Child;" "The Gleaner;" "Venus and Cupid;" "The Sleeping Child;" "Devotion."

Isaac Pocock, a Landscape and Figure painter; 29 of his productions were exhibited between the years 1806 and 1817.

Nicholas Pocock.

"A Storm, a Ship broaching to;" "A Storm, a Ship under reefed Courses;" "A Calm, various Shipping;" "A Storm, a Ship broaching to;" "View of Eastbourne, Sussex, moon rising;" "A Fresh Gale, Ships of War coming to anchor."

Philip Reinagle, R.A.

“Landscape, with Cattle and Figures ;” “Landscape.”

P. Reinagle, called the elder, a member of the Royal Academy, died in 1834. He commenced Portrait painting under Allan Ramsay, but preferred the study of the animal creation, and succeeded to admiration in his hunting subjects, sporting dogs, shaggy ponies, and dead game. He studied the manner of the Old Dutch Masters, and copied their works so well that many small pictures now called Paul Potter, A. Vandewelde, Berghem, Karel du Jardin, &c. were painted by Philip Reinagle.

John Renton.

“The coming Storm, Scene, Lancaster Sands ;” “Samœtha invoking the Moon to be propitious to her Incantations ;”—*Idyll of Theocritus.*

William Reynolds,

“Interior ;” and six Landscapes.”

He was born in 1774, died in 1835. He was an Engraver of great repute ; his Landscapes in oil are highly esteemed for their picturesque selection and artistic effect.

John Francis Rigaud, R.A.

“Ruth and Boaz ;” “An Old Man’s Head ;” “A Mohawk Chief ;” “Moses exposed in the Bulrushes ;” “Devotion ;” “Peter denying Christ ;” and “Phaeton.”

Rigaud was probably of French or Swiss origin, and flourished during the latter part of the 18th Century. He was one of those employed by Boydell to illustrate Shakspeare. His admission picture to the Royal Academy, “Samson breaking his Bonds,” has the appearance of a bold academical study. His style partook more of the French than the English School. He is supposed to have died in 1810.

Stephen Rigaud.

“The Dream of the Red Cross Knight.”—*Spenser’s Faerie Queene.* “A Magdalen ;” “The Prayer of Judith ;” “Jupiter and Thetis.”

J. E. H. Robinson.

“A Wreck.”

John Russell, R.A.

Crayon Painter to His Majesty ; H.R.H. the Prince of Wales, and H.R.H. the Duke of York.

“The Cottage Grandfather’s Regale ;” “Cleopatra,” (in crayons.)

John Russell was born 1744, was elected R.A. in 1788, and died in 1806. He was a pupil of Francis Cotes, whose style he followed, and his productions are not inferior to those of his master. He published a Work on the Elements of Painting in Crayons, which went through two editions. He painted a striking portrait of Mrs. Siddons when young, now in the possession of Francis Broderip, Esq. of Gower Street.

Paul Sandby, R.A.

“A Wood Scene, with an extensive View in the distance;”
 “A Landscape, composed from Nature;” “View of Chepstow Castle;” “View of the Old Welsh Bridge, Shrewsbury.”

A native of Nottingham, Paul Sandby was born in 1732, he died in London, 1809. He was elected a Member of the Royal Academy on its foundation in 1768; and was in the same year appointed Chief Drawing-Master to the Royal Military Academy at Woolwich. His industry was as remarkable as his genius, the number of his productions are immense, and their merit of a superior character. To his other acquirements he added etching and aquatint engraving, and he was probably the first British Artist who attempted this style, the secret having been brought to England by the Hon. Charles Greville, who purchased it from Le Prince, a French Artist, and communicated it to Paul Sandby.

J. T. Serres.

“A View of Belem Castle at the entrance of the Tagus.”

Olivia Serres.

“Landscape—Morning;” “Ditto;” “A Landscape—Evening.”

In 1821, Olivia Serres created considerable sensation in London, by calling herself Princess Olive of Cumberland, and claiming to be a Princess related to the Royal Family, as being the daughter of the Duke of Cumberland, who had secretly married her mother in 1767, she herself being born in 1772. She succeeded in inducing some people to believe in her claim, and find money to assist her in establishing it. After dashing about town for some time, driving a splendid carriage, with servants in the Royal liveries, an investigation took place by the proper authorities, when the whole story was proved to be a fabrication and imposture; she was the daughter of one Robert Wilmot, a house-painter at Warwick, and had been married to an Artist named Serres. She was of dissipated habits, and soon sank into obscurity.

Henry Singleton.

“Christ and the Woman of Samaria;” “Flight into Egypt;”
 “Tiresias led by his daughter Manto;”—*Ædipus, Act I. sc. 2.*

Singleton was born in 1766, died in 1839. He gained the Gold Medal at the Royal Academy in 1788, for his “Alexander’s Feast.” For more than fifty years he constantly exhibited in the Royal Academy, but never arrived at any of its honours. He painted with great rapidity, but with a peculiar

manner of his own which was considered to be deficient in the higher aspirations of Art. "Propose to Singleton a subject," said West, "and it will be on the canvas in five or six hours." Of his historical pictures, "Christ entering Jerusalem;" "Christ healing the Blind;" "Coriolanus and his Mother;" "Hannibal swearing enmity to the Romans;" are considered the best. He also painted "The Storming of Seringapatam;" "The Death of Tippoo Saib;" and the "Surrender of Tippoo's Sons as Hostages."

M. W. Sharp.

"Faulconbridge," (King John); "A Landscape, Evening," a Sketch.

This Artist, who is styled a figure painter, exhibited 13 of his Works at the British Institution, and ceased in 1809.

Samuel Shelley.

"Nymphs feeding Pegasus;" "Amoret chained;"—*Spenser's Faerie Queene*; "Psyche having disobeyed Cupid consults Pan in her misfortune."

Robert Smirke, R.A.

Twenty-four Pictures, from the Arabian Nights, each picture 2. ft 1 by 1 ft. 9, viz. :—

1. Ali Baba displaying his treasure.
2. Bakbarah in the Lady's apartment.
3. The Hunchback and the Purveyor.
4. The Lady of the glass case.
5. The Hunchback and the Barber.
6. The Old Man of the Sea.
7. Abou Hassan's second promotion.
8. Baba Abdallah punished.
9. Camaralzaman's unlucky curiosity.
10. Queen Labe's Incantation.
11. The Nuptials of Prince Ahmed and the Fairy Pari Banou.
12. Zeyn Alasnam and the King of the Genii.
13. Bedriddin's Flight from Cairo.
14. The exposure of Prince Bahman.
15. The Sleeper awakened.
16. Alnaschar's Vision.
17. The Genius of the Lamp and Aladdin.
18. Nouredin and the beautiful Persian.
19. The Merchant and Genius.

20. Camaralzaman and Badoura.
21. Amine discovered by a Goule.
22. The Queen of Beauty.
23. Zobeide, after rescuing the Fairy.
24. Prince Amgiad and Prince Assad.

Smirke was born in 1752, died 1845. He was an excellent painter of both humorous and sentimental subjects; he became a student in the Royal Academy, but did not exhibit there until 1786; was elected an Associate in 1792, and an Academician in the same year. His productions are numerous, but mostly of small dimensions, being painted to illustrate books, and intended for engravers. The illustrations of the Story of the Hunchback in the Arabian Nights are most humorous, and in his happiest manner. He continued to practise his art until late in life, it is said that his last work was the designs for the bas-reliefs in front of the Oxford and Cambridge Club-house in Pall Mall, of which his sons were the architects. He had formerly designed the bas-reliefs for the Junior United Service Club, at the corner of Charles Street and Regent Street, also built under their direction.

Miss Maria Spilsbury.

“A young Recruit taking leave of his Parents;” “The Soldier’s Return;” “The Soldier recounting his Exploits;” “The Soldier anticipating the valour of his Children;” “The Children in the Wood.”

Miss E. Ashe Spilsbury.

“Landscape, Dogs and Hare.”

Thomas Stothard, R.A.

“Hector meeting Andromache with Astyanax at the Scæan Gate.”

Stothard was born in 1755, died in 1834. He was a painter and designer of historical, poetical and fancy subjects. He was elected an A.R.A. in 1785, an Academician in 1794; deputy-librarian in 1810, and, on the death of Mr. Birch in 1812, was appointed librarian in his stead. It is supposed that he made upwards of 5000 designs, of which 3000 were engraved. The most prominent of his pictures are those he did for the Shakspeare Gallery; “The Canterbury Pilgrims;” “The Ceremony of the Flitch of Bacon at Dunmow;” and the “Wellington Shield.” He painted the staircase at Burleigh House, the seat of the Marquis of Exeter, in *fresco*, the figures 7 feet in height. Stothard’s excellence as an artist lay in design and composition, and in the truthful simplicity of his subjects. It is said that he preferred above all his other works, 15 small pictures which he painted to illustrate Bunyan’s Pilgrim’s Progress. A small picture by him, “The Spectator’s Club,” was exhibited at the British Institution in the summer of 1859.

George Stubbs, A.R.A.

“ A Landscape ;” “ A Horse and Lion ;” “ Haymakers ;” “ Harvest ;” “ Two Horses fighting,” all enamels. “ The Fall of Phaeton ;” “ The Farmer’s Wife and Raven.”

Stubbs was born in 1724, died in 1806. He may be fairly styled a horse painter ; he painted portraits of the most celebrated racers of his time, and from his superior knowledge of the anatomy of the horse, imparted to his works a characteristic spirit for which he alone was particularly distinguished. He was an Associate of the Royal Academy.

His son, G. Townley Stubbs, who was born in 1756, and died in 1815, engraved several of his father’s pictures of animals.

P. E. Stroehling.

“ Hebe ;” “ Danae.”

Henry Thomson, R.A.

“ Dædarus and Icarus.”

This artist was a native of Portsea. Although he was an R.A. and also Keeper of the Royal Academy, very little is known of his history connected with Art. In 1828, owing to bodily affliction, he retired to his native place, where he remained till he died on the 6th of April, 1843, at the age of 70. In disposing of his property, he bequeathed to the person who attended him during his last illness, the sum of £.300, his house, carriage, and all his furniture, and to his female domestics £.700 each. He was interred in Portsmouth churchyard.

James Turner.

“ An affecting Letter.”

Joseph M. W. Turner, R.A.

“ Narcissus and Echo ;”—*Ovid, Met.* “ The Goddess of Discord choosing the Apple of Contention in the Garden of the Hesperides.”

Joseph Mallord William Turner was born in 1775 ; his father was a hair-dresser. He became a student in the Royal Academy in 1789, and exhibited a drawing in the following year ; was elected A.R.A in 1799, and R.A. in 1802. In 1812 he built a house in Queen Anne Street West, No. 47, where he had a gallery, in which for many years he exhibited some of his pictures.

After a life of extraordinary industry and commensurate success, he died, unmarried, and under an assumed name, at an obscure lodging in Chelsea, December 19th, 1851. He was buried by the side of Sir Joshua Reynolds, in the crypt of St. Paul’s Cathedral. His large fortune, both in pictures and in funded property, he bequeathed to his country ; his finished pictures to the nation, on condition that the Government should provide suitable accommodation for them within ten years ; and his funded property towards the establishment of an institution for the benefit of decayed artists.

The will was disputed, but a compromise having taken place, it was decided, by an order of the Court of Chancery of March 19, 1856, that all pictures, drawings, sketches, finished or unfinished, by the hand of Turner, should belong to the nation, and that all engravings should belong to the next of kin. The finished pictures thus acquired for the National Gallery amount to about 100 in number.—*Ralph N. Wornum, Esq.*

It appears to me that Turner was a man of marvellous genius, occupying some such place among the English landscape painters of our day, as Lord Byron among the modern poets. In point of fact, no landscape painter has yet appeared with such versatility of talent.—*Waagen.*

James Ward, R.A.

Painter and Engraver in mezzotinto to H.R.H. the Prince of Wales.

“View in Somersetshire;” “The Liboya Serpent seizing its Prey;” another “View in Somersetshire, from the seat of Lord Somerville (Fitzhead);” “Dogs, of the Dalmatian kind.”

The subjects painted by this artist are chiefly cattle, but he has successfully treated landscapes, with cattle introduced in the foreground. His best pictures shew a happy union of great truth of nature, powerful colouring, good general keeping, and solid and careful execution.

Benjamin West, R.A.

“Phaeton soliciting the Chariot of the Sun;” “Death on the Pale Horse;” “Cicero and the Magistrates at the Tomb of Archimedes;” “Psyche;” “Telemachus and Calypso;” “The Return of Tobias to his Blind Father;” “Sketch for the Picture of the Last Supper, the Altar-piece of St. George’s Chapel, Windsor;” “Belisarius and the Boy begging alms;” “Salmacis and Hermaphroditus,” (*Ovid*); “Christ shewing a little Child as the emblem of Heaven;” “Shepherd driving Sheep through a Ford;” “Paddington Boats returning from Uxbridge;” “Hagar and Ishmael;” “Venus lamenting the death of Adonis.”

West was an American, born 1738, died in London 1820, and lies buried in St. Paul’s Cathedral. He commenced at eighteen years’ of age, by painting portraits in Philadelphia, and afterwards at New York: a merchant of that city assisted him with the means to take a journey to Italy with a view to pursue studies of a higher order at Rome, and another merchant gave him a free passage in a vessel which he was sending to Leghorn; by these means he arrived in Rome in July 1760. He continued in Italy three years, visiting Florence, Bologna, Venice, Parma, and other states, studying, copying, and painting some original pictures. West came to England in 1763, and met with such a cordial reception, that he was induced to send for the object of his early attachment, married, and settled here. He was patronised by the king and most of the nobility, became one of the first members of the Royal

Academy, and succeeded Sir Joshua Reynolds as President in 1791. His works are very numerous; "The Death of Wolfe" created a great sensation, being a departure from the usual artistic conventionalities of the time. From 1769 to 1779 he received from His Majesty £34,187 for seven historical subjects, ten family portraits, thirty-six religious subjects, and eight historical relative to Edward III.

Richard Westall, R.A.

"The Minstrel;" "The Exposition of Moses;" "A Woman and Child in a Storm;" "Infant Bacchus;" "Eloisa;" "Queen Judith reciting to Alfred the Great, when a child, the Songs of the Bards describing the heroic deeds of his Ancestors;" "Henry III. replying to the Bishops, who, deputed by the Convocation, demanded a Reformation in the State;" "Age and Infancy;" "Landscape;" "A Ditto."

Westall was born 1765, died 1836. He formed an acquaintance with Lawrence in early life, when a student in the Royal Academy, and they took a house jointly, at the corner of Greek Street and Soho Square, which had two entrances; on the door in the street appeared the name of Westall, and on that in the square the name of Lawrence. He was elected an Academician in 1794, the same year that Lawrence and Stothard arrived at that honour. His works were numerous, many of the amatory kind, and modernly classical. He illustrated Milton and Shakspeare for Alderman Boydell, and his book-illustrations became exceedingly popular. By his exertions he accumulated much money, and would have had a handsome competence, but he unfortunately engaged in picture dealing with the works of the Old Masters without exercising sufficient judgment; this and some improvident partnerships so reduced his means that he was compelled to become a recipient of the allowance which the Academy assigns to its poor members to save them from absolute want.

William Winstanley.

"An Artist in his Study by Candle-light;" "A View on the Shanandoah, in Virginia;" "View taken from a Sketch on the Potomac, in Virginia, North America;" "A Wood Scene in Virginia;" "Landscape and Figures, a Composition."

Samuel Woodforde, A.R.A.

"The Angels appearing to the Shepherds, announcing the Birth of Christ;" "The Interview of Charles I. with his Children, in the presence of Cromwell;" "The Village Maid;" and "Sappho."

SCULPTURE.

The late John Bacon, R.A.

“ Adam awakening Eve from a distressing Dream, and Satan, who had occasioned the same, flying away ;” a Model.

Bacon was born 1740, died 1799. He was originally a china modeller, but turned his attention to sculpture, and proceeded so rapidly, that he received no less than nine premiums from the Society for the Encouragement of Arts, the first in 1758, when only eighteen years of age, for a figure of “ Peace.” In 1766 he received the first gold medal ever given by the Royal Academy, and in 1770 was elected Associate ; in 1778 he became an Academician. Among his principal works may be mentioned a monument to Mrs. Draper, in the Cathedral at Bristol ; a statue of Judge Blackstone, All Souls College, Oxford ; that of Henry VI. at Eton ; the monument of Lord Chatham in Westminster Abbey ; and those of Dr. Johnson, Mr. Howard, and Sir William Jones in St. Paul’s.

The late Thomas Banks, R.A.

“ Thetis arising from the Sea to comfort Achilles,” (a bas-relief in marble)—*Homer, Iliad, lib. i.*

Banks was born 1738, died 1805. Some of the finest works of this artist are in Russia ; among those in England are the monument of Sir Eyre Coote in Westminster Abbey, and those of Captains Westcott and Falconer in St. Paul’s. The “ Death of a Giant,” belonging to the Royal Academy, is reckoned one of the finest works of modern sculpture.

Nathaniel Marchant, A.R.A.

“ Emblematical Figure of the Nile,” (a model) ; “ Jupiter Serapis,” from an original Bust ; “ Hercules restoring Alceste to Admetus ;” “ A Female Head,” (model in plaster).

Joseph Nollekens, R.A.

“ Cupid sharpening his Dart,” (a model) ; “ Venus taking off her Sandal,” (marble).

Joseph Nollekens was born 1737, died 1823. At eleven years of age he was placed under Scheemaker, then the most celebrated sculptor in England. In 1759 and 1760, he was rewarded by premiums from the Society of Arts, for a drawing from the Bacchus of Michael Angelo, and a clay model of his own composition of “ Jephtha’s Vow ;” he also gained the principal prize for a basso-relievo in marble, “ The Visit of the Angels to Abraham,” in 1762. He now repaired to Rome and placed himself under Cavaceppi, and became so successful that he had the honour of receiving the gold medal from the Roman Academy, being the first premium ever adjudged by that Academy to an English sculptor. He was elected A.R.A. in 1771, and a Royal Academician in 1772. His “ Venus with the Sandal,” now exhibited,

and upon which he employed himself at intervals for 20 years, is esteemed his *chef d'œuvre*. His professional reputation rests upon his busts, and his labour and assiduity was such that it is probable that no artist ever amassed so much wealth; his executors, William Beechey, John Thomas Smith, and Francis Douce, Esq. proved his will, and the property was sworn to be under £.200,000.

Charles Rossi, R.A.

“A recumbent figure of Eve,” from *Milton*, (an original model).

John Charles Felix Rossi, R.A. was born at Nottingham in 1762, and died on the 21st of February, 1839. In 1781 he gained the silver, and in 1784 the gold medal, and was sent to Rome by the Royal Academy in 1785. He was elected A.R.A. in 1800, and R.A. in 1802; and was appointed sculptor to H.R.H. the Prince Regent, and subsequently to William IV. The greatest number and best of his works are to be found in St. Paul's Cathedral.

THE SCHOOL OF PAINTING.

At the close of the Exhibition of 1806, the Directors opened the Gallery for the reception of Pictures by Ancient Masters, for the Study of rising Artists; the scheme was responded to by Noblemen and Gentlemen, possessors of splendid Collections; some were offered voluntarily, and others applied for by the Committee.

In January 1807,—A Letter from the Students, signed by Mr. Douglas Guest and the other Students who had attended the Gallery, was read at a Meeting of the Committee; which the Committee answered by declaring their great satisfaction at the manner in which the Students have benefited by the opening of the Gallery for the purposes of Study, and the sense they express of the advantages of it.

An Order was issued on the 2nd of June, 1807, that no copy be made of any picture lent to the Institution in the ensuing Summer, without an express order of the Committee, and the permission of the owner of the picture; it being the opinion of the Committee, that the objects of the Institution may be generally

obtained by Studies and Sketches, and by the endeavour at producing companions to the pictures lent.

In June 1807, the Directors applied for the loan of the following Works of Art, for the use of the Students in the School of Painting, at the same time transmitting the afore-mentioned Order.

To Henry Hope, Esq. for "The Woman taken in Adultery;" "Head of Christ," by *Guido*; and the "Magdalene," also by *Guido*.

Charles Duncombe, Esq. for the "Old Woman," by *Rubens*.

The Earl of Ashburnham, for "St. Francis," by *Murillo*.

J. J. Angerstein, Esq. for "The Rape of the Sabines," by *Rubens*; and "Theodosius," by *Vandyke*.

The Earl Grosvenor, for "Children," by *Poussin*.

The Earl Cowper, for the "Interior of a Mill," by *Teniers*.

The Rev. H. Carr, for "Dido and Eneas," by *G. Poussin*, and the "Madonna del Gatto," by *Baroccio*.

W. Morland, Esq. for "St. George," by *Rubens*.

Lady Lucas, for a "Landscape," by *Salvator Rosa*.

The whole of these magnificent pictures were cheerfully lent, and on the 9th of May, 1808, the President announced that he had received His Majesty's commands to inform the Institution, that His Majesty had been pleased to permit the pictures in the Royal Collections at Hampton Court and Kensington Palace, to be occasionally used for the benefit of the Students at the Institution, on application to the Lord Chamberlain for the time being.

The Visitors' Report of May 1808, states "that they had to congratulate the Governors on the successful progress of the Institution, and on the effects produced and producing in favour of British Art. The prejudices against living and native merit are already done away; and the encouragement afforded to Artists by the rapid sale of their productions, assisted by the study of the sublime Works of Art in the Gallery of the Institution, has already produced a considerable improvement in the British

School, not merely in the Exhibitions of the Institution, but in the Royal Academy and others.

In August 1809,—in the List of Applicants for permission to study in the School of Painting, appear the names of the following Artists:—Samuel Drummond; David Wilkie; B. R. Haydon; R. R. Reinagle; P. Willis; J. Jackson; T. Stothard, jun.; H. Pickersgill; G. Luking; W. Dixon; Hugh Irvine; J. Patrick; J. Constable; Miss F. Reinagle; Mrs. White; — Lane; G. Samuel; James Green; Mrs. Green; L. Hoppner; Miss Gouldsmith; J. Lewis; W. Bate; J. Stephanoff; P. Stephanoff; J. Hazlitt; J. Laporte; Miss Laporte; A. W. Devis; G. M. Brighty; H. Sass; Miss Sass; and J. W. Gray; and Tickets were accordingly granted to them.

It was also Ordered that a Ticket of Admission to the Exhibition be presented to those Students who attended in the Gallery during last year for the study of the Old Masters.

RULES AND REGULATIONS.

At a Meeting of Directors, July 23, 1812, it was Resolved, that the following Rules and Regulations for Students be adopted.

1. Students are placed on the List for Admission by order of the Select Committee, application to be made to any member of the Committee, or to the Keeper; to whom it is an instruction, that no Student can in future be admitted into the Gallery until there is reason to be satisfied from the production of some specimen of his or her performance, or otherwise, that he or she is competently advanced in the art of drawing, and qualified to attend the School.

2. A List of the names of the Artists who apply to the Keeper for admission into the Gallery as Students, is ordered to be laid before the Committee for their inspection at their several Meetings, when such as are approved will be declared admitted as Students for the season.

3. No Student can be admitted into the Gallery without a fresh order every season.

4. Every Student to find his own easel, and all other requisites necessary for his studies, and to clear them away at the close of the School for the season.

5. No Artist or Student can be permitted to square, chalk, or touch any picture in the Gallery, nor be allowed to approach any picture with his easel, canvas, or palette knife, so as to endanger the same; and that the Keeper be desired to cause the easel, &c. to be removed, should it appear to him necessary; and that notice shall be placed in the Gallery, that if any Student shall omit to pay attention to this regulation, he will be disqualified from studying in the British Gallery, and excluded from admission in future.

6. That no copy be made of any picture lent to the Institution, it being the opinion of the Committee, that the objects of the Institution may be best obtained by Imitations, Studies, and Sketches, and by the endeavour at producing companions to the pictures lent.

7. No canvas is allowed to be brought into the British School containing more than six square feet, without the special order of the Committee.

8. No Student will be allowed to carry on more than one study at a time, and when completed, application must be made to the Keeper respecting the selection of a new subject, every Student being expected to keep to the same style or description of painting during the season.

9. No picture on any pretence whatsoever, is to be removed from the situation in which it is placed in the Gallery.

10. When several persons are studying from the same picture, it is the duty of the Keeper, from time to time, to regulate their situations.

11. That no persons except Governors and Subscribers, Royal Academicians and Associates, be admitted into the Gallery during the Exhibition of the pictures lent to the Institution for the study of Artists and Students, without the order of one of the Select Committee.

12. That the Keeper be directed to make up a daily report,

whether perfect order and regularity be invariably observed by the Students in the Gallery, and that he should, in case of any want of order or regularity, forthwith report the same to one of the Directors, who is authorised to order any Student who shall have been disorderly or irregular, to be thenceforth excluded the Gallery.

13. The hours of attendance to be from 10 o'clock in the forenoon, 'till 4 in the afternoon, on Mondays, Tuesdays, Wednesdays, Thursdays, and Fridays, from the 12th of August to the 9th of November inclusive, annually.

Resolved,—That Two Copies of the above Rules and Regulations be put up in the Gallery, signed by the Keeper.

The Directors and Governors continued to rely upon the kindness mostly of Members of their own body, for a supply of the Works of Ancient Masters for the use of the School of Painting alone, until the year 1813, when they determined to open a Summer Exhibition of the Works of Ancient Masters and Deceased British Artists, on a large scale; and after having procured by way of loan, a sufficient number to form the Exhibition, then to make a selection, with the consent of the proprietors, to be retained for study in the School, which School should commence and be opened for Students, soon after the close of the Exhibition. The first Summer Exhibition consisted of the Works of Sir Joshua Reynolds, from which a selection of about twenty pictures were retained for the purposes of study.

In 1817, His Royal Highness the Prince Regent favoured the Institution by permitting two of the Cartoons of Raphael to be sent to the Gallery for study, and the Keeper reported that the School of Painting closed Dec. 6, 1817, that forty new Students were admitted, and among them were the Misses Parker, and Blanchard; Messrs. C. Crompton, G. Ward, Bewicke, M'Call, T. Wyatt, Carse, jun. Werge, Coles, Hastings, Foster, Linton, J. Ward, G. Vincent, and Barber, jun. of Nottingham.

Drawings were made from the Cartoon of "Elymas the Sorcerer," by Messrs. Behnes, T. and C. Christmas, T. and C. Landseer, Bewicke, Coles, G. Ward, Heaphy, Hough, and Crompton.

One Hundred and Twenty-five Studies were made during the season.

In the following year, 1818 : Twenty-nine pictures were retained, including the Cartoon of "The Gate of the Temple."

At a Meeting of Directors, Jan. 25, 1819, it was reported that Seventy-one Students attended, among the names appear those of the Misses Hayter, E. Kendrick, Maskall, E. Maskall, Adams, Sharpe, T. Parker, Ross, Gouldsmith, Singleton, Drummond, and Jones.

Messrs. T. Landseer, Clater, D. Guest, T. Fielding, Briggs, Deane, Cregan, P. Reinagle, R. A. Behnes, C. Scott, Tannock, W. Irwin, T. Childe, Groves, C. Landseer, E. Childe, S. Wurd, Pasmore, Wilson, Vincent, Boaden, H. Sass, Munday, Wate, Stevens, G. Jones, Linton, G. Ward, Emerson, Tudor, Davison, Goddard, Cafe, W. Watson, Evans, Jackson, Woodin, Hofland, Etty, Scoular, Swaine, Constable, Elton, Burgess, Brockedon, Thomas, and Starke.

Most satisfactory specimens were produced by Misses Sharpe, E. Sharpe, M. Sharpe, and the Misses Landseer, Copley, and Porteus.

By Messrs. Bealby, J. Graham, Crompton, Stuart, White, Harding, Edwards, Ingalton, Hopwood, Ferriere, Ellis, Maizey, Novice, T. Henning, W. Irvine, Webb, Lt.-Col. Gravatt, Leaky, Inskipp, Chatfield, Marsden, and Zeigler.

The performances of T. and C. Landseer, included drawings of the whole of one of the Cartoons, "The Gate of the Temple."

Two Hundred Paintings and Drawings were exhibited to the Governors and Subscribers, at the close of the School, one day being set apart for a private View, and the following day for the friends of the Students, each Student being presented with Tickets for that purpose. The latter arrangement has been carried out annually up to the present time.

The Keeper further reported, " that during the longest season he remembers, and by far the most numerously attended, not only did an universal spirit of harmony and accommodation prevail, but every one appeared absorbed in zeal towards his particular pursuit; the result producing, in the opinion of every Artist and Visitor, a conviction of the advantages derived from the School of Painting."

The Rules and Regulations for Students have been somewhat modified and altered since they were promulgated in 1812, particularly with regard to making sketches; for some years past the Students have been allowed to make finished copies in Oil.

The following is a Copy of the Rules and Regulations, put up in the Gallery in 1859.

THE GALLERY IS OPEN DAILY

From Ten till Four to Students, from Monday the 5th of September, to Saturday the 12th of November.

Students to state to the Keeper what pictures they wish to study from, and to take their places (or succeed to seats as vacancies occur) according to the order in which they have given in their names. This rule to be invariably observed, excepting in the case of Royal Academicians, who are to be allowed to occupy the first seat that may become vacant.

Not more than *five* persons to study at the same time from a large picture, nor more than *three* from a small one.

Any Student having become entitled to a seat at a given picture, and neglecting to occupy it for *three days* will forfeit the same; and his name will be placed at the bottom of the list of Students for that picture.

Any Student absenting himself from his place for *one week* will be put at the bottom of the list for the picture he was studying, and have his seat taken by the person next entitled to it.

No Student to square, trace, chalk or touch any picture; nor to approach the same with an easel, canvass, or palette knife, so as to endanger it: any one omitting to pay attention to this

regulation will be disqualified from studying in the Gallery in future.

No person whatever, excepting Students and Royal Academicians, can be admitted to the Gallery during the hours of study, unless accompanied by a Director.

All the Works of the Students are to be left for the purpose of being arranged in the Gallery on the Wednesday after it has closed, for the inspection of the Governors.

By Order of the Directors.

GEORGE NICOL,

Secretary.

Believing it to be unnecessary to give a list of the names of Students who have partaken of the advantages derived from the School of Painting, it will perhaps be sufficient to say, that among them appear almost every Artist who has attained eminence in his profession during the last half century: and to conclude this part of the subject, with the following quotation from *Shee's Elements of Art*, 1809, p. 86:—

“That part of the plan of the British Institution, which offers to the Student an opportunity, so much at his ease, to profit by the Works of the Old Masters, is particularly entitled to commendation. It supplies a want which has long been felt; and, were no other benefit to be derived from that Establishment, this advantage alone is sufficient to make its permanence and promotion of the greatest importance.”

WINTER EXHIBITIONS
OF THE WORKS OF BRITISH ARTISTS.

1807.

Notice was given that models for Public Monuments would be received, and placed in the South Room, if sent in during the first week in February, and it was subsequently ordered that the model sent by Mr. Rossi for the monument of Mr. Pitt, on account of its weight, should be placed in the Vestibule.

Notice was also given, that Copies of Works would not be received, and that no work of Art can be admitted for Exhibition and Sale in the Gallery, which is not the property of the Artist by whom they were executed, or of his family.

The Exhibition of this year was remarkable for the number of pictures by Artists who had studied in the Gallery. It comprised 309 articles, including three pieces of sculpture by Bacon, Flaxman, and Nollekens.

Among the most prominent were,—“ Bearing the Dead Body of Patroclus to the camp, Achilles’ grief,” by *Douglas Guest*. This picture obtained the gold medal from the Royal Academy, December 10, 1805.

“ Medea renewing the age of Æson (*vide Ovid Met.*) *H. Pickersgill*; and a “ Landscape, Composition,” by the same Artist.

“ Bravery and Humanity,” *Sir W. Beechey*, thus described:—
“ In the first expedition of the British troops to Flanders in the late war, the French had pillaged a cottage and left its miserable inhabitants without bread, telling them ‘ they ought to think themselves well off, for the English were coming, and would not only rob but murder them.’ A party of the Guards arrived soon after, and on learning the treatment they had received, pulled off their havresacks and supplied them with what provisions they could spare.”

Martin Archer Shee (afterwards P.R.A.) sent five pictures this year*.

J. Northcote sent a series of five subjects,—“The effects of good and bad conduct.” 1.—Good advice from an old servant to the young ones. 2.—The good girl in her bed-chamber. 3.—The wanton turned out of doors for misconduct. 4.—The wanton dying in poverty and disease, visited by the modest girl. 5.—The good girl married, the wanton laid in her grave.

Nos. 123 to 156 in the Catalogue, inclusive, formed a Collection of Miniatures of considerable merit; there were also several enamels, and five cameos on onyx, containing the portraits of Locke, Milton, Newton, Shakspeare, and Pope.

In the Catalogue of the Exhibition of last year the pictures were numbered 1, &c. at the commencement of each room; they were now numbered in consecutive order throughout the three rooms, commencing No. 1 at the North end of the North Room.

From the Annual Report of the Visitors, 2nd June, 1807, it appears that the receipts of the year 1806 consist of £.1680 paid by Hereditary Governors; £.680 by Life Governors; £.105 by Life Subscribers; £.45 3s. by Annual Subscribers; £.174 5s. arising from dividends of Stock; £.534 4s. for admissions into the Gallery; and £.183 5s. by the sale of Catalogues, making a total of £.3401 17s.

* Sir Martin Archer Shee, P.R.A. was born 23rd December, 1770, in Dublin, and died at Brighton on the 19th of August, 1850, in the 80th year of his age. He was admitted a pupil of the Dublin Society, and before he was 12 years of age had gained the three chief medals for drawings of the figure, landscape, and flowers, and at 16 he was in full occupation as a portrait painter in Dublin. He came to London in 1788, and was introduced to Sir J. Reynolds by Edmund Burke. By the advice of Sir Joshua he became a student at the Royal Academy, where he studied many years, and exhibited several meritorious pictures. Sir Martin became A.R.A. in 1798, and R.A. in 1800; and was elected P.R.A. on the death of Sir Thomas Lawrence in 1830, receiving the usual honour of knighthood. His first picture was exhibited in 1789, his last in 1845, and he was a Royal Academician exactly 50 years. He had discontinued painting for some years, and also retired from the active duties of the President's office. He has been justly described as a painter, a scholar, and a gentleman.

According to the By-laws, the Directors invested £.1180, together with £.1837 17s. the balance of the year 1805, and the further sum of £.295 15s. 6d. part of the income of the year 1806, in the purchase of £.5500 3 per cent. Consols, leaving as income to answer the expenditure of the year 1806, the sum of £.1775 19s. 6d.

The expenditure, including £.309 7s. remaining expenses of the Gallery, amounts to £.1378 4s. 7d. leaving, after the investments above stated, a balance of £.397 14s. 11d.

Upon this view of the accounts the Directors felt themselves authorised to proceed to another of the original objects of the Institution, viz. the exciting of the emulation and exertions of the younger artists by awarding premiums; accordingly they announced to those artists who attended as students in the British Gallery last summer, that, with a view to encourage their efforts in original composition, they propose to select three or more pictures from those which shall next summer be lent to the British Gallery, and to give a premium of £.100 for the best original picture, proper in point of subject and manner to be a companion to either of such pictures, and to give a premium of £.60 for such next best original picture as aforesaid, and a premium of £.40 for the third in point of merit of such original picture as before-mentioned; the comparative merit to be adjudged by a Select Committee to be appointed for that purpose; and that any picture painted for such premium may (if otherwise worthy) be exhibited for sale in the Gallery next winter for the respective benefit of the Artists.

The Visitors express a hope that in subsequent years the effect of such premiums may be further extended, in the mean time it may serve experimentally to ascertain the operation of such premiums, and the mode in which they may be most usefully applied.

(Signed)

AYLESFORD.

BRIDGEWATER.

CALEB WHITEFOORD.

1808.

Four hundred and eighty-six articles were exhibited this year ; among them, Miniatures numbered 171 to 188 inclusive, several pieces of Sculpture, and three pictures to which Premiums were awarded in 1807, as follows :—

“The Insolent Visit of Thomas à Becket, Archbishop of Canterbury, to King Henry the Second, A.D. 1164.”—*Isaac Pocock*.

“The King, who was in an inner room, was astonished at this parade, by which the Primate seemed to menace him and his Court with the sentence of Excommunication, and he sent some of the Prelates to remonstrate with him on account of such audacious behaviour.”—*Vide Hume, Hist. of England, vol. i. p. 401.*

This Picture obtained the First Premium given by the British Institution, of ONE HUNDRED POUNDS.

“Gad’s Hill,” from Shakspeare, Candle-light.—*James Green**.

———“Lend you my Lanthorn, ah!

Marry, I’ll see thee hang’d first.”—*Vide Hen. IV.*

This Picture obtained the Second Premium of SIXTY POUNDS.

“Interior of a Wood, with Banditti.”—*Miss C. Reinagle.*

This Picture obtained the Third Premium of FORTY POUNDS.

1809.

This Exhibition comprised 344 articles.

Four Premiums of Fifty Guineas each were awarded in 1808, and the Works obtaining them were exhibited this year, as follows :—

“Imogen found at the Cave of Belarius.”—*George Dawe.*

Belarius. How found you him?

Arvigarus.

Stark, as you see:

Thus smiling, as some fly had tickled slumber,

Not as Death’s dart, being laugh’d at; his right cheek

Reposing on a Cushion.”—*Cymbeline, Act III. sc. 2.*

This Picture obtained the Premium of FIFTY GUINEAS in the class of Historical and Poetical Subjects.

* James Green exhibited every year until 1826. He died in 1834.

“The Music Master.”—*M. W. Sharp.*

Obtained the Premium of FIFTY GUINEAS, in the class of Subjects of Familiar Life.

“Removing Timber—Autumn.”—*J. Linnell*.*

Obtained the Premium of FIFTY GUINEAS, in the class of Landscape Painting.

“Samson breaking the Bonds—a model.”—*Sebastian Gahagan.*

The Premium of FIFTY GUINEAS was awarded to this Work, in the class of Modelling in Heroic or Poetic Composition.

In addition, a Subscription was opened for a limited number of Casts from this model, in white to imitate marble, or in bronze, at eight guineas each.

1810.

Three hundred and eighteen Works were exhibited.

“The Assassination of Dentatus.”—*Vide Hooke's Roman History.—B. R. Haydon †.*

Mr. Haydon obtained the Premium of ONE HUNDRED GUINEAS for this Work.

* John Linnell was born in London in 1792, studied under John Varley, and first exhibited at the Royal Academy in 1807 two small landscapes, and at the British Institution in 1808, “Fishermen, a Scene from Nature.” In 1809 he obtained the prize of 50 guineas at the British Institution as above, for his picture of “Removing Timber—Autumn.” In 1848 appeared his grand picture of “The Eve of the Deluge.” “The Return of Ulysses,” 1849; “Christ and the Woman of Samaria at the Well;” and “The Disobedient Prophet,” are all fine specimens of the grandeur of fine feeling possessed by the artist. The style of conception and lighting give to the productions of this artist a highly poetic charm.

† B. R. Haydon, born at Plymouth in 1786, died the 22nd of June, 1846, in the 60th year of his age. He became a student of the Royal Academy in 1804, and exhibited his first picture, “A Riposo of the Holy Family,” in 1807; in 1809 the “Assassination of Dentatus” procured him the award of 100 guineas from the Directors of the British Institution; and another premium of 100 guineas was also awarded, in 1814, by the same gentlemen, for “The Judgment of Solomon,” which picture was afterwards sold for 700 guineas. He was an enthusiast in the art of historical painting, but appears to have been of an impetuous temper; this led him into quarrels with the Royal Academy and others, which operated materially against his success, and involved him in pecuniary embarrassment. In 1827 a public subscription was got up for his benefit, when he described the fate of his great works as follows:—“‘My Judgment of Solomon’ is rolled up in a warehouse in

“The Citizens of Calais delivering their keys to King Edward III.”—*W. Hilton.* This picture obtained a Premium of FIFTY GUINEAS.

Models for intended monuments to the late Sir John Moore, and Captain Hardinge, were permitted to be placed in the Gallery previous to the opening of the Exhibition.

In a Circular transmitted to the Governors and Subscribers by order of a Meeting of Directors of the 12th June, 1810, they observe:—“That they have adopted a Regulation that no picture shall be admitted in competition for any Premium, which has been painted on commission, or otherwise than for the Premium.

“That by the opening of the Gallery for Exhibition and Sale of Works of Art during the winter season, British Artists during

the Borough; my ‘Entry into Jerusalem,’ once graced by the enthusiasm of the rank and beauty of the three kingdoms, is doubled up in a back room in Holborn; my ‘Lazarus’ is in an upholsterer’s shop in Mount Street; and my ‘Crucifixion’ in a hay-loft at Lisson Grove.” While in the King’s Bench Prison he painted the “Mock Election” that was held there, and which was purchased by George IV. for 500 guineas; the companion picture, “Chairing the Member,” was bought by Mr. Francis, of Exeter, for 300 guineas. “Pharaoh dismissing Moses,” painted about this period, was sold to Mr. Hunter, an East India Merchant, for 500 guineas.

Many noble patrons of the Fine Arts gave him commissions; four copies of the picture of Napoleon at St. Helena were made by him, three of which were ordered by Sir Robert Peel, the Duke of Devonshire, and the Duke of Sutherland; but the taste for historical painting among the public generally seems to have declined, at least as far as regards the works of this unfortunate artist; when he exhibited two pictures at the Egyptian Hall, the “Banishment of Aristides” and “Nero playing on the Lyre while Rome is burning,” in an adjoining room was an exhibition of a dwarf called *Tom Thumb*, the public, to the number of 120,000 in one week, flocked to the latter, while in the same space of time Haydon’s pictures received the visits of only 133. After his death his friends, at the head of which were Mr. Serjeant Talfourd, Lord Morpeth, and Sir J. C. Hobhouse, held a meeting to devise means for the support of his widow and daughter, to which Sir Robert Peel contributed £.100, having shortly before the artist’s death sent him £.50. Her Majesty the Queen settled a pension of £.50 on Mrs. Haydon, and Lady Peel assigned to her £.25 a year, out of funds under her control.

Some of the most able and successful artists came from Haydon’s studio, of whom the most prominent are the Landseer family.

the four years which have elapsed, have had the opportunity of selling *four hundred and twenty-four* pictures to the amount of £.20,899 14s. great part of which sum of money might otherwise have been sent out of the country, for the benefit of foreign artists and picture-dealers.

“ Upon the closing of their Exhibition they have, in the third place, annually opened the British Gallery as a School of Painting; having obtained from those Noblemen and Gentlemen who possess splendid Collections, some of the finest specimens of the Old Masters, for the use of artists attending the School.

“ By these means, they have in a great degree encouraged those young men of genius, who are desirous of devoting their talents to the higher and more useful branches of art, and have supplied the means of instruction and improvement to Students on their quitting the Schools of the Royal Academy.”

Obituaries.

THE EARL OF DARTMOUTH, K.G.

The Right Hon. George Legge, third Earl of Dartmouth, K.G. *First President of the British Institution*, and one of its original founders, was born Oct. 3, 1755, and died Nov. 1, 1810, at his seat in Cornwall, whither he had gone for the recovery of his health. He sat in Parliament for Plymouth in 1775, and for the County of Stafford, in 1780. He was called to the Upper House as Baron Dartmouth, June 16, 1801, and succeeded his father in the Earldom, July 15, in the same year. He successively filled the offices of a Member of the Board of Admiralty, 1783; President of the Board of Control, 1801; Lord Steward of His Majesty's Household, 1802; and Lord Chamberlain, 1804. His Lordship was much beloved, and inherited the amiable qualities of his family for which they were known from the time of “honest Will Legge,” as one of his ancestors was familiarly called by King Charles I. He was succeeded by his eldest son, William, Viscount Lewisham. His remains were

brought from Cornwall to the town residence in Berkeley Square, and thence removed for interment, to the family vault, in Trinity Church, Minorities.

CALEB WHITEFOORD, ESQ.

This gentleman died in February 1810. He was one of the first promoters of the British Institution, and became one of its most active Directors. In 1782, he was appointed one of the Commissioners who negotiated at Paris, the preliminary treaty of peace with America: the celebrated Dr. Franklin, the American Commissioner, had during his residence in England, been on terms of friendly intimacy with Mr. Whitefoord, who received a pension from His Majesty for his services on that occasion. He was well known and much respected in literary circles; some choice specimens of his wit and humour will be found in a Collection called "The Foundling Hospital for Wit," published by Debrett. His character is happily described in the Fifth Edition of Goldsmith's "Retaliation *."

* Doctor Goldsmith and some of his friends occasionally dined at the St. James's Coffee House. One day it was proposed to write epitaphs on him. His country, dialect, and person, furnished subjects of witticism. He was called on for Retaliation, and at their next meeting produced the poem so called. This poem was printed after the death of Goldsmith, and the publisher received the following epitaph on Mr. Whitefoord from a friend of the author, only in time to insert it in the 5th Edition.

Here Whitefoord reclines, and deny it who can,
 Though he merrily lived, he is now a grave man,
 Rare compound of oddity, frolic, and fun!
 Who relish'd a joke, and rejoiced in a pun.
 Whose temper was gen'rous, open, sincere;
 A stranger to flatt'ry, a stranger to fear;
 Who scattered around wit and humour at will;
 Whose daily bon-mots half a column might fill;
 A Scotchman, from pride and from prejudice free:
 A scholar, yet surely no pedant was he.
 What pity, alas! that so lib'ral a mind
 Should so long be to newspaper essays confined;
 Who perhaps to the summit of science could soar,
 Yet content "if the table be set in a roar;"
 Whose talents to fill any station were fit,
 Yet happy if Woodfall confess'd him a wit.

1811.

The Royal Family are this year, for the first time, entered in the Catalogue as follows:—

The King's Most Excellent Majesty, *Patron*.

The Queen's Most Excellent Majesty.

His Royal Highness The Prince of Wales, *Vice-Patron*.

Governors:—Their Royal Highnesses

The Princess of Wales.	The Princess Augusta Sophia.
The Duke of York.	The Princess Elizabeth.
The Duchess of York.	The Princess Mary.
The Duke of Clarence.	The Princess Sophia.
The Duke of Kent.	The Princess Charlotte of Wales.
The Duke of Cumberland.	The Duchess of Brunswick.
The Duke of Sussex.	The Duke of Gloucester.
The Duke of Cambridge.	Princess Sophia of Gloucester.

In June 1814, His Imperial Majesty the Emperor of all the Russias, with His Majesty the King of Prussia, and Her Imperial Highness the Grand Duchess Catherine, honoured the British Gallery with a visit, and afterwards at the request of the Directors, consented to permit their names to be enrolled as Honorary Members of the Institution.

Up to this time (1811) 82 persons had qualified for Hereditary Governors, by paying 100 guineas each; 49 Life Governors, by the payment of 50 guineas each; 23 Subscribers of 10 guineas each; 6 Annual Subscribers of 5 guineas, 7 at 3 guineas, and 29 at 1 guinea each; making a total of 10,930 guineas.

Ye newspaper witlings, ye pert scribbling folks,
 Who copied his squibs and re-echoed his jokes;
 Ye tame imitators, ye servile herd, come,
 Still follow your master, and visit his tomb;
 To deck it, bring with you festoons of the vine,
 And copious libations bestow on his shrine;
 Then strew all around it (you can do no less)
 Cross readings, ship-news, and mistakes of the press.
 Merry Whitefoord, farewell! for thy sake I admit
 That a Scot may have humour, I had almost said wit:
 This debt to thy mem'ry I cannot refuse,
 "Thou best-humoured man with the worst-humour'd muse."

The following address, dated 1st February, 1811, was issued :—

“ Upon offering some remarks on the object, plan, and progress of the British Institution, it should be premised that in its foundation the Fine Arts have been appreciated, not merely as sources of revenue or as means of civil refinement, but have been revered and honoured for a nobler and more useful purpose. When directed to intellectual and national objects, and whilst their character is neither degraded by vulgar subjects nor sullied by licentious images, they are calculated to raise the standard of morality and patriotism, to attract the homage and respect of foreign nations, and to produce those intellectual and virtuous feelings, which are perpetually alive to the welfare and glory of the country, and prepared to offer every sacrifice, and to make every exertion in its defence.

“ The Governors of the Institution, in directing their attention towards this object, have not listened to those insinuations which presume a physical defect in the natives of the British Isles. They can discover no reason why British Artists should not excel in the Fine Arts, or why the countrymen of Reynolds and West should dread a competition with any modern school, however they may shrink from the invidious comparison, so frequently and so unfairly made, between a selection of the finest pictures produced during two brilliant centuries by all the first painters in Europe, with the *Annual* Exhibition of the British metropolis. They are persuaded that the mind is not less enterprising and persevering *here*, nor the intellectual attainments more circumscribed, than in other countries. They know that our Artists do not want models of beauty, events of interest, warmth of feeling, variety of talent, or originality of character ; and they do not consider it as an exclusive objection, that a Raphael or a Michael Angelo has not as yet appeared in this country, recollecting that there was a period before Milton, Shakspeare, Locke, and Newton existed ; when men of weak and narrow minds, estimating the talents of others by their own, might have contended that no Englishman could ever rival the

productions of the ancient Poets, Dramatists, Metaphysicians, and Philosophers.

“ In the arrangement of their plan the Governors have not been unmindful of those brilliant periods of history, in which Painting and Sculpture have most flourished ; or of the causes to which we owe those exquisite examples of Art, which have been for centuries the admiration of the world ; and they have been stimulated and encouraged by the effects, which appear to have been produced in other countries during those distinguished periods when the Arts received the most liberal and judicious patronage ; and when the views of the Artist were elevated above the forms of common life, to the contemplation of that ideal excellence, which alone distinguishes Works of Art from mere mechanical productions ; and which enables the Artist to unite with nature and truth the charms of beauty, intellect, and originality.

“ With these impressions they have opened their Gallery to British Students during the summer and autumn, supplying them with some of the finest specimens of painting which they have been able to obtain from the great collections in this country, and they have had the pleasure of seeing a new school of Historic Painting rising within the walls of the British Gallery. At the same time, in order to animate the exertions and promote the improvement of these young and promising Artists, the Directors have annually given premiums for excellence, which they have gradually increased, as the progress of the Artists, and the state of their funds, would justify. They have also opened their Gallery during the Winter and Spring, for the Sale of any Works in History or Landscape painting, which may be deemed worthy of admission ; and they have the satisfaction of *knowing*, that very important encouragement has been thus given to deserving artists ; and considerable sums have been also received for their benefit, which might otherwise have been remitted to foreign countries for less meritorious objects.

“ In offering to their countrymen the advantages which may be derived from this Establishment, the Directors are ready to admit, that it is by no means suitable to the wealth, the power,

and the dominion of the United Kingdom. But though the British Institution has not attained the magnitude and importance which in such a country as this might have been expected, and though it has not as yet succeeded in attracting the attention, and obtaining the protection of *Government*, their efforts have not been wholly abortive. A tasteless and disgraceful preference is no longer given to the wretched fabrications of French and Italian picture-dealers. Our artists are no longer *entirely* confined to portrait painting; but they have some, though not an adequate encouragement to exert their talents in the higher branches of Art. They now have no difficulty in referring to the Old Masters. A School is annually opened to them, for the Study of some of the finest examples of ancient Art. They have a constant mart for the sale of historic pictures and landscapes; and such prizes are offered to them for pre-eminence, as the present funds of the Institution will allow.

“Of their prospects of success, the Governors can now speak with increasing confidence, from a circumstance which they trust will give value and permanency to patronage and protection. They refer to the visible and gratifying improvement of our rising artists in Historic Painting; that has induced the Directors very considerably to increase the Premiums which are now announced for excellence in that department; and which they hope the liberality of patriotic individuals will justify them in annually augmenting. They conclude with expressing a confidence, that, by an extension of that liberality, and that by the unremitting exertions of the Directors, an adequate encouragement will at length be given to British Artists, and the objects of the British Institution successfully promoted.”

Three hundred and twelve Works were exhibited this year; among the Exhibitors appear the names of J. J. Chalon, Clennell, Collins*, D. Dighton, W. Etty, D. Guest, W. Hilton,

* William Collins, R.A. born 1788, died 1847, first exhibited at the Royal Academy in 1809 two pictures, “Boys at Breakfast,” and “Boys with a Bird’s Nest.” He was a constant exhibitor for many years at both the Royal Academy and the British Institution, having sent 36 of his pictures to the

Hofland, John Constable*, Hoppner, Laporte†, Linnell, Pickersgill, five members of the family of Reinagle, M. Sharp, Stephanoff, and Witherington.

Christopher Proserpi, Sculptor, exhibited a "Bacchus and Ariadne," marble; and a "Venus disarming Cupid," marble; which he priced at 1000 guineas each.

Three Premiums of TWO HUNDRED, ONE HUNDRED, and FIFTY GUINEAS, announced to be given this year, were adjudged to be equally divided between the three following Artists, in acknowledgment of the merit of their productions:—

latter between the years 1810 and 1844. Many of his works bear humorous titles, and several of them are scenes connected with the habits and haunts of fishermen on the coast; one of his most attractive works, "Happy as a King," now in the Vernon Gallery, was sold at Mr. Knott's sale for 200 guineas. He may truly be described as a *British Artist*, his talents being more conspicuous when he devoted himself to the scenery of his native country. One of the last of his productions was a "View of Meadfoot Bay, Torquay," which he commenced in the autumn of 1845. He was elected A.R.A. in 1815, and Royal Academician in 1820, his diploma picture being "The Young Anglers."

* John Constable, R.A. born in 1776, died 1837. He was a landscape painter of great repute. His favourite subjects were views of Water-mills, landscapes after a shower, boats threading locks, lake scenery, moonlights, views of Hampstead Heath, with impending thunder clouds, or downright torrents of rain. The first pictures exhibited by him at the British Institution were, "A Mountainous Scene in Westmoreland," and "Moonlight, a Study." He continued to exhibit nearly every year until the year 1836. During these years 36 of his works had been exhibited. After his death a subscription was got up by his admirers and friends to purchase one of his finest works, "The Corn-field," which they presented to the National Gallery. It is a purely English scene; a boy drinking from a pool, with dark foliage, brambles and thistles around, a rough bank with trees, and an old gate off the hinges, a plough, and dog and sheep, form the foreground; a corn-field, a meadow, and a village church, are seen in the back-ground. The whole is of a pleasing character, and the arrangement very agreeable, the trees being well drawn.

"This painter gives us every thing that can be possibly desired in a landscape artist, of realistic tendency; his lively feeling for the picturesque, as seen in the simplest forms of Nature, perfect truthfulness in every part, transparent and powerful colouring, and free yet careful execution, enable him to place the rural scenes of England before us in the most unpretending and attractive form."—*Waagen*.

+ J. Laporte exhibited 22 pictures in 1808, 11 in 1810, and 12 in 1811.

“ The Entombing of Christ—He was crucified, dead, and buried.” *W. Hilton**. £.122 10s.

“ The Return of Priam with the body of Hector.” *G. F. Joseph*. £.122 10s.

“ But god-like Priam from the Chariot rose ;
Forbear (he cried) this violence of woes ;
First to the palace let the car proceed,
Then pour your boundless sorrows o'er the dead.”

Vide *Iliad*, b. xxiv. l. 886.

“ A Negro overpowering a Buffalo,” a fact which occurred in America in 1809. *G. Dawe*, A.R.A. £.122 10s.

It was also announced that the Directors proposed to give Premiums for Pictures by Artists of, or resident in the United Kingdom, painted in the present year, and sent to the Gallery, on or before the 4th of January next.

I. For the best picture in Historical or Poetical Composition, *Three Hundred Guineas*.

II. For the next best picture in the same Class, *Two Hundred Guineas*.

III. For the third best picture in Ditto, *One Hundred Guineas*.

* William Hilton, historical painter, born at Lincoln at 1786, died 1839. He was a complete master of the human figure, many of his works abounding with beautiful forms and graceful action. He became a member of the Royal Academy, and succeeded Fuseli as keeper, and was a man of singularly mild and amiable manners, and much respected by every one who had the advantage of his acquaintance. He stands forth as the best among English historical painters of modern times. His principal works were :—“ Queen Philippa interceding with Edward III. for the lives of the burgesses of Calais ;” “ The Entombment of Christ ;” “ The Massacre of the Innocents ;” “ Adam and Eve ;” “ The Graces Dancing ;” “ Ecce Homo ;” “ Nessus and Dejanira ;” “ Rebecca at the Well ;” “ The Angel releasing Peter from Prison ;” “ Nature blowing Bubbles ;” “ The Three Maries at the foot of the Cross ;” “ Christ blessing little Children ;” “ The Crucifixion ;” “ Edith and Monks discovering the body of Harold ;” “ Una driven from the Cottage of Corceca ;” “ Sir Calepine rescuing Serena,” *Spenser's Faerie Queene*. “ The Brethren of Joseph shewing the bloody Garment to Jacob,” *cum multis aliis*.

“ Sir Calepine” was purchased from the artist's executor in 1841 (P. De Wint, Esq.) by a committee of gentlemen, admirers of his genius, and presented by them to the National Gallery.

The Directors reserved to themselves the power of withholding either of the Premiums if they thought proper ; and a picture being painted by commission was not to exclude it from competition for the Premium.

It was also declared :—“ That any picture painted for such Premium may (if otherwise worthy) be exhibited for sale in the Gallery next winter, for the benefit of the Artist. No Artist will be entitled to more than one Premium in the season.”

Notice was given, June 11, that in future no picture will be admitted into the Gallery unless deemed very worthy of admission ; and that whenever there shall be no pictures offered for the Annual Premiums, of superior and distinguished merit, the Premiums shall not be granted, but shall be withheld for another year.

Purchase of West's Picture,

“ CHRIST HEALING THE SICK IN THE TEMPLE.”

Presented to the National Gallery in 1826.

This splendid Work was purchased for the sum of THREE THOUSAND GUINEAS, paid to Mr. West in the month of July of this year.

The money for the purchase was raised by subscription among the Governors of the Institution, by the exhibition of the picture itself, and by the sale of the engraving, which was executed by Mr. Charles Heath. Every subscriber of 50 guineas became entitled to one proof print, to one of the first impressions of the other prints, and also to two proofs of the etching of the print, as soon as the engraving was so far advanced.

One hundred and twenty guineas were paid for a frame ; and an agreement was entered into with Mr. Charles Heath, for an engraving of the picture, at the price of 1800 guineas, size to be 28½ by 18½, certain payments to be made at intervals as the work progressed, the last payment of £.630 to be made when the plate was delivered finished. It was estimated that the engraving would be completed in five years. The picture was delivered to Mr. Heath for engraving at the close of the exhibition, 1811,

but was returned and exhibited in the Gallery for three months in 1812.

The engraving was not, however, completed until 1822, as a notice of that date announces that the plate from Mr. West's picture of "Our Saviour healing the Sick in the Temple," has been completed. The impressions will be delivered at the British Institution to the subscribers as soon as possible, according to the date of their subscriptions. Due notice will be given when the delivery can commence.

Mr. West, who had superintended the progress of the engraving from its commencement, died before it was completed, and Sir Thomas Lawrence continued the inspection until it was finished.

Mr. Dixon was appointed to print the engraving, and all impressions of proofs were ordered to be taken in presence of the Secretary of the Institution.

The subscription was thrown open to all persons, whether subscribers or not to the Institution, and whatever is subscribed beyond 3000 guineas to go to the Fund for premiums for British Artists, and that no proofs, outlines, or etchings, be allowed to be taken, except for subscribers to the purchase.

The proposal for the purchase of the picture was laid before the Directors in a letter from Sir Thomas Bernard of the 13th of February, 1811; agreed to be purchased at a meeting of the 4th of April; and such was the success of the subscription that it was reported to the Annual Meeting, June 11, that 2000 guineas had been already subscribed towards the purchase, and that 470 prints had been subscribed for at five guineas each; and Sir Thomas Bernard reported that the Exhibition of the picture had already produced above £.3000, and that subscriptions for the print had amounted to £.2730.

On the 22nd July, 1811, the Secretary reported that £.3950 3s. had been received for admissions to the Gallery since the 15th April last, making the total for the present season amount to £.4390 7s.; and on the 23rd July, 1812, he also reported that the number of prints subscribed for at five guineas each, were 860, amounting to the sum of £.4515.

1812.

Two hundred and eighteen Pictures exhibited, including Mr. West's Picture, 11 feet 6 by 16 feet 3, which was placed in the South room. It is thus described :—

“ Our Saviour healing the Sick in the Temple.”

“ And the blind and the lame came to him in the Temple ; and he healed them.

“ And when the Chief Priests and Scribes saw the wonderful things that he did, and the children crying in the Temple, and saying, Hosanna to the Son of David ; they were sore displeas’d.”—*Matt.* xxi. 14, 15.

Painted by *Benjamin West*, P.R.A. Historical Painter to His Majesty.

At the end of the North room was placed, “ The Communion of St. Nicholas,” painted by *Paolo Veronese*, 11 ft. 1, by 7 ft. 6.

In the Church of the Convent of St. Benedict, without the gates of the city of Mantua, were two of the most celebrated pictures by Paolo Cagliari, surnamed Il Veronese, of the same form and dimensions : the subject of the one is the “ Assumption of the Virgin, with the infant Jesus surrounded by Cherubim, and St. Jerome in the desert in the background ;” that of the other, is “ The Communion of St. Nicholas.”

These pictures are treated of by the ablest writers on the Arts, particularly by Giovanni Gadioli, in his *Guide to Mantua*, p. 128 ; by Vasari, vol. v. p. 231 ; and in the *Life of Paolo Veronese*, in a book called “ *Il Cantieri in Venezia*,” the author of which declares them to be the finest of the works of that celebrated master*.

* Cagliari, Paolo, called Paolo Veronese, born at Verona, according to Ridolfi, in 1532, other writers place his birth in 1528. His principal works are four gigantic specimens painted for as many churches at Venice. No. 1 is the “ Marriage of Cana,” with an immense assemblage of figures, many of them portraits ; it is 25 feet wide, and was painted for the refectory of St. Giorgio Maggiore. No. 2, painted for the church of S. Sebastiano, represents the “ Feast of Simon,” with Magdalene washing the Feet of Christ. No. 3, executed for the church of SS. Giovanni e Paolo, is the “ Saviour at Table with his Disciples ;” and No. 4 is the same subject as No. 2, but differently treated ; it was painted for the refectory of the Padri Servi, but was presented by the republic to Louis XIV. in 1665. He died in 1588.

“The Communion of St. Nicholas” was purchased at the latter end of last year of Mr. Delahaute for the sum of FIFTEEN HUNDRED GUINEAS, and presented to the National Gallery in 1826.

This picture is thus described in the Official Catalogue of the National Gallery:—“The Consecration of St. Nicholas, Bishop of Myra, in Syria, in the fourth century. The Saint, surrounded by Ecclesiastics and other persons, is kneeling before the altar of a church, and is consecrated by a Bishop: an angel brings him the mitre and crozier from above. Composition of ten figures of the natural size. Formerly in the Church of San Nicolo de’ Frari at Venice.”

In the Hall was placed the Model of “Hercules rescuing Alcestes from Orcus.”—*Potter’s Euripides. By E. H. Baily, R.A.**. This model gained the Gold Medal and Fifty guineas, at the Royal Academy, Dec. 10, 1811.

Of the three Premiums offered of 300, 200, and 100 guineas, the latter was only awarded, viz. to *G. F. Joseph*, for his “Procession to Mount Calvary;” but five donations of 30 guineas each were given to competitors, on account of the expense of the frames, &c.

At the Annual Meeting, June 2, 1812, the Visitors report “that the purchase of Mr. West’s picture in 1811, will not only be attended with no expense to the Institution, but will add a large increase to its funds. That advantage, however, is but of little consideration, compared with the effects which this picture has produced in increasing the general respect for Art, in attracting interest, in affording evidence of the comparative powers of a British painter, and in encouraging the efforts and exertions of rising artists.

* Edward Hodges Baily, R.A. born at Bristol, on the 10th March, 1788. He was elected A.R.A. 1808, and R.A. in 1812. He came from the studio of Flaxman, and at the age of 25, produced the statue of “Eve at the Fountain,” which, together with “Eve listening to the Voice,” procured him a wide-world reputation. His works are very numerous, and all of a first-class character.

“Having thus obtained Mr. West’s admirable picture as an example of British Art, they have this year purchased the production of one of the great schools of painting, a picture of Paolo Veronese, of very superior merit, and peculiarly adapted for the study of the British School. By the acquisition of the first specimens of the Old Schools, they hope to supply the means of improvement to their own artists; and by declaring their readiness to purchase works of British Art, whenever great and decided excellence will entitle them to a place in the National Collection, they trust they shall adopt the most effectual means of promoting an increased fervour and diligence in the cultivation and exercise of native talent.”

1813.

Two hundred and six Articles were exhibited, including :—

“The Bag-piper,” by *David Wilkie*.

“The Death of Eli,”—*Edward Bird*, R.A*.

“And it came to pass, when he made mention of the ark of God, that he fell from off the seat backward by the side of the gate, and his neck brake, and he died.”—*Sam.* Book I. chap. iv. 18.

The Premium of THREE HUNDRED GUINEAS was awarded for this picture.

* E. Bird, R.A. of Bristol, born 1772, died 1819. He was a man of persevering industry, and painted humorous and pathetic subjects, which attracted much attention. His best historical pictures were the “Surrender of Calais,” and the “Field of Chevy Chase, the day after the Battle.”

“Next day did many widows come,
 Their husbands to bewail;
 They wash’d their wounds in briny tears,
 Yet all would not prevail.
 Their bodies bath’d in purple gore,
 With them they bore away,
 And kiss’d them dead a thousand times,
 When they were clad in clay.”

It is painted in the mournful spirit with which the old ballad concludes. Lady Percy appears in deep agony beside the body of her lord, and the whole scene is extremely affecting. The picture was bought by the Duke of Sutherland for 300 guineas, and Sir Walter Scott obtained the original sketch. Bird was a kind-hearted man, much respected by all who knew him; and it is lamentable to have to record that he died in embarrassed circumstances.

“ The Raising of Jairus’s Daughter.”—*J. Halls.*

“ And when he came into the house, he suffered no man to go in save Peter, James, and John, and the father and mother of the maiden.

“ And (he) took her by the hand and called, saying, Maid, arise.

“ And her spirit came again.”

This Picture obtained the Premium of TWO HUNDRED GUINEAS.

Two Premiums of One Hundred Guineas each were withheld this year.

“ Christ giving sight to the Blind,”—*H. Richter**.

“ And Jesus, being moved with compassion, touched his eyes, and said unto him, Go thy way, thy faith hath made thee whole.

“ And immediately he received his sight, and followed him in the way, glorifying God.

“ And all the people when they saw it, gave praise unto God.”—*Luke, xviii. 35.*

This fine specimen of British Art was purchased for FIVE HUNDRED GUINEAS, and afterwards presented to the new Church at Greenwich, in 1822.

The Bust of Sir J. Reynolds, by *John Bacon, Jun.* and the Bust of Benjamin West, P.R.A. by *Nollekens*, were executed this year by order of the Directors, at the cost of ONE HUNDRED AND TWENTY GUINEAS each, which sums were raised by Subscription among the Governors and Subscribers to the Institution.

“ Elijah restoring the Widow’s Son to Life,” by *Richard Westall*, R.A. was purchased by the Directors for FOUR HUNDRED GUINEAS, and afterwards presented to the Church at Egham, in 1822.

1814.

Two hundred and thirty specimens of British Art were exhibited this year, many of them of large size, among the most prominent may be mentioned :—

“ Eutychus restored to Life by St. Paul,” 6 ft. by 8 ft. 4.—*J. B. Lane.*

* This artist’s name appears again in the Catalogue in 1817, and to a picture on the same subject, but not afterwards. He died on the 9th of April 1857, at the advanced age of eighty-five. He was one of the oldest members of the Society of Water Colour Painters, and retained his artistic faculties almost to the last; having exhibited a small drawing of the head of a child, in 1856.

“ Mary anointing the feet of Jesus,” 11 ft. by 13 ft.—*W. Hilton.*

“ Then took Mary a pound of ointment of spikenard, very costly, and anointed the feet of Jesus, and wiped his feet with her hair, and the house was filled with the odour of the ointment.

“ Then saith one of his disciples, Judas Iscariot—which should betray him,

“ Why was not this ointment sold for three hundred pence and given to the poor ?

“ Then said Jesus, let her alone ; against the day of my burying hath she done this.”

The Directors purchased this picture for the sum of FIVE HUNDRED AND FIFTY GUINEAS, and presented it to the Church of the United parishes of St. Michael Paternoster Royal, and St. Martin's Vintry, in 1821.

“ A Heath.”—*David Cox**.

“ Brutus condemning his Sons,” 10 ft. by 9 ft.—*F. P. Stepanoff.*

“ View of Edinburgh from St. Anthony's Chapel, Afternoon,” 6 ft. 3 by 7 ft. 10.—*T. C. Hofland.*

The Premiums awarded this year, were :

TWO HUNDRED GUINEAS to *W. Allston*†, for his picture of

* David Cox, landscape painter, born 1783, died June 7, 1859, one whose equal, as an uncompromising and truthful delineator of English rural landscape, we never expect to see. It has been truly remarked by a writer in the *Birmingham Daily Post*, that, “ in perfect harmony with his simple and beautiful character, Cox was the last to realise the fame and the honour to which he had reached.” He possessed, in its way, a genius as original as that of Turner. An exhibition of 170 of his works has recently been opened at the German Gallery, 168, New Bond Street, of which a critical notice appears in the *Art Journal* for May 1859.

† Washington Allston, A.R.A. born 1779, died at his residence in Cambridge, Massachusetts, on the 8th of July, 1843. He was born in South Carolina, but came to London in 1801, and studied at the Royal Academy for a period of three years ; he then went to Paris, and thence to Italy, where he remained four years ; his reputation was now established, he carried off the premium at the British Institution, when the most famous native artists were his competitors. The picture was afterwards sold to the Pennsylvania Academy of Fine Arts for 3500 dollars. Having visited Paris in 1817, he returned to his native land in 1818, where he settled for the rest of his life. He was not only an excellent artist, but an accomplished scholar, and a writer of fine taste and considerable power.

“ The Dead Man restored to Life by touching the bones of the prophet Elisha,” 16 feet by 12 feet.

“ And the bands of the Moabites invaded the land. And it came to pass as they were burying a man, that behold, they spied a band of men, and they cast the man into the sepulchre of Elisha : and when the man was let down, and touched the bones of Elisha, he revived.”—II. *Kings*, xiii. 20, 21.

ONE HUNDRED GUINEAS to *H. Monro**, for “ The Disgrace of Wolsey,” 7 feet 3 by 5 feet 6.

————— “ Read o’er this,
And after this ; and then to breakfast, with
What appetite you may.” *Hen. VIII.* Act iii. sc. 2.

ONE HUNDRED GUINEAS to *T. C. Hofland* †, for “ A Storm off the Coast of Scarborough,” 4 feet 6 by 6 feet 3.

“ The troubled wave is edged with white,
To loch and roch the sea-mews fly :
The fishers have heard the water-sprite,
Whose screams proclaim that wreck is nigh.”

ONE HUNDRED GUINEAS to *B. R. Haydon*, for “ The Judgment of Solomon.”

At a meeting of Governors, held 22nd March, 1814, it was Resolved,—That for the purpose of ornamenting the churches and chapels in the metropolis with pictures of British Artists, on sacred subjects, the Directors be authorised to present any such

* *H. Monro* exhibited first in 1814, gained the above premium, and does not appear to have exhibited afterwards.

† *Thomas Christopher Hofland*, born 1777, died 1843. The picture which gained the premium was purchased by the Marquis of Stafford. He was indefatigable in making copies of the studies in the School of Painting at the British Institution. He visited Italy in his 63rd year, under the patronage of the Earl of Egremont, and made many sketches of the scenery at different places in that country ; he was, however, attacked with fever, and compelled to return to England at the end of five months, where he lingered two years, and died at Leamington. He was one of the founders of the Artists’ General Benevolent Institution.

Mr. Hofland had the singular satisfaction of saving the lives of three persons at the risk of his own, one was the wife of a drummer at Kew, a suicide who had chosen a place in the river that rendered rescue extremely difficult. When taken out she appeared to be dead, but the persevering humanity of the Duke of Cumberland (late King of Hanover) restored her. For this the Humane Society gave their two medals. Another was a child saved at Brentford. The third, a youth, taken out of the Trent, near Nottingham.

pictures, which have been or may hereafter be purchased by them for the Institution.

1815.

Two hundred and forty-two articles exhibited. Besides those works which obtained premiums, the most remarkable were :—

“ The Storming of St. Sebastian, August 1813,” *D. Dighton*, 7 ft. 6 by 11 ft. 9.

“ The Duke of Wellington attacking the rear-guard of Marshal Soult’s army on the Pont de Miserali, over the great fall of Salamondi, and pursuing them through the passes of the Sierra Morone, in Portugal, 1809 ;” by *Perry Nursey*, 6 ft. 6 by 5 ft. 6 ; and

“ Judith and Holofernes,” *Sebastian Gahagan*.

His Grace the Duke of Devonshire, the Marquis of Lansdowne, the Marquis Camden, the Earl of Carlisle, the Earl Fitzwilliam, the Earl of Egremont, Lord de Dunstanville, Sir W. W. Wynne, Bart. and Charles Duncombe, Esq. were appointed a Committee to adjudge the premiums this year.

TWO HUNDRED GUINEAS were awarded to *G. Hayter** for his picture of “ The Prophet Ezra,” 6 ft. 3 by 5 ft. 3.

“ For Ezra had prepared his heart to seek the law of the Lord, and to do it, and to teach in Israel statutes and judgments.”—*Ezra*, vii. 10.

* This Artist was the son of a miniature painter, and commenced his career as such, but leaving for Italy at a very early age, he at once became an historical painter, and a member of the Academy of St. Luke at Rome. After his return he painted the “ Trial of Lord W. Russell,” and “ Trial of Queen Caroline,” and thus became popularly known. In 1819 he was appointed miniature painter to H.R.H. Prince Leopold of Saxe Cobourg, and also on again visiting the continent, was elected a member of the Academies of Parma, Florence, Bologna, and Venice. He succeeded Sir David Wilkie as principal painter in ordinary to Her Majesty, being gazetted in the following words, June 18, 1841 :—“ The Queen has been graciously pleased to approve of the appointment of George Hayter, Esq. as principal painter in ordinary to Her Majesty, on the decease of Sir David Wilkie ;” he afterwards received the honour of knighthood. Her Majesty, in childhood, sat to him ; in more advanced life patronised him ; and when the British Crown graced her brow, afforded him every facility to depict her coronation, and afterwards to commemorate the interesting ceremony of her marriage. Sir George has exhibited at the British Institution from the year 1815, when he gained the

ONE HUNDRED GUINEAS to *H. Howard*, R.A. for his picture of "Sunrise."

" First in the East the glorious lamp was seen,
Regent of day, and all the horizon round
Invested with bright rays, jocund to run
His longitude through heaven's high road ; the grey
Dawn and the Pleiades before him danc'd,
Shedding sweet influence."—*Paradise Lost*.

A Third Premium of 100 Guineas was withheld this year.

Wilkie's "Distraint for Rent," was purchased by the Directors for the sum of SIX HUNDRED GUINEAS ; but in 1822, Mr. Raimbach was permitted to become the possessor of it on paying them, by four instalments, the sum they had given for it.

Notice was given that, instead of any particular premiums for History or Landscape Painting, in the ensuing year, they have set apart ONE THOUSAND GUINEAS, to be applied at their discretion in giving Premiums for finished Sketches illustrative of or connected with the successes of the British Army in Spain, Portugal, and France ; such Sketches to be painted in Oil, in the course of the present year, 1815, by Artists of the United Kingdom ; to be of the size (including the frame) of 3 feet in height, by 4 feet 6 inches wide, and to be sent to the British Gallery on such day or days in January next (1816), as shall be fixed by the Directors for the admission of Pictures to the Exhibition. They also reserved to themselves the power, not only of adjudging the respective merits of such Sketches, and the amount of the Premiums, but also of deciding in like manner, as in case of other pictures sent to the Exhibition, how far any of them may, or may not be, entitled to admission into the Gallery.

Any Pictures or finished Sketches on the above subject, that vary from the prescribed size, may be received, but will not be considered as offered in competition for the Premiums.

On the 18th of July, the Directors also gave Notice that Sketches representing the Battle of Waterloo, or the entry of the

above premium, to the present time, "The Christening of H.R.H. the Prince of Wales," being exhibited in 1859. During that period 38 of his best productions have been exhibited.

British and Prussian armies into Paris, in the present month of July, will be admitted in competition for the premiums offered by the Directors in their former Notice.

1816.

Two hundred and seventy* Pictures exhibited; among them three fine Works by *Benjamin West*, viz. "Iris conveying Jove's commands to King Priam, surrounded by his sons, who are in grief at the loss of Hector;" "Marc Antony shewing the Robe and Will of Julius Cæsar to the people;" and "The Hours bringing out the Horses of the Chariot of the Sun at the solicitations of young Phaeton."

Wilkie's "Distraining for Rent," now the property of the Institution.

In consequence of the Notice of last year, a number of Sketches were exhibited, viz.—

"The Battle of Waterloo,"—*James Howe*.

"The Battle of Ligny, June 16, 1815,"—*Abraham Cooper*.

"The Battle of Waterloo,"—*D. Dighton*.

"Sketch of the Meeting between the Duke of Wellington and Marshal Blucher at La Belle Alliance, after the Victory at Waterloo,"—*J. J. Masquerier*.

"The Battle of Waterloo—Charge of the Scots Greys on a square of the French Imperial Guard,"—*W. Findlater*.

"The Battle of Waterloo,"—*T. F. Manskirsch*.

"Sketch of the Battle of Waterloo,"—*A. Sauerwied*.

"A finished Sketch of the Battle of Waterloo.—I. Charge by the Brigade under the command of Major-General Sir William Ponsonby. II. Waterloo, Evening—The Duke of Wellington leading on the whole of the British Line in pursuit of the routed enemy,"—*G. Jones*.

"The Overthrow of the French Army at the Battle of Waterloo—'Sauve qui peut,'"—*L. Clennell*.

"The Battle of Waterloo, a Sketch,"—*W. H. Brooke*.

“ Field-Marshal Blucher unhorsed in the Battle of Ligny, a Sketch,”—*F. P. Stephanoff*.

“ Sketch of the right wing engaged in the Battle of Corunna, with Sir John Moore mortally wounded,”—*Thomas Mullichap*.

“ The Battle of Waterloo,”—*S. Drummond, A.R.A.*

“ The Battle of Waterloo,”—*Douglas Guest*.

“ The Battle of Waterloo in an Allegory,”—*James Ward, R.A**,

The Allegory is thus described :—

“ The Genius of Wellington on the Car of War, supported by Britannia, and attended by the Seven Cardinal Virtues, commanding away the demons Anarchy, Rebellion and Discord, with the Horrors of War. Bellona is endeavouring to take the reins and urge on the horses with her many-thonged scourge, but which are tightly held in by Love, seated upon the head of Britannia's Lion; while they are regulated by Prudence, Fortitude, Temperance, and Justice. Usurpation is sinking under the feet of the horses; Opposition and Tumult expiring under the wheels of the Car, on the sides of which are the Rose, Thistle, and Shamrock, and on its end the Palm of Victory, to which are endeavouring to fasten themselves, Anger, Cruelty, and Revenge, but falling under the foot of Charity, whose other foot treads on the Emblems of Slavery.

“ She is endeavouring to raise her children into the bosom of Religion, who, rising above the Clouds of Folly and Superstition, is pursued by Malice, Calumny, and Detraction, and bowing under the pressure of Prejudice and Obstinacy, emerging from the dense Clouds of Ignorance and Error, she stretches out her arms to Britannia for protection, supported by Hope, and led on by Faith, who, through the medium of the Cross, directs her attention to the Deity, in the three incorporated triangles expressive of the Trinity, immediately under the glory of which is the Dove of Peace, and the Angel of Divine Providence expanding her arms over the whole group, and under whose wings, as her offspring, is Victory, ready to crown the Hero, and plenty with the full cornucopia to pour upon Britannia in the event of Peace, while the children, as the lesser Victories, have, and are scattering the Roses of their conquest upon the Genius of Britannia. In the back-ground are the allied Heroes, with the Army, and the Colours of the different nations engaged in the war. In the front is the hydra-headed monster falling from the clouds into the flames of Remorse. From the gloom of Folly and Superstition, and under the influence of Anger, Cruelty, and Revenge, Death is endeavouring to unveil herself, and send forth her various shapeless and horrid forms, but which sink into annihilation as they approach Humanity (or love to mankind) seated upon the head of the British Lion.

* This Artist is now (1859) the Nestor of the Royal Academy, having been elected A.R.A. in 1807, and R.A. in 1811. He was born in London in 1769. He exhibited four pictures in the first Exhibition of the British Institution in 1806.

“ The Border is expressive of the character of Great Britain.

“ In the centre of the top is the Sword of Justice, to which are attached the emblems of Punishment; they are suspended by Mercy and Judgment, in whose other hands are the emblems of Riches, and whose other end is supported by a Cable, which entwines itself round the columns that support the fabric of Mercy and Judgment, and twisting round the Anchor, unites in the central military trophies, thus incorporating the Laws, the Army and Navy, as the pride of the British Nation*.”

Two Premiums were awarded, viz.

ONE HUNDRED AND FIFTY GUINEAS to *Abraham Cooper* †, for his “ Finished Sketch of the Battle of Ligny.”

“ The dangerous situation and narrow escape of Prince Blucher when his horse was killed by a musket-shot, and the French Cuirassiers were repassing him, driven back by the Prussian Cavalry; an Adjutant-General alone had remained with him, and had just alighted, resolved to share his fate.”

ONE HUNDRED AND FIFTY GUINEAS, to *L. Clennell* ‡, for his “ Sketch of the Overthrow of the French Army at the Battle of Waterloo.”

On the 2nd of May, it was resolved,—That the picture to be painted by Mr. James Ward, from his Allegorical Sketch in

* This description is inserted *in extenso*, as written by the Artist, because the large picture painted from this Sketch was purchased by the Directors of the British Institution in 1821 for the sum of ONE THOUSAND GUINEAS, and presented to the Royal Hospital at Chelsea, but for some reason unknown to the writer, it has been for many years rolled up and placed in store, in such a state of neglect, that its entire destruction will probably be the result, so that the talent of the Artist and the munificence of the Donors, but for this record, would have been consigned to unmerited oblivion.

† Abraham Cooper, born in London 1787, A.R.A. in 1817, and R.A. in 1820, gained fame as a cattle painter, particularly of horses. His first picture exhibited at the British Institution, was “ A Horse and Goats,” in 1812.

‡ Luke Clennell, born 1781, died February 9, 1840. He was originally a wood-engraver, and studied under the celebrated Bewick with great success, but having turned his attention to painting, he produced several works of great promise, which attracted considerable notice. Among these were the “ Arrival of the Mackarel Boat,” and the “ Day after the Fair;” his picture of the “ Decisive Charge by the Life Guards at the Battle of Waterloo,” the sketch for which obtained the premium as above noticed, established his reputation as an Artist of great genius. He was appointed to paint the “ Banquet given to the Allied Sovereigns, Generals, and others, who had been engaged in that Battle, by the City of London,” but the vexations he met with in the progress of the work affected his mind so much, that he ultimately died in a lunatic asylum, leaving the picture unfinished.

commemoration of the Battle of Waterloo, be three times the size of the Sketch ; and that the price for executing the same be ONE THOUSAND GUINEAS.

The Directors gave Notice, that they proposed in the ensuing year, either to offer gratuities to those artists who produce pictures at their next Exhibition, which they may think of sufficient merit ; or to purchase them, or give commissions for painting them upon a large scale, for some Public Building.

1817.

Two Hundred and forty-two Works exhibited, including :—

“ View of the Temple of Jupiter Panellenius, in the Island of Ægina, with the Greek national dance of the Romaika ; the Acropolis of Athens in the distance.” Painted from a sketch taken by H. Gally Knight, Esq. in 1810. By *J. M. W. Turner*, R.A. 5 feet 2 by 7 feet 2.

Eight pictures by *G. Jones*, R.A. including “ Hougoumont, after the Battle of Waterloo ;” “ Waterloo, 2 o'clock ;” “ Waterloo, 8 o'clock ;” and “ Final defeat of the French.”

“ Battle of Waterloo,”—*J. A. Atkinson*.

“ Joshua commanding the Sun to stand still,”—*J. Martin*, 6 feet 2 by 8 feet 7, and three others by him.

“ Scene in Plymouth Sound, Aug. 15, 1815, with the Bellerophon of 74 guns at anchor, having Buonaparte on board,”—*J. J. Chalon*.

“ The Interior of the British Institution during the Exhibition of Italian Masters, 1816,”—*J. Stephanoff*, the figures by *F. P. Stephanoff*.

Three pictures by *J. Jackson**, &c.

* John Jackson, R.A. portrait painter, born 1778, died 1831. He had been apprenticed to a Tailor, but having evinced much genius in painting some small heads which were shown to the family of the Earl of Mulgrave, his Lordship, and his brother, Gen. Phipps, introduced him to Sir G. Beaumont, and the remainder of his apprenticeship was purchased by subscription. When about 19, he copied “ The Three Maries ” at Castle Howard, for the Earl of Carlisle, with great success. In 1804, he became a student in the Royal Academy ; was elected A.R.A. in 1816, and R.A. in 1818.

The following sums awarded this year, were expressly stated to be donations presented in compliment and encouragement for merit.

TWO HUNDRED POUNDS to *J. Jackson*, R.A. for the general merit of his pictures.

ONE HUNDRED POUNDS to *J. Martin*, for "Joshua commanding the Sun to stand still."

ONE HUNDRED POUNDS to *R. T. Bone*, for "A Lady with attendants at the Bath;" this artist exhibited a picture in 1812, "An Artist's Study," and several other meritorious works afterwards.

FIFTY POUNDS to *J. Stark* *, for a "Landscape."

1818.

Three hundred and nine articles exhibited, among them:—

"The Angel Uriel," 10 feet by 8; and "Elijah in the Wilderness."—*W. Allston*.

"Peter denying Christ;" and the "Widow's Two Mites."—*George Jones*.

Jackson made a visit to Italy in 1819 accompanied by *Chantrey*, the sculptor, received much attention from *Canova*, and was elected a Member of the Academy of St. Luke in the Imperial city. He painted portraits of many of the nobility and gentry, and commenced a series of heads of "British Artists," for Lord Dover, having completed *T. Stothard*, *H. Bone*, and *John Flaxman*; of the latter, *Sir Thomas Lawrence* declared at an Exhibition dinner, that it was "a great achievement of the English School, and a picture of which *Vandyck* might have felt proud to own himself the author."

Mr. Jackson was twice married, his first wife leaving a daughter; he married, secondly, a daughter of *James Ward*, Esq. R.A. by whom he had three children yet infants at the time of his decease.

* *Mr. James Stark*, landscape painter, who had exhibited at the Royal Academy and the British Institution for a period of nearly 40 years, died on the 24th of March, 1859, at the age of 60. He was a native of Norwich and studied under the elder *Crome*, whose son, the late *John Crome*, had been his schoolfellow and companion. *Mr. Stark* came to London and was admitted a student in the Royal Academy. His first picture, "Boys Bathing," was purchased by the then Dean of Windsor, and in 1817 obtained the above premium. He afterwards obtained the patronage of *Sir J. Egerton*, the Marquis of Stafford, the Countess de Grey, *Sir F. Chantrey*, *T. Phillips*, R.A. *Lord Northwick*, *G. Watson Taylor*, Esq. *Sir G. Beaumont*, *Sir F. Freeling*, Bart. and other patrons whose well-known taste and judgment suffice to shew the merit of this Artist's works.

“ Bathsheba;” and “ Love-making,” from the Song of Duncan Gray.—*David Wilkie.*

“ The Bombardment of Algiers, 27th Aug. 1816,” 6 feet 6 by 8 feet 6.—*P. H. Rogers.*

“ Jerusalem at the time of the Crucifixion,”—*T. C. Hoftland.*

“ The Young Mourners.”—*C. R. Leslie.*

“ The Pool of Bethesda,” 8 feet by 10 feet 8.—*James Ward.*

“ The Evening Star.”—*Sir W. Beechey, R.A.*

“ Christ raising the Widow’s Son.”—*W. Brockedon.*

“ The Bard.”—*J. Martin.*

“ The Bird’s Nest.”—*W. Collins.*

“ Cain, where is thy Brother.”—*A. Aglio.*

Among the Sculptors appear the names of Brockedon, Cundy, T. Merrifield, W. Scoular, J. Heffernan, J. Henning, jun., J. E. Hinchliff, and Thomas Denman.

Donations in compliment and encouragement of merit :—

ONE HUNDRED AND FIFTY POUNDS to *W. Allston*, for his picture of the “ Angel Uriel.”

ONE HUNDRED POUNDS to *W. Brockedon**, for “ Christ raising the Widow’s Son.”

Sixty-five Pictures sold, realising £2,623 1s.

1819.

Two hundred and seventy-six Works exhibited, including two important pictures ;—

“ The Return of Louis XVIII. in 1814,” containing 24 Por-

* *W. Brockedon*, a native of Devonshire, born at Totness, October 13, 1787, died August 29, 1854. He first came to London as a student in the Royal Academy in 1809. In 1815 he visited France, and after his return painted the “ Acquittal of Susannah,” which he presented to his native county. The picture of “ Christ raising the Widow’s Son,” which gained him the prize, he presented to the parish church of Dartmouth. He published several illustrated works of great merit. He possessed versatile talent as an Artist, his works comprising portraits, historical, and domestic scenes, fancy subjects, and landscapes. He ceased to exhibit after the year 1836, devoting himself to scientific pursuits, which had been the charm of his early life. Mr. Brockedon was an F.R.S. and F.G.S. and was also founder of the Graphic Society, and an active member of the Literary Fund.

traits.—*E. Bird, of Bristol.* A sketch, as a key to the picture, was placed at the end of the Catalogue.

“*Magna Charta,*”—*A. W. Devis*; also with a key to 25 portraits placed at the end of the Catalogue.

Among the Artists Exhibitors appear:—Edwin Landseer, P. Nasmyth, Chalon, Stephanoff, Stothard, G. Hayter, W. C. Ross, T. Clater, J. Plimer, &c.

The Sculptors were E. H. Baily, A.R.A., G. Garrard, A.R.A., J. E. Hinchliff, H. W. Peck, S. Gahagan, R. G. Freebairn, L. Goblet, and Josephus Kendrick.

No Premiums or Donations given this year.

Seventy Pictures sold, amount received for the same £3,484.

Some attempt was made by the Directors to secure neighbouring houses with a view to enlarge the Gallery; plans were made and negotiations entered into, but without success.

Obituary.

SIR THOMAS BERNARD, BART.

Sir Thomas Bernard, was born at Lincoln, in 1750, and died at Leamington, on the 1st of July, 1818. The British Institution suffered a severe loss by the death of this gentleman, whose activity and zeal in promoting the objects of the Institution contributed so much to its success; he furnished the outline of the plan for its formation, and used his knowledge as an eminent conveyancer, in arranging the purchase of the Shakspeare Gallery for its location, and devoted a considerable portion of his time to the general management of its affairs. He died much lamented by a numerous circle of distinguished characters of the time, in Literature, Science, and the Fine Arts.

Sir Thomas Bernard was twice married, first to Margaret, daughter and co-heiress of Patrick Adair, Esq. in 1782, who died June 6, 1813; and secondly, in 1815, to Miss Hulse, youngest sister of Sir Edward Hulse, Bart. and left no issue by either.

Possessed of ample means, he became the most distinguished philanthropist of the age by his endeavour to ameliorate the condition of the poor. In conjunction with the Bishop of Dur-

ham, Mr. Eliot, Mr. Wilberforce, and others, he founded the "Society for bettering the Condition of the Poor;" and was one of the founders of the "School for the Indigent Blind;" he was elected Treasurer to the Foundling Hospital in 1795, and was a member of the Committee of the London Fever Institution, and of the Jennerian Society. Sir Thomas was also one of the Founders of the Royal Institution, and formed the Alfred Club in Albemarle Street, which was opened in 1809. His career of usefulness was cut short by the extraordinary exertions he used in procuring evidence to be placed before a Committee of the House of Commons on an enquiry into the Salt Duties, with a view to their repeal; which brought on a severe illness, and terminated his existence.

His principal literary works were "The Comforts of Old Age," which went through several editions; and "The Political Life of Lord Barrington," which was published in 1814. Sir Thomas succeeded to the Baronetage on the death of his brother, Sir John, in 1810, his father, Sir Francis, having been created a Baronet in 1780.

1820.

Three hundred and twenty-six articles were exhibited, among them:—

"Daniel interpreting to Belshazzar, the hand-writing on the Wall," and "Moses and Aaron before Pharaoh."—*Benjamin West.*

"Macbeth."—*John Martin.*

A picture in three compartments in one frame, No. 1, "The House of Rubens at Antwerp;" No. 2, "St. Jaques, Antwerp;" No. 3, "Jardin de Rubens."—*Geo. Arnald, A.R.A.*

"A Highland Whiskey-still at Lochgilp Head, Argyleshire."—*D. Wilkie, R.A.*

"The Upas, or Poison Tree, in Java."—*F. Danby.*

"Alpine Mastiffs reanimating a distressed Traveller."—*Edwin Landseer.*

"Passage of the River Beresina, by the Grand French Army, the retreat from Moscow, Nov. 27, in the Campaign of 1812."—*D. Dighton.*

“ The Battle of Waterloo,” 15 feet by 11 feet, painted by *George Jones**, from the finished Sketch exhibited in 1816.”

The scene is taken June 18, 1815, Evening. The advance of the British troops and defeat of the French Army.

The Duke of Wellington is on the height, commanding and leading the attack ; a regiment of Guards and General Adam's brigade of Light Infantry are closely pursuing the flying enemy ; in the rear of His Grace is English Cavalry advancing, directed by the Marquis of Anglesea and Lord Edward Somerset. In the foreground, the Prince of Orange, wounded, is retiring from the field, conducted by the Earl of March, and close to the latter two soldiers are bearing off Colonel Sir William De Lancey.

The commanding officers of Artillery, Sir George Wood and Sir Augustus Fraser, are near the guns ; and in the distance, Marshal Ney is attempting to rally the routed army of France.

The heights towards La Belle Alliance, with the Observatory and the Wood of Hougoumont form the horizon.

This picture was painted by order of the British Institution, and the Artist received a Premium of ONE HUNDRED GUINEAS in approbation beyond the price of the Work, which was FIVE HUNDRED GUINEAS. It was presented by the Directors in the same year, to the Royal Hospital at Chelsea, and now hangs in the Secretary's office. Fifty guineas were paid for the frame.

At the Annual Meeting, June 1820, the Visitors reported, that the amount received for the sale of Modern Pictures since the establishment of the Institution was above £.50,000.

1821.

Three hundred and nineteen Works of Art were exhibited, including :—

“ Cleopatra dissolving the Pearl.”—*G. Hayter.*

“ The Embarkation of Louis XVIII. ;” the original Sketch for the picture in the possession of the Earl of Bridgewater ; and the original Sketch for “ Chevy Chase.”—*The late E. Bird, R.A.*

“ Penelope recognising Ulysses.”—*W. Hilton, R.A.*

* George Jones, R.A. exhibited two pictures in 1807, “ Expectation,” from Ovid, and “ Cottage in the Isle of Wight,” and has exhibited many important works from that period ; “ Passing the Catholic Relief Bill by Commission in the House of Peers,” a finished sketch ; and “ Scene in the Vatican, 1830, Bishop Weld about to receive the dignity of Cardinal from Pope Pius VIII.” a finished sketch, were exhibited in 1859.

“ Scenes from Shakspeare’s Henry IV.”—*J. Cawse.*

“ The Departure of Mary Queen of Scots from France.”—*H. Singleton*; and the well known magnificent picture of

“ Belshazzar’s Feast,”—*J. Martin.*

Specimens of Sculpture by H. W. Peck, J. Heffernan, W. Scoular, H. Rossi, A. Rouch, J. E. Hinchliff, M. Wyatt, and Joseph Gott.

“ Jacob wrestling with the Angel,” (a model,) by Joseph Gott, obtained the Gold Medal, &c. at the Royal Academy in 1819.

TWO HUNDRED POUNDS were awarded in compliment for merit, to *J. Martin**, for the picture of “ Belshazzar’s Feast.”

A Synopsis of the Hereditary Governors, Life Governors, and Annual Subscribers to the Institution, issued this year, shows 128 Subscribers who had qualified as Hereditary Governors by the payment of 100 guineas each, £.13,440; 81 Life Governors, at 50 guineas each, £.4252 10s.; 43 Annual Subscribers at £.1 1s. £.45 3s.; Two Annual Subscribers at 5 guineas, and one at 3 guineas; making a total of £.17,751 6s.

* Mr. John Martin was born in 1789 near Hexham, a few miles above Newcastle, on the south side of the Tyne, and died on the 17th of February, 1854, in the Isle of Man, whither he had gone in the hope of restoring his health. He had been apprenticed to a coach-maker and herald painter in Newcastle, but becoming disgusted with the business emancipated himself within a year. He now became the pupil of an Italian Artist named Boniface Musso, father of the celebrated enamel painter, and came to London with him in 1806, when Martin was 17 years of age. He supported himself for some time by painting on glass and china, and by teaching. His first picture, “ Sadak in search of the Waters of Oblivion,” was painted in 1812, and of this Martin himself writes, “ You may easily guess my anxiety when I overheard the men who were to put it into the frame disputing as to which was the top of the picture.” It was, however, purchased for 50 guineas by Mr. Manning, the Bank Director, much to the joy both of himself and his wife, for he had married at the age of 19. The first picture exhibited at the British Institution by Martin was in 1813, the “ Expulsion of Adam and Eve from Paradise.” In 1817 his picture of “ Joshua commanding the Sun to stand still,” gained him the premium of £.100 at the British Institution; and he obtained the prize of £.200 at the same place, for his “ Belshazzar’s Feast,” as above.

The illustrations of Milton added greatly to his reputation, and his fame rests more upon his engravings than his pictures. All his works exhibit genius of the highest order, and a beauty entirely his own.

The amount received for the sale of Modern Pictures during this Exhibition was £3,125 17s.

1822.

Three hundred and forty-two Pictures exhibited, the most important were :—

“ Jacob meeting Rachel,” 11 feet 6 by 8 feet 7.—*W. Bewick.*

“ The President and Royal Academicians assembled in Council to adjudge the Medals to the successful Students in Painting, Sculpture, Architecture and Drawing,” 7 feet 9 by 9 feet 10.—*H. Singleton.*

“ Elijah and the Prophets of Baal,” 5 feet 5 by 7 feet 4.—*John Smart.*

“ Mr. M’Kail threatened with torture when under examination before the Privy Council at Edinburgh, Dec. 3, 1666—*Tales of my Landlord.*”—*J. Cawse.*

“ Oporto.”—*Douglas Guest.*

“ View on the Campo Vicino, Rome.”—*George Cooper.*

“ The Harem.”—*Henry Corbould.*

“ The wakeful Sentinel ;” and the “ Larder invaded.”—*Edwin Landseer.*

“ The Marriage of Richard Duke of York, 2nd son of K. Edw. IV. with the Lady Anne Mowbray, daughter and sole heiress of John Lord Mowbray, Duke of Norfolk, 15th Jan. 1477, in St. Stephen’s Chapel.” 9 feet 4 by 6 feet 4.—*James Northcote, R.A.*

“ Diagram of the Battle of Waterloo,” 9 feet 6 by 17 feet 6.—*George Jones.*

Sculptors exhibiting :—*J. Heffernan, Garrard, J. Moore, S. Gott, P. Chenu, J. Smith, C. Moore, F. A. Legé, J. Gott, and M. E. Wyatt.*

ONE THOUSAND GUINEAS were paid this year to *J. Ward*, for his Allegorical picture commemorative of the “ Battle of Waterloo.”

Donations in compliment for Merit.

TWO HUNDRED POUNDS to *George Jones*, for his picture of the “ Battle of Waterloo.”

ONE HUNDRED AND FIFTY POUNDS to *Edwin Landseer**, for
 "The Larder Invaded."

Eighty-five pictures sold, realising £.2,411 14s.

1823.

Three hundred and thirteen Articles exhibited, including:—

"A Group of Cattle."—*J. Ward*, R.A. 12 feet 8 by 18 feet.

"A Woman relieving a Peasant of Sonino;" painted at Rome, by *C. Eastlake*, (afterwards Sir Charles Eastlake, P.R.A.) and four others by the same artist.

* Sir Edwin Landseer, R.A. born in London 1802, became a student in the Royal Academy in 1816, was elected A.R.A. in 1826, and R.A. in 1831. He received the honour of knighthood at the hands of Her Majesty in 1850, and was the only English master who received the large gold medal at the Paris Exhibition of 1855. The works of this master are considered of the highest value, the picture of "A Distinguished Member of the Royal Humane Society," simply a large Newfoundland dog, which has been many times engraved, is now valued at 2000 guineas; it is in the possession of Newman Smith, Esq. The most popular painter of the present day, he excels particularly in stags and dogs. It is said of this artist, that he once offered to paint the portrait of the Rev. Sidney Smith, but in reference to his talent as an animal painter, Smith answered by saying, "Is thy servant a dog that he should do this great thing?" The first picture exhibited by him at the British Institution was in 1818, and entitled "Study of a Dog." This was followed in 1819 by four subjects, viz. "The Cat disturbed," "The Wanton Puppy," "Newfoundland Dog and Rabbit," and "Fighting Dogs getting Wind." Between the years 1818 and 1859 Sir Edwin has exhibited 87 of his finest productions. "Extract from my Journal whilst at Abbotsford," and the "Twa Dogs," were exhibited in 1858.

Other members of this talented family have also exhibited at the British Institution; in 1822 there appeared two landscapes by Miss Landseer, two ditto by H. Landseer, and "The Delivery of Prometheus," by Charles Landseer; the latter gentleman is also an R.A. and Keeper of the Royal Academy. Perhaps his best known work is "The Pillaging of a Jew's House in the Reign of Richard I." exhibited in the Royal Academy 1839, and bequeathed to the nation by Jacob Bell, Esq.

Mr. John Landseer, A.E.R.A. one of the oldest members in the profession of the Arts, died on the 29th of February, 1852, at the great age of 90 years. He was the father of Sir Edwin, Charles, and Thomas Landseer, the well-known engraver of many of Sir Edwin's works, whose son George is treading in the steps of his elder relative. The only portrait we ever remember to have seen painted by Sir Edwin was that of his father, exhibited at the Royal Academy many years ago, a venerable and intelligent head, painted with great vigour.—*Lit. Gaz.*

“ Scenes from Shakspeare—Lear and Othello.”—*H. P. Briggs.*

“ Scene from the Tempest,”—*H. Howard, R.A.*; and two others by the same artist.

“ Henry VIII. and Francis I. crowned Victors at the Tournament of the Cloth of Gold.”—*F. P. Stephanoff.*

“ The Battle of Strigonium ;” and the “ Battle of Naseby.”—*Abraham Cooper.*

“ The Annual Oration on St. Matthew’s Day, Sept. 24, 1798, at Christ’s Hospital, London.”—*T. Stothard.*

“ The Death of Moses in sight of the Promised Land.”—*E. Chatfield.*

“ Landscapes,” by *W. Linton*, and Specimens of *A. E. Chalon*, *T. Clater*, *W. ETTY*, *J. Wilson*, *J. Jackson*, *Edwin Landseer*, *W. Brockedon*, &c.

Sculpture was represented by *J. Henning*, *J. Cundy*, *C. Rossi*, *J. Wood*, *H. Rossi*, *C. Moore*, and *E. H. Baily, R.A.* who exhibited “ Eve at the Fountain,” in marble.

“ I laid me down
On the green bank, to look into the clear
Smooth lake, that to me seem’d another sky,
As I bent down to look, just opposite,
A shape within the watery gleam appeared,
Bending to look on me, I started back.”

Paradise Lost, Book IV.

ONE HUNDRED AND FIFTY POUNDS were awarded to *Mr. Baily*, as a mark of approbation for the above work.

ONE HUNDRED POUNDS were also given to *Mr. H. P. Briggs*, in acknowledgment of the general merit of his pictures*.

* *Henry Perronet Briggs, R.A.* died January 18, 1844, at the age of 51. In 1814, at the age of 21, he exhibited for the first time at the Royal Academy, a male and female portrait. He soon after commenced historical painting, and in 1818 exhibited a picture of Lord Wake of Cottingham setting fire to his castle, to prevent a visit from King Henry VIII. who was enamoured of his wife. This was followed, in 1819, by a subject from Boccaccio. He then painted scenes from Shakspeare, his best production of that class being “ Othello relating his Adventures to Desdemona;” he exhibited annually at the Academy for many years, and was elected A.R.A. in 1826, and R.A. in 1832 on the death of Northcote. He now devoted himself to portrait painting, had considerable patronage, and left many fine

This year the Directors purchased "The Vision of St. Jerome," by *Parmigiano**, at the sale of Mr. Watson Taylor's Collection, for the sum of £3,302 10s. which they presented to the National Gallery in 1826.

The Vision of St. Jerome. Such is the title given to this picture by Vasari. "John kneeling on one knee on the ground, is pointing upwards to a vision of the Virgin with the Infant Saviour; in the middle ground is St. Jerome lying on his back, asleep; his figure is much foreshortened. Composition of four figures, somewhat larger than life.

Eighty Pictures sold, producing £2,500.

1824.

Three hundred and eighty-seven Works exhibited, including:

"King Richard III."—*F. Howard.*

"Keswick Lake," and "The Windmill."—*W. Westall.*

"Iris and her Train."—*H. Howard.*

"A Study from Nature, Poringland, Norfolk."—*The late John Crome.*

"Comus, with the Lady in the Enchanted Chair."—*W. Hilton.*

"Giles in the Miller's Maid."—*Ph. Reinagle.*

"Venus chiding Cupid for having lost his Bow at hazard."—*Sir W. Beechey.*

portraits behind him. One of his last efforts on a large scale was a picture representing the creation of the present Earl of Eldon to the degree of D.C.L. at the time of the Duke of Wellington's installation at Oxford in 1834, in the presence of his aged grandfather the late Earl of Eldon.

* The real name of this painter was Girolamo Francesco Maria Mazzuola, though he is better known by that of Parmigiano or Parmigianino. He was the son of Filippo Mazzuola, and was brought up by his uncles Michele and Pier Ilario Mazzuola. Born in 1503 at Parma, according to the Padre Affò (who wrote his life), Vasari says in 1504; he died of a fever at the age of 37, at Casale Maggiore. The "Vision of St. Jerome" was painted when he was in the 24th year of his age. He was generally an enchanting colourist, and was a profound master of chiaro-scuro. The precocity of his genius surprised all his contemporaries; at the age of 16, without the advantage of superior instruction, he painted the "Baptism of Christ by St. John," for the church of the St. Annunziata at Parma, to the astonishment of all beholders.

“ An Italian Scene—a Contadina and her Children.”—*C. Eastlake.*

“ Abraham entertaineth three Angels.”—*J. O. Tudor.*

“ Defeat of the Turks under Ali Pacha (in his attack on the republic of Suli) by the Souliotes, in the defile of Klissura,” 7 ft. by 9 ft. 3.—*Denis Dighton.*

“ Col. Blood’s attempt to steal the Regalia in the Tower of London.”—*H. P. Briggs.*

“ The Interview between Lady Jane Grey and Dr. Roger Ascham in 1550.”—*H. Fradelle.*

“ View of Cintra.”—*H. Landseer.*

“ Christ healing the impotent man at the Pool of Bethesda.”—*J. and G. Foggo.*

“ Puck carrying the Ass’s head to place it on Bottom’s shoulders.”—*B. R. Haydon.*

“ A Fruit-Boy.”—*G. Lance.*

“ Satan contending with Michael the Archangel, about the body of Moses.”—*W. Sharp.*

The Sculptors were: W. Pitts, E. G. Physick, C. Garrard, and J. Carew. The work of the latter, was a noble statue of “ Arethusa,” in marble, executed for the Earl of Egremont, and afterwards placed in the gallery at Petworth.

TWO HUNDRED POUNDS were awarded to *W. Owen*, R.A. for the general merit of his pictures. His production this year was “ Rough Joe,” a Study from Nature.

The Directors gave Notice, that they offered premiums for finished Sketches of the Battles of the Nile and Trafalgar, with a view of ordering *two* pictures to be painted of those subjects, if the Sketches are sufficiently approved of, which Pictures they propose to offer to the Governors of Greenwich Hospital, to be placed in the painted hall of that hospital, lately appropriated to a Picture Gallery. The Sketches to be sent to the gallery in the month of January 1825. The premiums proposed to be given for each subject, are, for the best Sketch £.200, and for the next best £.100.

Obituary.

RICHARD PAYNE KNIGHT, ESQ.

This gentleman died in April 1824, at his house in Soho Square. He was Vice-President of the Society of Antiquaries, and one of the founders of the British Institution, of which he was a Governor and Director for many years. Being eminently skilled in matters of *Virtù*, he collected a vast number of valuable bronzes, coins, medals, and other rarities, which he bequeathed to the British Museum. The bequest is said to have been of the value of £.30,000, in which was included a volume of the *Liber Veritatis* of Claude, which he had purchased for £.1600.

Mr. Knight had the reputation of being one of the most eminent Greek scholars of his time, and was deeply versed in literary antiquity. His most distinguished work was entitled "An account of the Remains of the Worship of Priapus, lately existing at Ionia, in the kingdom of Naples; to which is added, a Discourse on the Worship of Priapus, and its connection with the Mystic Theology of the Ancients," 4to. 1786. He was hospitable in his disposition, and desirous of cultivating the acquaintance of those who devoted themselves to the encouragement of the Fine Arts in this country, and was entitled to public gratitude for the above-mentioned munificent bequest.

1825.

Four hundred and fifteen Works, and among them:—

"Christ appearing to Mary Magdalene on the morning of his Resurrection, 11 feet by 8 feet.—*R. Westall*.

"Venus at the Bath."—*W. Etty*.

In consequence of the announcement of last year, 14 finished Sketches of the "Battle of the Nile," were sent in by various artists; the successful competitor was *G. Arnald*, A.R.A. who received a commission to paint a picture from his sketch for the sum of £.500.

The point of time chosen by the latter artist was "when the French Admiral's ship, *L'Orient*, which had previously burnt to the middle gun-deck, blew up, at about half-past ten o'clock at night, and the gallant com-

mander of the British Fleet sent boats to the assistance of the suffering enemy, August 1, 1798."

Eleven Sketches of the "Battle of Trafalgar," by various artists, were also exhibited.

"The Entombment of Christ."—*J. Northcote*, 9 feet 2 by 5 feet 4.

"Longevity—*Eliza Shaw*, of Tuxhill, in Yorkshire, who died at the age of 117."—*R. Dagley*, &c.

Among the Sculpture was a "Bacchante asleep," by *R. W. Sievier*, a work of the highest merit.

Sales effected to the amount of £.3,212 15s.

The Directors purchased "Christ crowned with Thorns," by *W. Hilton*, for the sum of ONE THOUSAND GUINEAS, presented by them to St. Peter's Church, Pimlico, in 1828.

This picture narrowly escaped destruction when the church was burned in 1838, it was only saved by being cut out of the frame and removed at the last moment before the fire reached it.

They also purchased "The Entombment of Our Saviour," by *J. Northcote*, for ONE HUNDRED AND FIFTY GUINEAS; and presented it to the New Church, Chelsea, in 1826.

A very singular effect is produced in this picture, by the hands *only* of the assistants lowering the body being seen at the top of the picture; the cadaverous hue of the corpse of the Saviour is most painfully natural.

The Directors commissioned *S. Drummond*, A.R.A. to paint a picture of "Admiral De Winter surrendering his sword to Lord Duncan, after the Battle of Camperdown," for the sum of FIVE HUNDRED POUNDS. This work, as well as that by *G. Arnald*, was presented to Greenwich Hospital in 1827.

1826.

Four hundred and fourteen Articles exhibited, including:—

"The Trial of William Lord Russell, at the Old Bailey, in the year 1683;" and the "Enthronement of Charles X. at Rheims, 29th May, 1825, a Sketch."—*G. Hayter*, M.A.S.L.

"The Porteous Mob breaking into the Tolbooth."—*H. P. Parker*.

"The Entombment of Christ,"—*J. and G. Foggo*.

“ The Convalescent.”—*W. Mulready**, R.A.

“ The Loss of the Kent East Indiaman, by fire, in the Bay of Biscay, 1st March, 1825.”—*W. Anderson*.

“ Marmion, with Lord Lyon viewing the Scottish Camp from Blackford Hill previous to the Battle of Flodden Field.”—*Thomas M. Richardson*.

“ The Children of Charles I. restored to him at the time he was a prisoner with the Army.”—*F. P. Stephanoff*.

“ Christ dispossessing the Demoniacs.”—*W. C. Ross*.

J. E. Carew, exhibited a fine Statue of “ Adonis,” in marble.

ONE HUNDRED POUNDS EACH were awarded to *J. Wilson* †, and to *W. Daniell*. R.A. for their Sketches of the “ Battle of Trafalgar,” exhibited last year.

The Directors were gratified to be able to state, that the Exhibition of last year displayed great improvement in the Art of Painting. The Sale of pictures exceeded that of any former year.

It was also stated at the Annual Meeting, that above £.75,000 had been paid to artists for pictures sold at the Gallery since its

* If I have denominated Wilkie the Walter Scott of English painters, Mulready may be classed as the Goldsmith. He possesses a singularly delicate and fine observation of nature, a correctness of drawing too rarely found in the English School, an extremely powerful, frequently brilliant, generally true and harmonious colouring, and in his best pictures a thorough and equal execution.—*Waagen*.

† John Wilson, landscape and marine painter, born August 13, 1774, died April 29, 1855, at the age of 81, was a native of Ayrshire. He took a few lessons in oil painting from Alexander Nasmyth, which was nearly all the instruction he ever received in the profession of which he became a distinguished ornament. He came to London about 1798, and was employed as a theatrical scene painter. While employed at Astley's he sent two pictures to the Royal Academy, which were speedily sold to Mr. John Farley. The picture for which he gained the above premium was purchased by Lord Northwick, who became his friend and patron for many years. He was an honorary member of the R.S.A. one of the founders of the Society of British Artists, Suffolk Street, and one of the most important contributors to its exhibitions until his death. As a marine painter, in his best day, he had no rival, his efforts in that class of Art exhibiting a truthfulness of character, and a charm peculiarly his own.

J. Wilson exhibited “ The Aqueduct on the Kelvin, near Glasgow,” in 1813, from that time to 1829 he exhibited 58 pictures.

establishment; that the Directors have, in the course of that period, purchased pictures to the amount of about £.14,000, and that they have awarded premiums amounting to nearly the sum of £.5,000.

1827.

Four hundred and seventy-seven Works, including:—

“ Sabrina;” and “ Hylas carried off by the Nymphs.”—*H. Howard.*

“ Medora.”—*H. W. Pickersgill, R.A.*

“ Scenes from Shakspeare.”—*H. P. Briggs, A.R.A.*

“ The Hunting in Chevy Chase.”—*Edwin Landseer.*

“ The Battle of the Nile.”—*George Arnald, A.R.A.*

“ Mischief.”—*G. Lance.*

“ The Ruins of Persepolis.”—*J. B. Fraser.*

“ Landscape—Noon.”—*John Constable, A.R.A.*

“ Admiral De Winter, delivering his sword to Lord Duncan.”—*S. Drummond, A.R.A.*

“ The Bellerophon 74, in her present state as a Convict Ship at Sheerness,” this ship was opposed to the French Admiral's ship L'Orient at the Battle of the Nile, and she was the vessel to which Napoleon afterwards surrendered.—*G. Arnald, A.R.A.*

“ Study of a Head.”—*J. Inskipp.*

“ King Charles recognising Sir H. Lee, at Blackheath.”—*R. B. Davis.*

The Sculpture comprised a marble figure, part of a monument to be erected to the memory of the late Charles Dibdin, composer of our Naval Ballads, by *J. W. Sievier*; and specimens by *C. Rossi, H. Hopper, E. and E. G. Physick, W. F. Woodington, Joseph Dinham, C. Moore, and E. H. Baily, R.A.*

Purchases:—“ Christ's Agony in the Garden,” by *J. Northcote*, for ONE HUNDRED POUNDS, presented to Hanover Chapel, Regent Street, in 1828.

“ George III. presenting the Sword to Lord Howe, on board the Princess Charlotte, at Portsmouth,” by *H. P. Briggs*, for FIVE HUNDRED GUINEAS, presented to Greenwich Hospital, in 1829.

“ Battle off St. Vincent, Nelson boarding.”—*G. Jones*, for FIVE HUNDRED GUINEAS, presented to Greenwich Hospital, in 1829.

*G. Arnald**, and *S. Drummond †*, were awarded FIFTY POUNDS each, in approbation, beyond the price of their pictures.

1828.

Five hundred and twenty pictures, among the most prominent were :—

“ The Presentation of an English Roman Catholic family to Pius VII. with portraits of Cardinal Consalvi, Riario Maestro di Camara, Canova, Gibson, Rieppenhausen, and others.”—*J. P. Davis*, 16 feet by 13 feet.

“ Landscapes.”—*P. Nasmyth*.

“ The Execution of the Doge Marino Faliero.”—*E. Delacroix*.

“ The Fountain of Tears, near Coimbra in Portugal.”—*Dr. Neale*.

“ Castor Castle, Norfolk, the residence of the famous Sir John Falstaff, in the reign of Henry IV.”—*George Hilditch*.

“ Captain Dalgetty listening to the Sermon in Inverary Chapel.”—*A. Morton*.

“ View of Dalmeny, the seat of the Earl of Rosebery, Morning.”—*Rev. J. Thompson*.

“ Judith and Holofernes.”—*W. Etty*.

Donations of FIFTY GUINEAS EACH were made to *C. Stanfield †*, and *S. P. Davis*, for the general merit of their works.

* *G. Arnald*, A.R.A. first exhibited four pictures in 1817, viz. “ Landscape, Morning, with Cattle,” “ Tintern Abbey,” “ Moonlight Scene,” “ Landscape, effect of clearing from a Storm.”

† *S. Drummond*, born 1765, died 1844, in his 79th year. He exhibited both at the Royal Academy and the British Institution for more than 50 years.

‡ *Clarkson Stanfield*, R.A. marine painter, born 1798; formerly scene painter at Drury Lane, in which branch of the profession he stood unrivalled for many years. He became A.R.A. in 1832 and R.A. in 1835. This artist has exhibited many fine specimens of his works here for several years, commencing in 1822 with two pictures,—“ Ben Venu,” and “ Coast Scene.”

TWO HUNDRED GUINEAS were awarded as a mark of approbation, to *F. Danby**, A.R.A. for his picture of "The Opening of the Sixth Seal," and ONE HUNDRED GUINEAS, to *W. Etty* †, A.R.A. in acknowledgment of the general merit of his works.

"Stanfield decidedly takes the first place among the living landscape and marine painters of England. He treats with equal power the northern and southern forms of nature, mountains and water, buildings and flat scenery. His lighting is powerful, the colouring of great power and freshness; skies of exceeding clearness, the aerial perspective most delicately observed, the sea in its various movements admirably rendered, and the general effect of his pictures extraordinarily attractive."—*Waagen*.

* Francis Danby, A.R.A. a native of Ireland, born in Wexford 1793. A.R.A. in 1826. "The Opening of the Sixth Seal," for which he obtained the above premium, was purchased by Mr. Beckford. His first work exhibited at the British Institution was called "The Enchanted Island," in 1825.

† William Etty, born 1787, a native of York, and son of a gingerbread baker, was placed with a printer at Hull at the tender age of eleven years and a half; as apprentice to a compositor he had to perform harassing and servile duties, early and late, including a large part of Sunday, his master publishing a newspaper, called the *Hull Packet*, on the Monday. Amidst the toil and turmoil of a printing office he still cherished the one idea of his earliest recollection, that he would be an artist; he always wished to be a painter, dreamed of nothing else, and found means to keep alive the spark smouldering in his bosom, one day to be fanned into a flame. At length his term of apprenticeship expired on the 23rd October, 1805, a relief from bondage long remembered. "Anniversary of my Emancipation from Slavery" is an entry recurring in Etty's letters and diaries, down to within a month of his death. He worked as a journeyman printer only three weeks after emancipation, and then came to London, where he was received into his uncle's house.

In January 1807 he was entered as student in the books of the Royal Academy, where he made the acquaintance of Wilkie, Collins, and Haydon, and an intimacy sprang up between these aspirants for fame, which lasted as long as they lived.

Etty appears to have been unsuccessful at first; at length, in 1811, after nearly six years' regular study, and nearly five within the Academy Schools, the first picture he ever exhibited at all was at the British Institution, "Sappho," which found a purchaser at 25 guineas. In the same year, "Telemachus rescuing the Princess Antiope from the Wild Boar" was received at the Royal Academy.

In the year 1820 Etty, then 33 years of age, sent to the British Institution a small picture, highly finished and carefully wrought, which drew public attention to his talent. This was followed by "The Coral Finders,—Venus and her youthful Satellites arriving at the Isle of Paphos," sent to the Academy and promptly sold for the small price of £.30; after changing hands several times, this same picture was sold at Christie's in 1849, for 370

The Portrait of John Soane, Esq. was painted by *J. Jackson*, for the Directors, at the price of EIGHTY GUINEAS. It was presented to the National Gallery, in 1839.

*Letter from John Soane, Esq. (afterwards Sir John) to
Lord Farnborough.*

LINCOLN'S INN FIELDS, FEB. 23, 1828.

MY LORD,

The attention your Lordship has uniformly given to the advancement of the Fine Arts, and the kind feelings for improving the situation of artists in the public mind, are circumstances well known and duly appreciated, and will I trust apologise for this letter.

To occupy as little as possible of your Lordship's valuable time, I will briefly state the object of this application—it was my wish to have presented by my Will, a Legacy to the British Institution, subsequent events, however, have induced me to adopt a different course, and to carry my intention into effect during my lifetime; for this purpose, I crave permission to request your Lordship to have the kindness to present the en-

guineas. Sir Francis Freeling now became his patron, for whom he painted the famous "Cleopatra," exhibited at the Royal Academy in 1821, the artist received 200 guineas for the picture, and at the sale of Sir Francis' pictures after his death, it was bought by Mr. Farrer, and afterwards came into the possession of Mr. Labouchere, now Lord Taunton, at the price of 1000 guineas.

Etty was elected A.R.A. in October 1824. He was a constant student in the School of Painting at the British Institution; in the notice of the studies or copies made there in the year 1824, Etty's singularly fine copy of one of the two noble Tintorets from Hampton Court, the "Esther before Ahasuerus," is mentioned. He was elected R.A. 19th Feb. 1828, and had now obtained the highest object of his ambition, of which he was ever justly proud; he was the last R.A. whose diploma bears the signature of George III.

From this period his success in his profession was marked and decided. He died in his 63rd year, on the 13th November, 1849, of Congestion of the Lungs, at his house in York. Etty left behind him, as the proceeds of his Art, besides his house in York, some £.17,000 in the funds, and the sale of his studies, copies, and unfinished pictures, in the following May, realised £.5000.

Between 1811 and 1848, 65 works of importance by this artist were exhibited at the British Institution.

closed to the British Institution as a token of my sincere regard for the Fine Arts, to which I owe every thing.

I have the honour to subscribe myself, with sentiments of respect and regard,

Your Lordship's most obedient and faithful

JOHN SOANE.

The following Reply was sent through the Secretary.

“ The Directors of the British Institution return their unanimous thanks to Mr. Soane, for his noble donation of FIVE HUNDRED POUNDS, which they have received through the hands of Lord Farnborough.

“ They are the more gratified by this gift, as coming from a gentleman who has himself cultivated the Fine Arts with eminent success, and who by this kind act bears his valuable testimony to the anxious endeavours of the Directors to promote the advancement of the Fine Arts in this Country.”

1829.

Five hundred and forty-two Articles exhibited, including :—

The three pictures before-mentioned, by *Briggs, Drummond,* and *Jones*; the picture by the latter is thus described :

Commodore Nelson and Captain Berry leading the boarders over the main chains and on to the deck of the “ San Nicholas,” which lies between the “ San Joseph” and the “ Captain” (Commodore Nelson's ship) the bowsprit of the latter being foul and entangled in the mizen-rigging of the “ San Nicholas.” An officer of the Spanish ship appears on the poop, presenting his sword as a signal of surrender. The boarders consist of a party of seamen from the “ Captain,” and a detachment of the 69th regiment serving as marines. A reinforcement of boarders is seen coming along the bowsprit of the “ Captain,” and over the poop and deck of the “ San Nicholas.”

“ The Portrait of John Soane, Esq. R.A.”—*J. Jackson.*

“ Deer just Shot ;” and “ The Poor Dog.”—*Edwin Landseer,* A.R.A.

“ The Chapel of the Virgin, Church of St. Pierre, at Caen.”—*D. Roberts.*

“ The Drunkard.”—*G. Clint,* R.A.

“ The Trial of Charles I. in Westminster Hall.”—*J. Ramsay*, 7 feet 2 by 9 feet 6.

“ Satan.”—*J. Partridge*, 12 feet 1, by 8 feet 9.

“ The Sister’s Dream.”—*H. Corbould, &c.*

A DONATION OF ONE HUNDRED GUINEAS was awarded to *Mr. Pickersgill**, in acknowledgment of the general merit of his pictures, also one of FIFTY GUINEAS to *F. R. Lee †*, for the same.

Purchases made by order of the Directors, at Lord Gwydir’s Sale, in May 1829.

“ The Holy Family,” by *Sir Joshua Reynolds*, at the price of NINETEEN HUNDRED AND FIFTY GUINEAS :

“ The ‘ Holy Family’ presents,” says Ottley, “ a pretty tranquil group, with an agreeable background, and has been engraved by Sharpe and by Worthington. The figures of the Madonna and the two infants are richly coloured, but the head and hands of Joseph appear to be somewhat faded, a misfortune too often to be lamented in the works of this great painter. The quiet beauty of the Mother and Child, and the splendour of the colouring, unite in making this a popular picture.”

“ The Market Cart,” by *Gainsborough*, at the price of ONE THOUSAND AND FIFTY GUINEAS :

The “ Market Cart” is painted on canvas, and measures 6 feet 1½ inches high by 5 feet wide, and is looked upon as one of Gainsborough’s best pictures. The name in a great measure tells the story; two girls, part of whose dress is laid aside, from the warmth of the sun, are seated on the top of a cart loaded with carrots, turnips, and other such homely vegetables; two boys, whose coats are thrown into the cart, walk by the side along with a careful dog; the way they have come seems to have been hot, the horse, allured by a little quiet sheet of water, proceeds into it either to cool his hoofs or drink, while two wayfarers, in the shadow of the forest, seem so overcome by the burning sun beneath which they have marched, that they lie and enjoy the luxury regardless of what is passing. Through the shafts

* H. W. Pickersgill, R.A. Born 1782. R.A. in 1825. He is a painter of portraits and of fancy subjects. He became Librarian to the Royal Academy in 1855. Two of his works were exhibited in the Gallery in 1809, “ Rochester Castle,” and “ Scene on the Medway—Fishermen returning.”

† F. R. Lee. This eminent landscape and marine painter, a native of Devon, first exhibited at the Royal Academy in 1824, became A.R.A. 1834, and R.A. in 1838. He exhibited “ A Scene at Lynmouth, North Devon,” at the British Institution in 1822. His picturesque feeling and truth are remarkably seen in “ Scene on the Lincolnshire Coast,” now in the Vernon Gallery.

and branches of the trees the sun, evidently in his summer strength, has forced his way, and throws lines of straggling and ineffectual light on the water and on the banks. Those who know this fine picture cannot be unaware that no words can express the vigour of its light and shade, or place, as it does, a living scene so fresh and sunny, before the spectator. Otley says, "The picture is richly and harmoniously coloured, and has otherwise great beauties."

Both these Pictures were presented to the National Gallery, in the following year.

Letter from the Earl of Liverpool to Lord Farnborough.

GROSVENOR STREET, MAY 15, 1829.

MY DEAR LORD,

In conformity with the intentions of my late brother, may I request you to signify to the Committee of Directors of the British Institution, my intention of presenting to them to be placed in the National Gallery, the Picture of "The Death of the late Lord Chatham," painted by Copley.

Your obedient and obliged servant,

LIVERPOOL.

The Secretary was directed to acknowledge the receipt of the above communication, and to express the high sense the Directors entertain of his Lordship's liberality, and to assure him that the picture of the Death of the late Lord Chatham, shall be placed in the National Gallery, in compliance with his instructions.

1830.

Five hundred and eleven Articles exhibited, including :—

"The Guardian."—*G. S. Newton**, A.R.A.

"The Corsair."—*H. P. Briggs*, A.R.A.

"The Stonebreaker ;" and "Highland Music."—*Edwin Landseer*, A.R.A.

"Smugglers Alarmed."—*J. Knight*.

"The Chevalier Bayard dividing a sum of money between two daughters of a Lady of Brescia."—*J. W. Wright*.

* *G. S. Newton*, R.A. died at Chelsea, August 5, 1835, at the age of 40.

- “ Scene on the Flemish Coast.”—*C. Stanfield*.
- “ The Standard Bearer, from a Poem by Allan Cunningham.”
—*A. Cooper*, R.A.
- “ Death of Virginia.”—*J. Bethell*.
- “ Comus, and the Lady Benighted.”—*J. Wood*.
- “ Benaiah, one of David’s Captains.”—*W. Etty*, R.A. 12 feet by 14 feet 6.
- “ Adam and Eve expelled from Paradise.”—*J. Debuffe*, 12 feet by 10 feet.
- “ Study of an Author ;” “ Saccharissa ;” “ Gipsy ;” “ Touchstone,”—As You Like It, Act V. scene 1.—*C. R. Leslie**, R.A.

No Sculpture of importance exhibited this year, except the Bust of the Marquis of Stafford, in marble, executed for the Directors last year, by *Sir F. Chantrey* †, at the cost of Two HUNDRED GUINEAS, and which was now permanently placed in the Middle Room.

* *C. R. Leslie*, R.A. This celebrated artist died on the 5th of May, 1859, at the age of 64. He was for many years supposed to have been an American, but by an anonymous letter published in the *Art Journal* in 1843 and since ascertained to have been written by the late *T. Uwins*, R.A. a fellow student of Leslie’s when both were boys, settled the question. *Mr. Uwins* stated that Leslie was born at Clerkenwell, and that he had frequently heard him talk of his early voyage to that country with his parents, whence he returned to England with them when he was about 12 years of age. Leslie was a gentleman in the true sense of the term; somewhat reserved, and unapproachable by strangers, yet kind and courteous to all who knew him, and liberal towards those members of his profession who required his aid and advice.

“ A delicate feeling for nature renders him at the same time what may be called a happy portrait painter on a small scale, while his fine sense of female beauty and grace of action give his pictures a peculiar charm. Uncle Toby looking into the Widow Wadman’s eye, with the most intense absence of all suspicion, is an incomparable realisation of this admirable creation of *Sterne*.”—*Waagen*.

† *Sir F. Chantrey*, R.A. was born on the 7th of April, 1782, at Norton, in Derbyshire, and died suddenly at his own house at Pimlico, on the 25th of November, 1841. He was first apprenticed to a carver at Sheffield, with whom he served three years, but having determined to make sculpture a profession, he first went to Dublin, then Edinburgh, and finally established himself in London, where, having executed a bust of *John Raphael Smith*, and sent it to the Academy, *Nollekens* saw it, and exclaimed, “ It’s a splendid work, let the man be known—remove one of my busts and put this in

1831.

Five hundred and sixty-one Works exhibited, among the most attractive were :—

“ Part of the Corn Market at Caen, formerly the Church of St. Sauveur.”—*D. Roberts.*

“ The Auld Friends.”—*J. P. Knight.*

“ H. M. S. Excellent, 74, Capt. C. Collingwood, engaging the Spanish Ships Salvador del Mundo, 120, and San Ysidor, 74, in Sir John Jervis’s action on the 14th Feb. 1797, off Cape St. Vincent.”—*W. J. Huggins.*

“ Captain Macheath.”—*H. Liverseege.*

“ Falstaff’s Assignation with Mrs. Ford.”—*G. Clint, A.R.A.*

“ Chancel of a Church—Elevation of the Host.”—*H. Wilson.*

“ Low Life and High Life.”—*Edwin Landseer, A.R.A.*

“ Mercury, in the disguise of a Clown, playing Argus to sleep, in order to release Io from the shape of a Cow.” *Vide Ovid.*—*B. R. Haydon.*

“ Jaques moralising on the wounded Stag.”—*E. D. Leahy.*

“ The Fox Detected.”—*T. Clater.*

“ The Adoration of the Wise Men.”—*Mather Brown.*

“ Triumphal entry of the Victor into his native city, after the celebration of the Olympic Games.”—*J. R. Walker, 8 ft. 6 by 12 ft. 6.*

Sculptors exhibiting :—*S. Nixon, R. W. Sievier, J. E. Carew, E. G. Physick, E. Smith, E. Gahagan *, T. Sharp, and C. Moore.*

its place.” At this time he was only 24 years of age; he however had many commissions, his merits having already become so conspicuous, that he was unable to visit Italy until the year 1819, after he had become an R.A. He was elected A.R.A. in 1816 and R.A. two years afterwards, and was a member of the Academies of Rome and Florence. His fame as a monumental sculptor extended throughout the three kingdoms, and in all countries where British influence existed.

* *E. Gahagan, brother of Sebastian Gahagan, exhibited the “ Infant Hercules” and the “ Infant Bacchus.” Sebastian was killed by Westmacott’s statue of Canning falling upon him, in consequence of the accidental breaking of a tackle at the moment he was putting the last touches towards its completion, the statue having been raised to an angle of 45° for that purpose.*

One hundred and ten pictures were sold this year, realising £.5,318 9s.

Letter from Sir Herbert Taylor to Lord Farnborough.

WINDSOR CASTLE, MAY 14, 1831.

MY DEAR LORD,

I have been honoured with the King's commands to acquaint your Lordship, that His Majesty is too sensible of the advantages which the Arts in this Country derived from his late Majesty's munificent patronage and protection of them, not to feel anxious to diminish, as far as may be in his power, the irreparable loss they have sustained. His Majesty is aware that the British Institution in Pall Mall was more peculiarly the object of the late King's attention and encouragement, and that whether the great respectability of those who have so successfully upheld it by undertaking the direction of it be considered, or the advancement of the Arts and the encouragement to Artists, which have resulted from it, no establishment had better merited the support it received from him.

His Majesty is therefore desirous of becoming the Patron of the British Institution, and he requests that your Lordship will take an early opportunity of communicating his wish to that effect, to the President, and to the Directors of the Institution, and that you will assure them of the sincere interest he will not cease to take in their proceedings.

I remain, ever with great regard,

Yours faithfully,

H. TAYLOR.

1832.

Five hundred and ninety-eight Works exhibited, including:—

“ Portsmouth from the King's Bastion,” painted by command of His Majesty.—*C. Stanfield.*

“ Water Carriers taking the Siesta, Madrid.”—*J. M. Leigh.*

“ Interior of a Highlander's House.”—*Edwin Landseer, R.A.*

“ Landscape.”—*F. R. Lee.*

“ The ancient Benedictine Convent of La Trinità at Cava.”—*T. Uwins**, R.A.

“ Gil Blas and Aurora de Guzman.”—*M. A. Shee*, P.R.A.

“ Robinson Crusoe.”—*W. Etty*, R.A.

“ Cordelia receiving the account of her father’s sufferings.”—*W. Boxall.*

“ Solomon’s Sacrifice at the Dedication of the Temple.”—*J. H. Nixon.*

“ The Conversion of St. Paul.”—*G. Hayter*, M.A.S.L.

Fourteen pieces of Sculpture exhibited.

The following paragraph was added to the usual circular sent to the artists, previously to the annual Modern Exhibition.

“ It is the sincere wish of the Directors to place every picture in the light and situation best adapted for its display, but it is obvious that in no room, however well constructed, can all situations be equally advantageous. It is but fair to those artists who may present Works that have not been exhibited before, that they should have a priority of claim as to any advantage in these points, and the Directors feel the propriety of bearing these circumstances in view in hanging the pictures that may be sent in.”

1833.

Five hundred and fifty-three Works exhibited, among them :—

“ John Anderson my Jo.”—*T. Webster.*

* *T. Uwins*, R.A. born 25th February, 1782, died 25th August, 1857, in his 76th year. Mr. Uwins proceeded to the continent in the autumn of 1826 and returned to England in 1831. The first results of his Italian studies was the exhibition in 1830, of “ Neapolitans dancing the Tarantella,” followed in 1832 by the “ Saint Manufactory,” a subject so admirably treated that he came into immediate notice, and the Academy elected him an Associate in the following year. He was elected R.A. in 1836, his diploma being the first which bears the signature of Queen Victoria. He became successively Librarian to the Royal Academy, Surveyor of the Royal Pictures in 1842, and Keeper of the National Gallery in 1847. He painted Italian subjects with great beauty, feeling, and expression.

“ St. Aloysius Gonzaga,” painted for the English Convent at Bruges.—*J. Novello.*

“ The Countess of Montfort presenting her infant son to the inhabitants of Rennes.”—*J. Stephanoff.* Painted by command of Her Majesty Queen Adelaide.

“ Burial of Sir John Moore.”—*W. Brockedon.*

“ The Spanish Refugees.”—*J. P. Knight.*

“ An attack on Bruce by the Lorn Highlanders.”—*G. Cruikshanks.*

“ The resting of the Ark in the river Jordan.”—*J. H. Nixon.*

“ Puck disenchanting Bottom ; Oberon and Titania reconciled ; Peasblossom, Cobweb, Moth and Mustard-seed bringing gifts.”—*D. M'Clise.*

“ Interior of the British Gallery.”—*A. J. Woolmer.*

Nine pieces of Sculpture exhibited.

1834.

Five hundred and sixty-nine Works exhibited, including :

“ The High Altar of St. Alban's Abbey.”—*S. A. Hart.*

“ Several scenes from Shakspeare.”—*F. P. Stephanoff.*

“ Hylas and the Nymphs.”—*W. Etty, R.A.*

“ Ruins of the Baths of Nero at Subiaco, Papal States.”—*A. Geddes, A.R.A.*

“ The Lint-preparers' operations suspended by the News of Peace.”—*T. Clater.*

“ The Cathedral of Seville, as decorated for the Festival of the Corpus Christi.”—*D. Roberts.*

“ Death of James II. at the palace of St. Germain en Laye, 1701, with portraits of Louis XIV. Cardinal de Noailles, James Edward the Pretender, the Duke of Berwick,” &c.—*R. Westall.*

“ Scene from the Merry Wives of Windsor.”—*A. W. Calcott.*

“ Enamels,” by *H. P. Bone* and *W. Essex.*

“ Snap-Apple Night, All-Hallow Eve in Ireland.”—*D. M'Clise.*

“ St. James's Church, Caen ;” and “ Cathedral at Amiens.”—*J. Burgess, jun.*

“ Doge and Dogeressa.”—*J. von Holst.*

The Directors awarded the sum of ONE HUNDRED GUINEAS to *W. Hilton*, R.A. for his picture of "Editha searching for the body of Harold;" and they requested that he would accept the same as a mark of their high opinion of his efforts in Historical Painting.

The Earl of Aberdeen resigned the office of President, and was succeeded by His Grace the Duke of Sutherland, who was unanimously elected June 17.

At the Annual Meeting of that date, the Directors express "their great satisfaction in observing the progress which has been made in the building of the National Gallery, which they understand will be completed with as much expedition as will be consistent with the solidity of the structure—in referring to this Gallery, they cannot refrain from congratulating the Governors upon the public spirit which has been evinced in adding to the National Collection two of the celebrated works of Correggio; such opportunities seldom present themselves, and the general acquiescence which accompanied the purchase of these inimitable works, is the best proof, how ardently the love of the Arts is still felt in this Nation."

1835.

Five hundred and forty-five Works exhibited, among them:—

"Sketch of the Fire of the Houses of Lords and Commons, from Hungerford Stairs, Oct. 16, 1834."—*H. B. Ziegler*.

"Westminster Abbey and the Buildings adjacent during the Conflagration."—*J. J. Chalon*, A.R.A.

"The Burning of the Houses of Lords and Commons."—*J. M. W. Turner*, R.A.

"Hope feeding Love."—*W. Salter*.

"Bolton Abbey."—*F. R. Lee*.

"Part of the Interior of the Ladye Chapelle, Exeter Cathedral."—*S. A. Hart**

"Rebekah."—*T. C. Thompson*, R.H.A.

"St. Edward's Chapel, Westminster Abbey."—*J. Holland*.

* An artist of very earnest aim, who combines a feeling for general keeping, with careful modelling and warm colouring.—*Wuagen*.

“ The Master of Ravensworth at the Cottage, with the dead body of Alice.”—*L. B. Adams.*

“ The Judgment of Hercules.”—*Douglas Guest.*

“ Expounding the Talmud.”—*T. Heaphy.*

The Meeting of Our Saviour with Martha and Mary, nigh to Bethany.”—*W. Brough.*

“ Editha and the Monks searching for the Body of Harold.”—*W. Hilton, R.A.* 12 feet 3 by 9 feet 6.

“ Christ meeting with the two Blind Men near Jericho.”—*J. Bethell.*

Sixteen pieces of Sculpture were exhibited.

FIFTY POUNDS EACH were given to the Artists' Benevolent Institution, and to the Artists' General Benevolent Institution.

1836.

Five hundred and two Works exhibited, among them :—

“ The Fortress of the Alhambra.”—*D. Roberts.*

“ Comical Dogs.”—*E. Landseer, R.A.*

“ Wreckers on the North shore.”—*J. M. W. Turner, R.A.*

“ King Henry the Eighth's first interview with Anne Boleyn.”—*David M'Clise, A.R.A.*

“ Charles II. after his defeat at Worcester.”—*C. Bestland.*

“ Tam O'Shanter.”—*J. P. Knight.*

“ The Entombment of Christ, the Three Maries, Joseph of Arimathea, St. John, Nicodemus, and another Disciple.”—*W. Salter*, M.A.F.*

Twelve pieces of Sculpture were exhibited.

1837.

Four hundred and fifty Works exhibited, including :—

“ A Pilot Boat running into St. Peter's, Guernsey.”—*E. W. Cooke.*

“ Greenwich Pensioners commemorating the Battle of Trafalgar in Greenwich Park.”—*J. Burnet, 4 ft. 10 by 6 ft. 8.*

* This artist painted the celebrated picture of the Wellington Banquet.

“ Elizabeth in the Tower after the death of her sister, Queen Mary.”—*J. Wood*, 6 ft. 11 by 9 ft. 2.

“ The Second Coronation of Robert the Bruce, in the ancient Abbey of Scone, 29th March, 1306.”—*W. Fisk*, 6 ft. 6 by 8 ft.

“ The Wreckers.”—*J. P. Knight*, A.R.A. 4 ft. by 9 ft. 11.

“ Roman Woman teaching her Child the use of counting Beads.”—*T. Ellerby*.

“ Rent Day in the 16th Century, at Haddon Hall, Derbyshire.”—*J. C. Horsley**, A.R.A.

“ French Girl feeding Poultry.”—*J. Dujardin*.

“ The Bombardment of Algiers by Lord Exmouth.” Painted for the Royal Hospital, Greenwich. *G. Chambers*.

“ Scenes in France.”—*G. Hilditch*.

“ Death of Cardinal Wolsey.”—*F. P. Stephanoff*.

“ Cattle, from Nature.”—*H. B. Chalon*.

“ The Brides of Venice.”—*G. B. Moore*.

The names of *J. Bell* and *W. Beattie* appear among the Sculptors this year. Twelve pieces were exhibited.

1838.

Four hundred and ninety-nine Works exhibited, including :—

“ Scheveling, Trawl-Boats drying Nets.”—*E. W. Cooke*.

“ Murano.”—*Sir A. W. Callcott*, R.A.

“ The Death of Douglas at the Battle of Langside.”—*C. Landseer*, A.R.A.

“ Raphael and the Fornarina.”—*H. J. Fradelle*.

“ Mary, Queen of Scots, a prisoner in Lochleven Castle, forced to sign her abdication in favour of the Regent Murray.”—*J. Hayes*, 5 ft. 7 by 8 ft. 9.

“ Fishing Boats with hucksters bargaining for Fish.”—*J. M. W. Turner*, R.A.

“ Abraham and Isaac.”—*A. J. Oliver*, A.R.A.

“ Wood-Cutters.”—*J. Linnell*.

“ The Good Samaritan.”—*W. Etty*, R.A.

* *J. C. Horsley*, a painter of subject pictures of pretty invention, delicate execution, and great transparency of colour.—*Waagen*.

“ The Trial of Griselda Patience.”—*R. Redgrave.*

“ Golden Hours.”—*T. M. Joy.*

“ Ruins of the Roman Forum.”—*J. Bridges.*

“ King George III. and the Dying Gipsy Woman in Windsor Forest.”—*W. Salter, M.A.F.*

“ Christ crowned with Thorns.”—*A. W. Elmore.*

“ The Album.”—*F. Stone.*

A marble Bas-relief by the late John Flaxman, R.A. from Milton's *Paradise Lost*, was exhibited among the sculpture, of which there were thirteen pieces.

Obituary.

LORD FARNBOROUGH.

His Lordship died at his seat, Bromley Hill, Kent, on the 17th Jan. 1838, at the age of 77. He was a G.C.B., a Privy-Councillor of England and Ireland; a Commissioner of the Land Tax, Chairman of the Committee for the Inspection of National Monuments; a Commissioner for the Duchy of Cornwall; a Trustee of the British and Hunterian Museums and of the National Gallery; Deputy-President of the British Institution; F.R.S. and F.S.A. He sat in Parliament for various places, and at different periods, from 1798 until 1820, professed high Tory principles, and was the intimate friend of Pitt. He was created a Peer, June 13, 1826. His Lordship was held in much esteem by George III. and was in more familiar intercourse with his successor, who invariably consulted him on all matters of taste connected with the Royal Palaces and the Fine Arts. The Public are much indebted to his zeal and activity for the establishment of the National Gallery, to which he presented and bequeathed the following pictures:—

Presented:—“ The Watering-place,” by *Gainsborough*, 1827.

Bequeathed:—“ A Landscape,” *Vander Neer*. “ The Cradle,” and “ The Dutch Housewife,” *Maas*. “ A Music Party,” “ The Misers,” and “ Boors regaling,” *Teniers*. “ Study of Horses,” *Vandyck*. “ Landscape,” *Rubens*. “ A Riposo,” and “ Leda,”

P. F. Mola. "Landscape," *G. Poussin.* "Infant Samuel,"
Sir J. Reynolds. "View in Venice," *Canaletto.* "A Calm,"
and "A Gale," *Vandevelde.*

Lord Farnborough was the third son of Beeston Long, Esq. of Carshalton, a very eminent West India merchant, by Susannah, daughter and heiress of Abraham Crop, Esq. of Richmond. He was a person of considerable taste and accomplishment, particularly in painting, and has been called the "Vitruvius of his age." He printed a pamphlet on the projected alterations in the metropolis, called "Remarks on the Improvements in London, 1826," 8vo. and was also the author of a sketch of the character of Pitt, which he wrote for Gifford's Life of that great Statesman.

Lady Farnborough, who was a daughter of Sir Abraham Hume, died Jan. 15, 1837. The Fine Arts and the highest society lost one of their most graceful ornaments by the death of this lady; both from her descent and her union with her bereaved lord, she inherited and imbibed that love of Art for which she was eminently distinguished. Her taste was of the purest order, and her own productions marked by a degree of genius far above the usual class of amateur painting.—*Ann. Reg.* ; *Gent.'s Mag.* ; *Lit. Gaz.*

1839.

Four hundred and thirty-seven Works, among them :—

"Christ and the Woman of Canaan."—*J. S. Agar.*

"Christ in the Wilderness, meditating on the means of redeeming the World."—*William Hensel.*

"The Rat Trap."—*T. Webster**, R.A.

"The Woman taken in Adultery."—*T. Uwins*, R.A.

"Fountain of Fallacy."—*J. M. W. Turner*, R.A.

"A young Huntress scared by the Victim of her skill."—*J. A. Casey.*

"The close of a Venetian Masque, at the Summer's Dawn."—*J. Severn.*

* *T. Webster*, for the fertility of his humorous and pleasing inventions, for correct drawing and fine keeping, may be justly ranked as one of the most popular of English painters.—*Waagen.*

- “ Shylock.”—*A. Geddes*, A.R.A.
 “ The Slaughter of the Innocents.”—*W. Hilton*, R.A.
 “ Rembrandt’s Mill;” “ The Upper Floor of Ditto;” and the
 “ Lower Chamber,” three Pictures.—*E. W. Cooke*.
 “ The Queen Mother, Mary de Medicis, demanding of Louis
 XIII. the dismissal of Cardinal Richelieu.”—*W. Fisk*.
 “ Anne Boleyn, the morning of her Execution.”—*C. Fourrier*.
 “ Frosty Morning.”—*F. Goodall*.
 “ The Saint’s Day.”—*J. P. Knight*, A.R.A.
 “ Shrimpers.”—*H. Jutsum*.
 “ Highlanders returning from a Foray.”—*W. and H. Barraud*.
 “ Christmas in the reign of Elizabeth.”—*R. W. Buss*.
 “ The Dairy Maid.”—*E. Landseer*, R.A.
 “ Jeannie Deans visiting her sister Effie in prison.”—*John
 Hayter*.
 “ Christ crucified.”—*A. W. Elmore*. 10 feet 3 by 7 feet.
 “ Fresh Breeze.”—*J. Dujardin*.

Ten pieces of Sculpture were exhibited, including “ Rebecca
 at the Well,” by *W. Calder Marshall*.

1840.

Four hundred and sixty-four Works exhibited, including :—

- “ Christ blessing little Children.”—*C. L. Eastlake**, R.A.

* Sir Charles Lock Eastlake, P.R.A. a native of Plymouth, was born in 1796, and educated at the Charterhouse, which he quitted at an early age, in order to commence the study of the Fine Arts, to which he has devoted the whole of his life. He became a student of the Royal Academy under Fuseli, and in 1817 visited Italy; in 1819 he went to Greece, accompanied by the late W. Brockedon, Sir Charles Barry, and other friends. He first began to exhibit at the Royal Academy in 1823; was elected A.R.A. in 1827 and R.A. in 1830. On the death of Sir Martin Archer Shee, in 1850, Mr. Eastlake was elected President, and received the honour of knighthood at the hands of Her Majesty. Sir Charles holds the offices of Director of the National Gallery and Secretary to the Fine Arts Commission. Lady Eastlake (Miss Elizabeth Rigby previous to her marriage) is distinguished for literary attainments, and is the authoress of “ Letters from the Baltic,” and is said to have contributed to the Quarterly Review. Sir Charles has also contributed valuable additions to the literature of the Fine Arts.

“ In the refined treatment of his pictures a noble and a delicate rather

- " Bettina."—*T. Von Holst.*
 " The Looking Glass."—*R. Scott Lauder.*
 " Cimabue and Giotto."—*E. M. Ward.*
 " Scenes from Gil Blas."—*C. Runciman.*
 " The Post Office."—*T. Clater.*
 " Isaac of York."—*T. M. Joy.*
 " The Chartists' Retreat to the Welsh Mountains," and
 " Advance from ditto."—*J. Zeitter.* Two pictures.
 " The pillaging of a Jew's House in the reign of Richard I."
 —*C. Landseer, R.A.*
 " Maternal Love."—*Mrs. M'Ian.*
 " Pompeii and Mount Vesuvius."—*J. Bridges.*
 " Robin Hood."—*D. M'Clise.*
 " The Soldier defeated,—Interior of a Café, Normandy."—
F. Goodall.
 " Othello and Desdemona."—*W. P. Frith.*
 " Slave Market, Grand Cairo; offering a Greek Slave for
 Sale."—*W. J. Müller.*
 " The Night Life Buoy."—*C. H. Seaforth.*
 " The Enthronisation of Her Majesty Queen Victoria in West-
 minster Abbey."—*A. Aglio.*

Eighteen pieces of Sculpture were exhibited, including " A Design for the Nelson Monument," by *E. H. Baily, R.A.*; " Dorothea," from Don Quixote, by *J. Bell*; " The Death of Lear," by *J. H. Foley*; and " The Captive," and " David," by *J. G. Lough.*

1841.

Three hundred and ninety-seven Works, among them :—

- " The Last Interview between Sir Thomas More and his daughter on his way to the Tower."—*E. M. Ward.*

than energetic nature is apparent. The influence of this painter upon the Arts in general is still more widely felt in his writings. His ' Materials for a History of Oil Painting ' contains a thorough investigation of all the technical materials of painting, from the birth of Christian Art up to the 18th century, set forth with as much correctness of artistic judgment as depth of scholastic learning."—*Waagen.*

"Irish Hospitality."—*J. Zeitter.*

"Landscapes."—*T. Sidney Cooper, and Clint.*

"Mont St. Michel, Peasants returning to Pontorson on the approach of the Tide."—*E. W. Cooke**.

"Subject from Philip Von Artevelde."—*F. Stone†.*

"Falstaff thrown into the Thames."—*F. Goodall.*

"I had been drowned, but that the shore was shelvy and shallow, a death that I abhor, for the water swells a man, and what a thing should I have been when I had been swelled."—*Merry Wives of Windsor.*

"The return from Christening—Exterior of the Church of St. Gilles, Caen, Normandy;" and "Baptism—Interior of the Church."—*F. Goodall †.*

"The Jew Rabbi."—*Sir M. A. Shee, P.R.A.*

"The Raising of Jairus's Daughter."—*T. von Holst §.*

"Lady Jane Grey in the Tower."—*Marshall Claxton.*

"Columbus and his Son Diego receiving relief from the Monks of La Ribada."—*W. Simson.*

"English, French, and German Artists resting at the Hermitage after the ascent of Mount Vesuvius."—*M. Claxton.*

* E. W. Cooke, A.R.A. marine painter, born 1811. Elected A.R.A. in 1851. First exhibited at the British Institution, in 1835, three pictures,— "Scene on the Coast of Normandy," "Scene on the Thames near Barnes," and "Trouville, Fishing Smack entering the Port of Havre."

† F. Stone, A.R.A. in 1851, born at Manchester 1800. Besides the picture for which he received the above premium, he exhibited for the first time at the British Institution, in 1835, two pictures, entitled "The Pet," and "Study of a Child."

‡ Frederick Goodall, A.R.A. 1852, was born in 1822; besides the subject for which he obtained the above premium, he had exhibited, in 1839, a picture entitled "Frosty Morning;" and, in 1840, "Entrée dans l'Eglise" and "The Soldier defeated,—Interior of a Café in Normandy."

§ Theodore Von Holst, born at London in 1810 and died 1844, was descended from a Livonian family. When yet a child he was looked on as a marvel for his proficiency in drawing. In his tenth year he attracted the notice of Sir Thomas Lawrence by the beauty of his pencil sketches, and subsequently executed many drawings for Sir Thomas, several of which were said to have been commissioned by the King (George IV.) His productions were of a romantic and gloomy character, his style essentially German in conception, composition, and execution, but few of his works are free from an eccentricity peculiar to himself, which he could never be induced to alter, entirely following the bent of his own genius. He left many drawings and sketches, and some unfinished pictures. The picture for which he obtained the premium of 50 guineas has been engraved.

“ The Eve of the Deluge.”—*J. Martin*, 6 ft. by 8 ft. 1.

“ The Fireside.”—*J. Absolon*.

“ Statues of the Vocal Memnon, on the plain of Thebes—Sunrise.”—*D. Roberts*, A.R.A.

Only four pieces of Sculpture exhibited, by W. Scoular, P. Park, W. C. Marshall, and J. Thurlow.

Four Donations of FIFTY GUINEAS EACH, were granted to *E. W. Cooke*, *F. Stone*, *F. Goodall*, and *T. von Holst*, in acknowledgment of the merit of their respective pictures.

1842.

Four hundred and fifty-two Works exhibited, including:—

“ Landscapes and Cattle.”—*T. S. Cooper*, A.R.A.

“ The Bashful Lover and the Maiden Coy;” “ The stolen interview of Charles I. when Prince of Wales, with the Infanta of Spain.”—*F. Stone*.

“ The Fair at Fougères, Brittany;” “ A Veteran of the Old Guard describing one of Napoleon’s Battles—Interior of a Farrier’s Shop;” “ Disappointment—the Shoes not done.”—*F. Goodall*.

“ The Wanderer.”—*T. Webster*, A.R.A.

“ A Hero and the Horse which carried him in his greatest Battle, imagined to be on the field again 20 years after.”—*B. R. Haydon*, 10 ft. 7 by 11 ft. 7.

“ Bathers Surprised.”—*W. Etty*, R.A.

“ Cardinal Wolsey leaving London after his Disgrace.”—*S. West*.

“ A Mother’s Love.”—*G. Clint*.

“ Elizabeth Castle, Jersey, from the Causeway, low water.”—*E. W. Cooke*.

“ The Bride.”—*T. von Holst*.

“ Old May Day.”—*T. Clater*.

“ The Curfew Time.”—*J. Martin*.

“ Frank Hals painting the portrait of Vandyke.”—*J. D. Wingfield*.

“ A Neapolitan Girl.”—*J. Inskipp*.

- “ The Unrelenting Lord.”—*J. R. Herbert**, A.R.A.
 “ Naaman cured of the Leprosy.”—*A. Fraser*†.
 “ Christ in the Tempest.”—*G. W. Butland*.
 “ Landscapes and Cattle.”—*T. Creswick* ‡.
 “ The Cottage Door.”—*J. Linnell*.
 “ Tristram Shandy, Chap. V.”—*J. Gilbert, &c. &c.*

Seven pieces of Sculpture, comprising “ The Last Stake,” a figure in marble ; “ The Adoration of the Magi,” a Sketch ; “ The Madonna and Child, alto-relievo in marble.”—*J. E. Carew*. “ Rebekah at the Well,” in marble ; and “ Ophelia,” a bust in marble.—*W. C. Marshall*. “ The Dead Warrior,”—*J. H. Foley* ; and a group in marble, “ Sleep.”—*R. C. Lucas*.

ONE HUNDRED GUINEAS were given to the Wilkie Testimonial.

DONATIONS OF FIFTY GUINEAS EACH were awarded to *Messrs. Creswick, Cooper*§, *Herbert*, and *Fraser*, for the general merit of their Works.

* John Robert Herbert, R.A. was born at Maldon, in Essex, January 23rd, 1810. He came to London when about 16 years of age, and entered as Student at the Royal Academy, but losing his father two years afterwards, he relinquished that course of study and took to portrait painting, with much success ; from 1830 to 1835 he exhibited portraits only, but soon afterwards began to paint poetical subjects, exhibited principally at the British Institution. One of the first of these was a very carefully-painted picture, called “ The Appointed Hour ;” a youth lying assassinated near the bottom of a flight of stairs, down which an expectant lady is descending. The works of Mr. Herbert are very numerous. In 1841 his picture of “ The Signal” procured him the prize of 50 guineas, awarded by the Directors of the British Institution, as above. He was elected A.R.A. in 1841 and R.A. in 1846 ; in 1848 he became one among those distinguished artists who were engaged to decorate the New Houses of Parliament with frescoes. His first subject was an illustration of “ Lear and Cordelia,” in the Poets’ Hall. To him has also been assigned the entire decoration of the Peers’ robing room with subjects from the Old Testament.

† Alexander Fraser, a native of Scotland, born in 1796 ; an exhibitor in London for more than 35 years. His subjects are for the most part selected from humble life, but many of them are charmingly conceived and forcibly executed.—*Waagen*.

‡ In point of true and careful rendering of English nature in all its details this artist is one of the most remarkable of the English school.—*Waagen*.

§ T. S. Cooper, A.R.A. in 1845 ; born at Canterbury in 1803. Entirely self-taught, his skill in cattle subjects, particularly sheep, has rarely been equalled. This artist’s name appears in the catalogue of the British Insti-

The Directors gave Notice that it was their opinion, that the effect of these Premiums were not commensurate with their expectations, and they do not, therefore, think it advisable to continue them next year.

1843.

Four hundred and forty Works exhibited, among them :—

- “ Not so easily Caught.”—*E. Landseer*, R.A.
- “ Interior of a Cottage, Brittany.”—*F. Goodall*.
- “ Scene from the Devil on Two Sticks.”—*Augustus Egg*, A.R.A.
- “ Scene from Henry VI. Part 2 ;” and the “ Water-Witch.”—*T. von Holst*.
- “ Helena,” and “ Nourmahal.”—*F. Stone*.
- “ Dolly Varden.”—*W. P. Frith*.
- “ Landscapes.”—*T. Creswick*, R.A.
- “ Distant View of Rivaulx Abbey, Yorkshire.”—*Copley Fielding*.
- “ Hagar and Ishmael in the Desert.”—*M. Claxton*.
- “ Cattle Reposing.”—*T. S. Cooper*.
- “ Landscapes.”—*J. Linnell*.
- “ La Petite Frileuse.”—*The late Mrs. Soyer*.
- “ Landscapes.”—*H. Jutsum*.
- “ One of the Olden Time.”—*Morris Moore*.
- “ Queen Berengeria soliciting Richard Cœur de Lion, to spare the Life of the Earl of Huntingdon.”—*J. Goodrich*.
- “ Scene from Gil Blas.”—*T. M. Joy*.
- “ Procession of the Brides of Venice.”—*J. R. Herbert*, A.R.A.
- “ The Translation of Elijah.”—*J. Wood*.
- “ The Fern Cutters.”—*J. Inskipp, &c.*

Sculpture : — “ Eliza,” a statue in marble, by *P. Park*.
 “ The Wanderer,” *J. H. Foley*. “ Girl at Prayer,” *P. M'Dowell*, A.R.A. “ The Sick Child,” *W. C. Marshall*. “ Whittington

tution, 1835, to three pictures :—“ Noon,” “ The Disputed Meal,” and “ Milking Time.” He has chiefly devoted himself to the study of the beautiful races of English cattle, cows and sheep, introducing them with great feeling for the picturesque in the various and romantic scenery of England, which he also renders admirably, both as to general keeping and detail.—*Waagen*.

listening to Bow Bells," *J. E. Carew*. "Psyche," *H. Timbrell*.
 "Cupid," bust in marble; and "Head of an Italian Greyhound,"
W. Scoular. "A Sketch in Clay," *T. Earle*.

Donations of FIFTY GUINEAS EACH were made to the Artists' General Benevolent Institution; the Artists' Benevolent Institution; and the British Academy of Arts at Rome.

1844.

Four hundred and thirty-six Works exhibited, among them—

"Scene from Burns."—*J. C. Hook*.

"The Father's Grave."—*J. C. Horsley*.

"Wreck of a Sloop on the Hermitage Rocks, Jersey."—
E. W. Cooke.

"The Hour of Prayer."—*T. F. Marshall*.

"Calypso's Grotto."—*F. Danby*, A.R.A.

"Gibraltar, from Prince George's Battery."—*J. M. Carter*.

"Scene in the New Forest, Gipsies reposing."—*J. Hayes*.

"Falstaff and Mrs. Ford."—*A. Jerome*.

"Christ stilling the Tempest."—*J. Martin*, R.A.

"The Player's reception of the Author,—Gil Blas."—*D. M'Clise*, R.A.

"The Tomb of Juliet."—*E. B. Morris*.

"Charles I. introduced to the Governor of Hurst Castle."—
A. Chisholm.

"John Knox endeavouring to restrain the violence of the people, who, excited by his eloquence, destroyed the altars, missals, images of Saints, &c. at Perth, 1559."—*J. P. Knight*, A.R.A.

"The Lady in Waiting, time of Louis XIV."—*G. Lance*.

"Captivity of Joan of Arc."—*J. F. Gilbert**.

* *J. F. Gilbert*, died on the 25th of September, 1855, in the 64th year of his age, after having suffered four years and a half from paralysis. He resided many years at Chichester, and was a constant exhibitor at the Royal Academy and the British Institution. He was patronised by the late Duke of Richmond. A view of the "High Street, Chichester," "Goodwood Race Course," "Priam winning the Gold Cup," &c. were among the works painted by him for the Duke.

“ The Adoration of the Magi,” and “ The Meeting of Jacob and Joseph in Egypt.”—*F. Howard.*

“ French road-side Inn, with Horses in readiness for the Diligence.”—*J. F. Herring.*

“ The Heroine of Saragossa.”—*B. R. Haydon.*

“ The Highland Coronach.”—*R. R. M'Ian.*

“ Solomon Eagle exhorting the people to Repentance, during the Plague of 1665.”—*P. F. Poole.*

“ The Supper at Emmaus.”—*J. Linnell.*

“ The Mountain Stream,”—*F. C. Lewis.*

The Sculpture comprised nine pieces, viz. “ Dorothea,” a Statue in marble, in the possession of the Marquis of Lansdowne, K.G. by *J. Bell*; “ Arethusa,” in marble, *J. Thrupp*; “ Eve and her first-born,” *W. C. Marshall*; “ Female and Child,” a group in marble, *E. G. Physick*; “ Prospero relating his adventures to Miranda,” *J. H. Foley**; “ Maternal Affection,” in marble, *E. Stephens.*

After repeated Notices that in the selection of Pictures for Exhibition, the preference would be given to those which had not been exhibited before, the Directors gave Notice this year, that, on the next Exhibition of Works of Modern Artists, *they would receive only pictures that have not been on any previous occasion exhibited to the Public.* The limited extent of the walls render it incumbent on them to adopt this course, as they were

* John Henry Foley, R.A. sculptor, born in Dublin 1818. Under the auspices of his grandfather, also a sculptor, he commenced drawing and modelling in the schools of the Royal Dublin Society at the early age of 13. He came to London in 1834, entered as a student of the Royal Academy in 1835, and exhibited the “ Death of Abel” and the model of “ Innocence” in 1839. In 1840 his name became famous by the exhibition of his model for “ Ino and the Infant Bacchus.” This model was afterwards executed in marble, and purchased by the Earl of Ellesmere, for 750 guineas; the artist was so unfortunate as to discover (after devoting much time and labour) that a defect existed in the marble, which rendered it useless for the purpose, and he had to procure another block at considerable expense. It is, however, considered as a *chef d'œuvre* of modern English sculpture. Mr. Foley was elected A.R.A. in 1849.

compelled to decline on the last occasion 430 paintings for want of space.

The admission of Pictures that had been publicly exhibited elsewhere in the metropolis, was felt to be an evil as early as 1810; an Order being made on the 3rd of July in that year, to the same effect; and by a second Order of the 19th of November, it was directed that the Order for non-admission of pictures that had been exhibited before, should not apply to those that have been exhibited at the Royal Academy only: but on the 22nd of December, it was ordered that the Select Committee be authorised to dispense with the Resolution against admitting pictures that had been formerly exhibited, in case they shall be of opinion that the objection to them does not come within the spirit of the Resolution.

The Notice issued this year, was unquestionably of considerable importance, whether the interests of the Public, the Artists, or the Institution itself be considered. Independent of the large size of many pictures as above described, operating to the exclusion of many meritorious works by rising artists, it was found that the Public expressed a dislike to pay for seeing pictures one year, which they had already previously seen elsewhere in the same neighbourhood: thus, an injury was inflicted, and the first principle of the British Institution, that of encouraging the rising artist, violated; which sufficiently proves that the Resolution now adopted and advertised by the Directors, was not only justifiable, but had become absolutely necessary.

1845.

Five hundred and twenty-five Works exhibited, including:—

“ His Majesty George IV. visiting the Field of Waterloo, with His Grace the Duke of Wellington, in 1821, on his return from Hanover.”—*B. R. Haydon.*

“ The Widow’s Benefit Night;” and “ The Soldier’s Dream.”—*F. Goodall.*

“ The Ballad.”—*F. Stone.*

“ A Forest Rencontre.”—*Mrs. E. M. Kenzie*, late *Miss E. Landseer*.

“ Rachel tending her Father’s Sheep.”—*Sir G. Hayter*.

“ The Old Mill.”—*T. Creswick*, A.R.A.

“ Scene from *Hen. VIII.* Act. iii. sc. 2.”—*J. Gilbert*.

“ Liberation of Gilbert à Beckett, father of the celebrated Thomas à Beckett, Archbishop of Canterbury.”—*J. A. Casey*.

“ Evening in Paradise;” and “ Morning in Paradise.”—*J. Martin*.

“ Sands at Broadstairs.”—*J. Dujardin*.

“ Jephtha’s Return.”—*W. Salter*, M.A.F.

“ The Gate of the Harem.”—*F. Danby*, A.R.A.

“ The Absent Philosopher.”—*J. G. Middleton*.

“ The Mother of Moses.”—*M. Claxton*.

“ Hogarth at School.”—*W. R. Buss*, &c. &c.

The Sculpture comprised “ A Magdalen,” by *F. Thrupp*; “ Design for a Monument to the late Earl of Leicester,” by *John Bell*; “ Calypso;” “ The Last Drop;” “ A Chip of the Old Block;” and “ The Piping Boy;” *W. C. Marshall*; “ The Infant Christ, bruising the head of the Serpent,” *T. Earle*. “ Medea,” *T. Thornycroft*; “ A Wild Boar,” and “ A Contadina of Salerno, Naples,” *B. Sangiovanni*; “ A Study from Nature,” *J. H. Foley*; “ Sappho,” *Mrs. Thornycroft*; and a marble figure of Alexander,” by *P. Park*.

1846.

Four hundred and ninety-three Works exhibited, including:—

“ Xanthus, the Tomb of the Satrap Payafa, a Lycian Stele and Rock Tomb.”—*G. Scharfe, jun.*

“ Norah Creina.”—*W. P. Frith*, A.R.A.

“ Fairy-struck;” and “ The Brittany Conscript leaving home.”—*F. Goodall*.

“ The Giaour.”—*T. M. Joy*.

“ The Tempest of Shakspeare, from Miranda’s Description.”—*F. Danby*, R.A.

“ Elijah at Horeb.”—*W. O. Geller*.

- “Pleasing Intelligence.”—*T. Clater.*
- “A Greek Girl.”—*Miss Clater.*
- “Dutch Fishing Craft off Fort Lille, mouth of the Scheldt,”
and “Head of the Madonna.”—*Mrs. Carpenter.*
- “Little Nell and her Grandfather.”—*W. H. Hunt.*
- “The Plain at Marathon.”—*W. Linton.*
- “Faust and Margaret.”—*T. J. Barker.*
- “The Grave of the Excommunicated.”—*F. Danby, A.R.A.*

Eleven pieces of Sculpture exhibited, of which the most important were “Ariadne,” a statue in marble, by *W. C. Marshall, A.R.A.*; and “Hope,” also in marble, by *F. Thrupp.*

FIFTY POUNDS EACH were given this year to the Haydon Fund; the Artists’ General Benevolent Institution; and to the Artists’ Benevolent Institution.

1847.

Five hundred and sixty-one Works, among them:—

- “The Holy Well;” and “Irish Courtship.”—*F. Goodall.*
- “The Approaching Footsteps.”—*F. Stone.*
- “The Noontide Meal.”—*R. Redgrave*, R.A.*

* Richard Redgrave, R.A. born April 30, 1804, in Pimlico, the son of a manufacturer, in whose counting-house he passed his earlier years in making designs and working drawings. At about 19 years of age he obtained his father’s permission to study from the marbles in the British Museum, and in 1826 was admitted a student in the Royal Academy. He now supported himself by teaching landscape drawing. At length, after contending with many vexatious disappointments in the pursuit of his profession, a picture exhibited at the British Institution, “Gulliver on the Farmer’s Table,” was purchased for engraving; this was his first success. In 1840 he was elected A.R.A. The subjects of his pictures became very popular, and although he may be essentially styled a figure painter, still, of late years, he has devoted such attention to the landscape accompaniments, that he excels even better than in the range wherein he first won his spurs.

Mr. Redgrave was head master of the Government School of Design, and on the formation of the Department of Practical Art, he became Art Superintendent, which office he still retains.

Waagen writes,—“This artist is deeply versed in the laws of taste and of the Fine Arts, as connected with manufactures, and exercises a most beneficial influence in this respect in his present position as Art Superintendent of the London School of Design.”

- “ The Lover’s Walk.”—*F. Danby*, R.A.
 “ The Abbey of St. Amand, Rouen.”—*E. A. Goodall*.
 “ Market-place at Coutances, Normandy.”—*D. Roberts*, R.A.
 “ The Captive.”—*J. H. Savage*.
 “ The Fronde Riots.”—*J. Gilbert*.
 “ Rizpah watching the Dead Sons of Saul.”—*J. C. Hook*.
 “ The Cottage under the Hill.”—*F. R. Lee*, R.A.
 “ Windsor Castle, from Eton Meadows.”—*H. Gritten*.
 “ The Baptism of Christ, a finished Sketch.”—*T. C. Thompson*,
 R.H.A.
 “ A Magdalen Reading.”—*W. Etty*, R.A.
 “ View near Bletchingley, Surrey.”—*C. Davidson*.
 “ The Campagna and Walls of Rome, with the Church of Sta.
 Croce in Gerusalemme.”—*E. W. Cooke*.
 “ The Dairy-Maid.”—*A. Corbould*, &c. &c.

Fourteen pieces of Sculpture exhibited, and four gems after the antique, by the *Misses Pistrucci*.

1848.

Four hundred and seventy-four Articles exhibited, including :—

- “ A Calm after a heavy Gale, off Bury Head.”—*F. Danby*,
 A.R.A.
 “ The Bugged Pony.”—*R. Ansdell*.
 “ Lorenzo and Jessica.”—*J. E. Lauder*, R.S.A.
 “ Flint Castle, North Wales.”—*W. Linton*.
 “ Othello, Act I. sc. 3 ;” and “ The Milk-Cart, Antwerp.”—
J. Gilbert.
 “ Red Cap.”—*G. Lance*.
 “ The tribe of Benjamin seizing the daughters of Shiloh in
 the Vineyards.”—*J. E. Millais*, A.R.A.
 “ The Irish Mother.”—*A. D. Fripp*.
 “ A Village Holiday—Nutting.”—*H. Jutsum*.
 “ Lady Peveril with Julian and Alice Bridgnorth.”—*F.*
Goodall.
 “ A wooded Road Scene, with a drove of Cattle.—*H. Reinagle*,
 and *R. R. Reinagle*, R.A.

“ The Pet of the Village.”—*Reuben Sayers*.

“ Moving the Address to the Crown, on opening the First Reformed Parliament in the Old House of Commons, 5th Feb. 1833, with Portraits of the Members*.”—*Sir G. Hayter*, M.A.S.L. 10 feet by 16 feet 6.

“ The Wounded Hound.”—*R. Ansdell*, 6 feet 4 by 9 feet 6.

“ A Shady Brook,” and “ Devonshire Peasants.”—*W. Sayer*.

Eleven pieces of Sculpture, and three Gems were exhibited.

1849.

Five hundred and eighteen Works exhibited, among them :—

“ The Biron Conspiracy.”—*G. Lance*.

“ Nonchalance.”—*J. Inskipp*.

“ A Mountain Chieftain’s Funeral, in olden times.”—*F. Danby*, A.R.A.

“ The Rialto, Venice.”—*J. Holland*.

“ The Fair Maid of Perth.”—*C. F. W. Griesbach*.

“ The Murder of Thomas à Beckett.”—*J. Gilbert*.

“ Summer Breezes.”—*F. R. Lee*, and *T. S. Cooper*, A.R.A.

“ The Death of the Banned Lord.”—*R. T. Bott*.

“ Fishermen on the Look Out.”—*G. Chambers*.

“ Scene from a Welsh Ballad.”—*T. J. Barker*, 5 ft. 6 by 7 feet 3.

“ The Picture Gallery, Stafford House.”—*J. D. Wingfield*.

“ Hauling out the Weather Earing.”—*R. C. Leslie, jun.*

“ Cranmer endeavouring to extort a Confession from Catherine Howard.”—*W. L. Windus*.

“ The Trial of William Laud, Archbishop of Canterbury.”—*Alex. Johnston*.

* This picture contains nearly 400 portraits, including, with the strangers represented at the bar, all the principal statesmen of the time ; a sum of £.5000 was originally asked for it, but it was obtained for £.2000, which was voted as one of the Miscellaneous Estimates laid before Parliament, August 3, Session 1859 ; the numbers were, 82 for and 82 against the motion, but it was carried by the casting vote of the chairman in favour. It is intended to be handed over to the Trustees of the National Portrait Gallery as soon as they obtain premises suitable for its reception, when, if placed in a good situation, it will at all times be an object of great public interest.

“ The Lion of St. Mark.”—*W. Douglass.*

The Sculpture comprised fourteen specimens, including the magnificent work “ Ino and the Infant Bacchus,” by *J. H. Foley*, the property of the Earl of Ellesmere; “ A young Satyr drinking,” statue in marble; and “ Innocence,” a Bust in marble, *W. C. Marshall*; a marble Bust of “ Ophelia,” and of “ Musidora,” by *T. Earle, &c.*

1850.

Four hundred and eighty-seven Works, among the most prominent were :—

“ A Group on a Common.”—*T. Sidney Cooper, A.R.A.*

“ Oliver Cromwell dictating to John Milton, his Latin Secretary.”—*F. Newenham, 9 feet by 11 feet 10.*

“ The Miller’s Home.”—*T. Creswick, R.A.*

“ The Regretted Companion.”—*R. Ansdell.*

“ Astronomy.”—*J. Sant.*

“ The Post-Office.”—*F. Goodall.*

“ A Shepherd Boy.”—*R. Buckner.*

“ The Plays of Shakspeare.”—*J. Gilbert.*

“ South Downs.”—*T. Creswick, and R. Ansdell.*

“ Sympathy.”—*F. Stone.*

“ Dovor.”—*J. Holland.*

“ Heidelberg and Castle.”—*W. Fowler.*

“ A Golden Moment.”—*F. Danby, R.A.*

“ Interior of the Royal Chapel, Hampton Court.”—*J. D. Wingfield.*

“ The Shepherd’s Sabbath.”—*H. Smith.*

“ The Villa Borghese, from the walls of Rome.”—*E. W. Cooke.*

“ Going to meet Father.”—*E. Hopley.*

“ The Interview between James IV. and the celebrated Outlaw Murray.”—*T. M. Joy, 7 feet 7 by 10 feet 2.*

“ Varney’s reception at Cumnor Place with commands from Kenilworth.”—*A. T. Derby.*

“ Whiteboyism—lying in wait for a Victim.”—*M. Cregan, P.R.H.A, &c. &c.*

Thirteen pieces of Sculpture were exhibited, including "Titania," and "Puck," by *J. G. Lough*; "A marble Bust of the Duke of Wellington," by *H. Weigall*; "L'Allegro," marble Bust, *T. Earle*; "La Penserosa," a Study, *J. Durham*; "Sabrina," *W. C. Marshall*; and "A bronze statue of Ariel directing the Storm."—*J. Thomas*.

A Donation of ONE HUNDRED POUNDS to the Exhibition of Industry of all Nations, and FIFTY POUNDS to the Artists' General Benevolent Institution; also FIFTY POUNDS to the Artists' Benevolent Institution, formed the disbursements made this year.

1851.

Five hundred and thirty-eight Works exhibited, among them :

"A Village School—Arrival of a poor Irish Scholar."—*Miss MacLeod*.

"Scene in Pesth."—*G. R. Jones*, R.A.

"Interior View of the Portico of the Temple of Osiris, at Philoe, in Nubia."—*D. Roberts**, R.A.

"Bathsheba at the Bath."—*J. Lane*.

"Rigging an Indiaman, Scarborough Harbour."—*J. W. Calcott*.

* David Roberts, an architectural painter in the widest sense. It would not be easy to instance another master who has so successfully treated the architecture of different countries, and in more various forms. Besides making himself thoroughly acquainted with the architecture of France, Spain, and the Netherlands, and that of his own country, he has pursued his studies in Egypt and Palestine. His drawings taken in those countries and lithographed by Haghe in a masterly manner, have gained for him a European reputation. The happy choice of position these drawings display, the picturesque conception, the favourable light and shade, and the animated figures introduced are sufficient to account for this success. All these qualities are displayed still more favourably in his oil pictures, in addition to which they possess the charm of a powerful, transparent, and harmonious colouring of the most effective contrasts of local colour, and of a touch which combines freedom with delicacy. A view of the choir of St. Paul's church at Antwerp, and a portion of the Cathedral of Burgos, with the fantastically decorated staircase and other rich details (both in the Vernon Gallery) are extremely picturesque and attractive in effect, while the skill with which the greater portion is thrown into shade lends a peculiar mystery to the scene.—*Waagen*.

- " A Cottage Dinner Party."—*W. H. Knight*.
 " Richard and the Saladin."—*E. B. Morris*.
 " Begging for the Bow."—*Martin Cregan*, P.R.H.A.
 " The Last of the Abencerrages contemplating Granada."—
H. W. Pickersgill, R.A.
 " The Gleaner."—*J. Inskipp*.
 " Chips."—*J. Linnell*.
 " A Moorland Stream."—*H. Jutsum*.
 " The Forest of Arden."—*J. Martin*, K.L.
 " The Ruined Hermitage."—*R. Redgrave*, R.A.
 " The Sea Cave."—*W. E. Frost*, A.R.A.
 " Visiting the Bothie."—*Alex. M'Innes*.
 " St. Antony's Day in Rome."—*G. H. Thomas*.
 " Distant View of the Weald, Sussex."—*Copley Fielding*.
 " Kelso Abbey."—*Frank Dillon*.
 " The Easter Controversy."—*G. E. Hicks*.
 " The Death of the Captain of the Forty Thieves."—*J. H.*
Savage.
 " The Ballad Singer."—*R. Rothwell*, R.H.A.
 " David sparing the Life of Saul."—*J. Harwood*.
 " The Cartoon Gallery at Hampton Court."—*J. D. Wingfield*.
 Sixteen pieces of Sculpture were exhibited, including a marble
 statue of " Eve,"—*P. M'Dowell*, R.A. ; " Ganymede," a model,
 —*J. G. Lough*, &c.

1852.

- Five hundred and forty-four Works exhibited, including :—
 " Genoa, from the East Rampart, Sept. 1851."—*J. Holland*.
 " Interior of a Cabaret, Brittany."—*E. A. Goodall*.
 " Peace."—*S. Gambardella*.
 " Deer Park."—*Sir E. Landseer*, R.A.
 " The Princess Elizabeth examined by Bonner, Gardiner, and
 others."—*F. Newenham*.
 " The Lay Brother."—*W. Ross*.
 " Wicked Eyes."—*W. P. Frith*, A.R.A.
 " The Wages of War."—*H. P. Gray*.

“ View of Jerusalem from the Mount of Olives.”—*F. Arundale*.

“ Evangeline on the Sea Shore.”—*W. J. Grant*.

“ Wager between the Bruce and Sir William St. Clair.”—*A. R. C. Corbould*.

“ Preaching of Savonarola in the Duomo at Florence.”—*W. Shoubridge*.

“ Rebecca.”—*W. Bowness*.

“ Poor Nell.”—*Miss C. Cawse*.

“ Going to the Derby.”—*J. A. Fitzgerald*.

“ Christ Mocked.”—*W. Armitage*.

“ Charles I. returning from the High Court at Westminster after his condemnation.”—*W. A. Hardwick*.

“ Tam O'Shanter.”—*G. Cruikshank*.

“ Hotspur and the Courtier.”—*E. Rainsford*.

“ A Haggis Feast.”—*Alex. Fraser*.

“ Luther burning the Pope's Bull.”—*E. B. Morris*.

Thirteen pieces of Sculpture, the most prominent were, “ The Fall of Satan,” a statuette in marble,—*J. S. Westmacott*; “ Innocence,”—*J. H. Foley*, A.R.A.; and “ Ceres,” a bust in marble,—*R. A. Wilson*.

1853.

Five hundred and eighty-nine Works exhibited, including:—

“ An Organ Boy.”—*R. Buckner*.

“ Sunset in the Mediterranean.”—*J. E. Hering*.

“ A Welsh Farm.”—*Sidney R. Percy*.

“ An Archer,” and “ A Lady Hawking.”—*H. W. Pickersgill*.

“ A Protectionist.”—*J. Giles*, R.S.A.

“ The Tired Gleaners.”—*F. Goodall*, A.R.A.

“ Stonehenge,” “ Norwich,” and “ Moss Troopers.”—*E. J. Niemann*.

“ Fisherman.”—*J. Hollins*, A.R.A.

“ The Night March,” and “ A Study at Apsley House.”—*J. W. Glass*.

“ The Spirit of O'Donohue, a legend of Killarney.”—*J. G. Naish*.

“ The Reformer’s (John Knox) House, Edinburgh, during the 16th Century.”—*J. Drummond*.

“ A Moonlight Feast.”—*T. Danby*.

“ The First Ear-rings.”—*J. H. S. Mann*.

“ Daniel delivered from the Lions.”—*H. Barraud*.

“ Want and Abundance.”—*T. Brooks*.

“ Maternal Affection.”—*N. J. Crowley*, R.H.A.

Twenty pieces of Sculpture, among them, “ Helen veiled before Paris,” in marble,—*P. Park*; busts in marble of Raffaele Sanzio and Michael Angelo.—*Torello Ambucchi*; &c.

1854.

Five hundred and eighty-six Works exhibited, among them,—

“ The Kingfisher’s Haunt.”—*T. Creswick*.

“ Marino Faliero, Doge of Venice.”—*J. Holland*.

“ Laban.”—*H. W. Pickersgill*, R.A.

“ The Cavalier.”—*A. Cooper*, R.A.

“ Quadrangle of the Ducal Palace, Venice.”—*S. G. Tovey*.

“ The Entombment, with the Maries.”—*J. Wood*.

“ Fruit.”—*G. Lance*.

“ Belshazzar’s Feast, a Fruit Piece.”—*W. E. D. Stuart*.

“ The Master of Ravenswood and Lucy Ashton.”—*H. Weigall, jun.*

“ The Youthful Artist.”—*J. Sant*.

“ Othello meeting Desdemona.”—*Chester Wilson*.

“ A Medical Consultation, Doctors differ,” a sketch.—*T. M. Joy*.

“ Angera, Lago Maggiore.”—*G. E. Hering*.

“ Highland Piper.”—*R. Buckner*.

“ Landscape.”—*Copley Fielding*.

“ The Death of King James III.”—*Alex. Fraser*.

“ Sunset, Greenwich.”—*J. Danby*.

“ The Stable of the Bull-ring at Seville, before the Bull-fight.”—*P. Villamil*.

“ Vicissitudes of Science.”—*E. Hopley*.

“ The Game Bag.”—*R. Ansdell*.

“ The Balcony.”—*F. Stone.*

“ L'Allegro.”—*W. E. Frost, A.R.A.*

“ Landscapes,” by *E. Boddington, &c. &c.*

Fifteen pieces of Sculpture, principally models, statuettes, and small groups, were exhibited.

Obituary.

THE RIGHT HON. NICHOLAS WILLIAM RIDLEY COLBORNE,
LORD COLBORNE.

His Lordship was second son of Sir Matthew White Ridley, Bart. of Blagdon, in the county of Northumberland, by Sarah, daughter and sole heir of Benjamin Colborne, Esq. in accordance with whose will Mr. Ridley assumed, in 1803, the name and arms of Colborne. He represented the Borough of Appleby in Parliament in the year 1804, was a Member for different places, until the year 1837, and was a staunch advocate of the Whig party. He was raised to the peerage by the title of Baron Colborne, of West Harling, county of Norfolk, in 1839, during the administration of Lord Melbourne.

He was a Trustee of the National Gallery, an active Director of the British Institution, and one of the Members of the Fine Arts Commission, under the presidency of the Prince Consort. Lord Colborne was distinguished for public and private benevolence, and was highly respected, as possessing in a high degree the true characteristics of an accomplished English gentleman. He died in 1854, without issue, and the title became extinct.

His Lordship married in 1808, Charlotte, eldest daughter and eventually sole heir of General Sir David Lindsay, Bart. of Evelinck, who survived him.

Lord Colborne was conspicuous as a warm and zealous promoter and encourager of the Fine Arts, and bequeathed eight of his valuable pictures to the National Gallery, viz. “ Portrait of a Girl,” and “ Portrait of a Man,” *Rembrandt.* “ Dead Game,” *Weeninx.* “ Landscape, Moonlight,” *Vander Neer.* “ Crossing the Ford,” *Berghem.* “ The Village Beadle,” *Wilkie.* “ Players at Tric Trac,” *Teniers*; and “ A Shepherd,” by *Spagnoletto.*

1855.

Five hundred and fifty-nine Works exhibited, among them :—

- “ Cow and Sheep.”—*T. S. Cooper*, A.R.A.
 “ An English Cottage Home.”—*T. Creswick*, R.A.
 “ Still Water, a Creek of the Zuyder Zee.”—*E. W. Cooke*,
 A.R.A.
 “ A Watering Place.”—*F. R. Lee*, R.A. and *T. S. Cooper*,
 R.A.
 “ Dorothea Surprised.”—*J. E. Walker*.
 “ Hear Thou in Heaven, Thy dwelling place.”—*J. Sant*.
 “ An Old Acquaintance.”—*J. Inskipp*.
 “ The Orphan’s Friend.”—*P. H. Roe*.
 “ A Cottage Interior.”—*F. Goodall*, A.R.A.
 “ Interview between Queen Elizabeth and the Countess of
 Nottingham.”—*T. M. Joy*.
 “ A Sybil.”—*L. W. Desanges*.
 “ Scene from Gil Blas.”—*H. C. Selous*.
 “ The Flight of Jacqueline.”—*J. E. Collins*.
 “ A Runaway Knock.”—*G. Cruikshank*.
 “ A Solicitor-General.”—*J. Giles*, R.S.A.
 “ A Border Spear.”—*J. W. Glass*.
 “ The Park.”—*T. Creswick*, R.A. and *W. Ansdel*.
 “ My Heart’s in the Highlands.”—*A. Cooper*, R.A.
 “ Haman’s Punishment.”—*W. Denby*.
 “ Bolton Abbey, Yorkshire.”—*Copley Fielding*.
 “ Evening on the Tagus.”—*Frank Dillon*.
 “ The Warrior’s Rest.”—*Alex. Rowan*.
 “ The Wood Yard, Evening.”—*Mark Anthony*.
 “ The Death of St. Oswald, Archbishop of York, anno 992.”
 —*R. Burchett*.
 “ The Good Things of this Life.”—*W. E. D. Stuart*.

Sixteen pieces of Sculpture exhibited, including “ The Young Naturalist,”—*H. Weekes*, A.R.A.; the Flaxman medal, and the medal for the Bloomfield Scholarship at Bury St. Edmund’s School, by *H. Weigall*.

1856.

Five hundred and fifty-nine Works exhibited, including :—

“ Sion, Canton Valais.”—*G. C. Stanfield.*

“ A Cool Day in Venice.”—*E. W. Cooke, A.R.A.*

“ Part of the Lake of the Four Cantons, Switzerland.”—

T. Danby.

“ Frances Jennings.”—*J. Inskipp.*

“ Martyrdom of Latimer and Ridley.”—*Sir G. Hayter,*

M.A.S.L.

“ The Soldier's Return.”—*G. Cruikshank.*

“ Old Bridge near Pella, in Piedmont.”—*G. E. Hering.*

“ Gipsies, by Moonlight.”—*R. Evans.*

“ Sunset in the Highlands.”—*A. Gilbert.*

“ Bound for Mont Blanc.”—*H. C. Selous.*

“ The Egyptian Ivory Merchant.”—*Frank Dillon.*

“ Nymph and Cupid.”—*W. E. Frost, A.R.A.*

“ The Fair at St. Andrew's.”—*A. Fraser.*

“ The Raft.”—*T. M. Joy and J. Webb.*

“ Morning on the Welsh Hills.”—*A. W. Williams.*

“ Imogen and Iachimo.”—*W. Gale.*

“ The Guards relieving the Trenches before Sebastopol, from a Sketch taken on the spot.”—*Hon. C. S. Hardinge, M.P.*

“ Enamel of the Infant Saviour.”—*W. Essex.*

“ Rouen.”—*J. Holland.*

“ Dean Swift and the Boy.”—*T. P. Hall.*

“ A Fairy Ring.”—*G. Cruikshank.*

“ Christ Walking on the Sea.”—*E. H. Harden.*

“ View of Salisbury.”—*R. Elmore.*

Sixteen pieces of Sculpture, including marble statue of a

“ Young Girl.”—*T. Thornycroft*; “ Undine,” (marble)—*A. Munro*; “ The Queen of the Waters.”—*J. Geefs*; &c.

1857.

Five hundred and seventy-nine Works exhibited, among them,

“ Sunny Hours.”—*Louis Haghe.*

“ The Lost Sheep Found.”—*R. H. Roe.*

- “ Beautiful in Death.”—*G. Lance*.
- “ The Evening Drink in a Mountain Lake.”—*T. Danby*.
- “ The Gamekeeper’s Daughter.”—*W. Underhill*.
- “ The Pool, London.”—*J. Dujardin*.
- “ X Y Z at the Post Office;” and “ X Y Z at Home.”—*T. M. Joy*.
- “ The Valley and Ruins of Inkermann.”—*Viscount Hardinge*.
- “ Interview of Charles XII. of Sweden, and John, Duke of Marlborough, in the camp at Altranstadt.”—*W. Cave Thomas*.
- “ Boy’s Head—A Study.”—*W. E. Frost, A.R.A.*
- “ Enamel of the Holy Family, after Raphael.”—*W. Essex*.
- “ A Summer Evening.”—*T. Danby*.
- “ The Last Scene of the Merry Wives of Windsor.”—*George Cruikshank*.
- “ Molière reading his Comedies to his Housekeeper.”—*T. P. Hall*.
- “ The Morning Call.”—*Reuben Sayers*.
- “ Corinne,” and “ Roman Mother and Child.”—*H. Weigall*.
- “ The Two Extremes—the Post-Raphaelite; the Præ-Raphaelite.”—*H. O’Neil*.
- “ John the Baptist.”—*Alex. Rowan, &c. &c.*
- Fourteen pieces of Sculpture, among them:—“ Ariel,” and “ The Refuge,” by *W. C. Marshall, R.A.*; “ David playing before Saul,” *J. S. Westmacott*; “ Statuette of Napoleon III.” by *H. M. Carthy, &c.*

Obituary.

THE RIGHT HON. THE EARL OF ELLESMERE.

The Right Hon. Francis, first Earl of Ellesmere, of Ellesmere, Salop, Viscount Brackley, K.G., Lord Lieutenant of the County Palatine of Lancaster; Deputy Lieutenant of the County of Sutherland; Vice-President of the Literary Fund; one of the Council of King’s College, London; a Trustee of the National Gallery, and Vice-President of the British Institution.

His Lordship was born January 1, 1800, and died on the 18th

of February, 1857. His father was George Granville, Marquis of Stafford, afterwards first Duke of Sutherland, and as second son bore the title of Lord Francis Leveson Gower. In 1833, he succeeded to the magnificent estates of the Duke of Bridgewater, on the death of his father, to whom those estates had been devised, with remainder to his second son, who then assumed the surname and arms of Egerton alone. He was educated at Eton, and finished his studies at Christ Church, Oxford, where he took the degree of B.A. in 1821. His Lordship first sat in Parliament for Bletchingley in 1822, was styled a liberal conservative, and became a warm supporter of Mr. Canning and his party.

By the death of the Earl of Ellesmere, the Arts, Sciences, and Literature, have lost a sincere friend, and a liberal and enlightened patron. Endowed by nature with intellectual qualities of a high order, which, as a young man, he took every opportunity of cultivating and extending, he applied his attainments to the noblest and best purposes—the moral, social, and mental improvement of mankind. His taste for literature shewed itself in the production of several poetical works, at different periods of his life, especially in translations of the German poets, and in adaptations of foreign dramatists.

Having inherited the "Bridgewater Collection" of pictures, he added to it a number of the best works of our most distinguished modern artists, and by erecting a splendid mansion for their reception, and throwing open these Art-treasures to public inspection, at suitable opportunities, proved himself worthy of such a princely possession.

The Earl of Ellesmere had been appointed, just before his decease, one of the Commissioners of the projected National Portrait Gallery. His loss was severely felt every where, from the Order of which he was so bright an ornament, down to the humblest of the community, whose welfare he ever earnestly endeavoured to promote.

In 1837, "Cephalus and Aurora," by *Agostino Caracci*, was presented to the National Gallery, by his Lordship.

1858.

Five hundred and eighty-eight Works exhibited, including :—

“ Extract from my Journal whilst at Abbotsford.” — *Sir Edwin Landseer*, R.A.

“ The Leviathan.”—*E. J. Niemann*.

“ The Twa Dogs.”—*Sir E. Landseer*, R.A.

“ Peter Boel arranging his Model.”—*L. Haghe*.

“ Tsur, or Tyre, coast of Phœnicia ;” and “ Sidon, Capital of Ancient Phœnicia.”—*D. Roberts*.

“ Castle of Chillon, Lake of Geneva.”—*J. Danby*.

“ Hopes and Fears.”—*T. M. Joy*.

“ Dutch Shore, a still day after stormy Weather ;” and “ Evening on the Lagune, Venice.”—*E. W. Cooke*, A.R.A.

“ The Peacock at Home.”—*G. Lance*.

“ Scene from the Life of Teniers.”—*J. Gilbert*.

“ The Road to Seville.”—*R. Ansdell*.

“ Beatrice di Dante.”—*H. Weigall*.

“ Engraving on Wood by Lamp-light.”—*G. Cleghorn*.

“ The Forge.”—*A. Provis*.

“ Early Morning on the Thames near Putney.”—*E. C. Williams*.

“ L'Ave Maria.”—*R. Buckner*.

“ A Romp in the Hay-field.”—*W. Underhill*.

“ Female Head, A Study.”—*W. E. Frost*, A.R.A.

“ Cavaliers and Puritans, a Scene in a Hostelrie in the 17th Century.”—*T. P. Hall*.

“ Sheep.”—*W. Huggins*.

“ Welsh Peasants.”—*W. Shayer*.

“ Young Giotto.”—*J. Leslie, &c. &c.*

Sculpture :—“ A young Girl surprised at the Bath,” in marble, by *P. van Linden* ; “ Study,” in marble, *A. Munro* ; Statuette, “ Eve and the Serpent,” *J. S. Westmacott* ; and 12 other pieces by *L. A. Malempré*, *H. M'Carthy*, *Mrs. M'Carthy*, *R. Jackson*, *G. Hulse*, *G. Abbott*, and *Mrs. Thornycroft*.

1859.

Five hundred and two Works exhibited, including :—

- “ Sardis.”—*H. Johnson.*
- “ The Place where Lovers oft have met.”—*Aaron Penley.*
- “ A Meadow Scene.”—*T. S. Cooper, A.R.A.*
- “ Chapel in the Cathedral of St. Mark’s, Venice.”—*D. Roberts.*
- “ Children of the Mist.”—*G. W. Horlor.*
- “ Lago Maggiore.”—*G. E. Hering.*
- “ Sir John Falstaff examines the ‘ Half doze of sufficient men.’ ”—*J. Gilbert.*
- “ The First Essay.”—*S. B. Halle.*
- “ Aqua Santa.”—*E. Long.*
- “ Nature and Art.”—*C. Stuart.*
- “ Passing the Catholic Relief Bill by Commission in the House of Peers ;” and “ Scene in the Vatican.”—*G. Jones, R.A.*
- “ Good Morning, Mother.”—*S. B. Halle.*
- “ The Flaw in the Lease.”—*J. Morgan.*
- “ Expectancy.”—*J. Sant.*
- “ Some Members of a Highland Society, an Introduction.”—*T. M. Joy.*
- “ First and Last Efforts.”—*Louis Haghe.*
- “ The First Studio of a distinguished Painter.”—*E. Cockbarn.*
- “ Maidenhood.”—*J. E. Collins.*
- “ Lady Reading.”—*R. Buckner.*
- “ The Tired Shoe-Black Boy,” and “ The Culprits.”—*G. Armfield.*
- “ Kiss Polly.”—*J. F. Passmore.*
- “ Meal-Time.”—*G. W. Horlor.*
- “ Fruit.”—*W. Duffield.*
- “ Punch.”—*J. E. Collins.*
- “ Little Nell and her Grandfather leaving London.”—*J. Ritchie.*
- “ Display of the Catch.”—*W. Underhill.*
- “ The Rivals.”—*T. P. Hall.*
- “ Vandyck and Dobson.”—*J. D. Wingfield.*
- “ The Three Fishers.”—*A. R. Corbould.*

- “ Fruit.”—*G. Lance*.
- “ Bird-Catching.”—*W. Helmsley*.
- “ Roderick Random’s encounter with Captain Weasel.”—*G. Cruikshank*.
- “ Returning home—the Day’s Work done.”—*H. B. Willis*.
- “ Evening—the Alarm.”—*A. Gilbert*.
- “ The Birth of a Pyramid, an attempt to realise an Egyptian tradition.”—*E. Hopley*.
- “ The Escape, India.”—*M. Claxton*.
- “ The Pyramids—Sunset.”—*F. Dillon*.
- “ Punch in the Country.”—*C. J. Lewis*.
- “ Pretty Polly.”—*F. Pickering*.
- “ Christening of H.R.H. the Prince of Wales.”—*Sir G. Hayter, M.A.S.L.*
- “ The Enemy.”—*W. W. Morris*.
- “ Tintoretto and his daughter Marietta.”—*A. H. Fourier, &c. &c.*

Thirteen pieces of Sculpture, among them:—“ Ariel laden with glittering apparel,” in marble, by *F. Thrupp*; “ The Slave of Love,” in marble, *T. Ambuci*; “ Sunshine,” bust in marble, *G. Hulse*; “ Boy at Play,” *C. B. Birch*; “ Showers,” bust in marble, *G. Hulse*; “ A marble Bust,” *F. Conolly*; “ Evangeline,” *E. Bennet*; “ A marble Bust,” *T. Earle*; “ Statuette of Daphne,” *M. Wood*, and “ Miss Nightingale supporting a wounded soldier supposed to have just risen from bed in the Scutari Hospital,” *T. Phylfers*.

NOTICE TO EXHIBITORS,

November 1859.

Pictures, &c. intended for Exhibition and Sale in the British Gallery the ensuing Season, must be sent there for the Inspection of the Committee on Monday the 9th and Tuesday the 10th of January next, and Sculpture on Wednesday the 11th, between the hours of Ten in the Morning and Five in the Afternoon; after which time no Picture or other Work of Art will be received.

Particular attention is requested to the following Regulations :

1. Each Picture is to be marked on the back with the Name of the Artist whose performance and property it is : and if more than one be sent they must be numbered.

2. Written Accounts must be addressed to the Secretary, containing the names of the respective Subjects as proposed to be inserted in the Catalogue, together with the prices, with or without the frames, and the name and residence of the Artist.

3. No quotation exceeding *eight lines* can be inserted in the Catalogue ; nor can any Picture be admitted without a frame.

4. Portraits, Drawings in Water Colours, and Architectural Drawings, are inadmissible.

5. No Picture or other Work of Art, will be received which has already been publicly exhibited.

6. No picture will be received for Sale that is not *bonâ fide* the property of the Artist.

GEORGE NICOL,

Secretary.

N.B.—*The Institution cannot undertake to pay the carriage or portorage of any packing-case, nor, on the return of Works, to re-pack them.*

SUMMARY AND STATEMENT

Of the various sums, which have been given in the encouragement and furtherance of the Fine Arts by the Governors of the British Institution, since its formation in 1805.

IN PREMIUMS AND COMPLIMENTARY DONATIONS.

				£.	s.	d.
1808.	Isaac Pocock,	..	..	100	0	0
	James Green, ..	..	..	60	0	0
	Miss C. Reinagle,	..	..	40	0	0
1809.	George Dawe,	..	..	52	10	0
	M. W. Sharp,	..	..	52	10	0
	J. Linnell, ..	..	..	52	10	0
	Sebastian Gahagan,	..	..	52	10	0
1810.	B. R. Haydon,	..	..	105	0	0
	W. Hilton, ..	..	..	52	10	0
1811.	W. Hilton, ..	..	..	122	10	0
	G. F. Joseph,	..	..	122	10	0
	G. Dawe, ..	..	..	122	10	0
1812.	G. F. Joseph,	..	..	105	0	0
	Five Donations for expense of Frames,	..	..	157	10	0
1813.	E. Bird, ..	..	..	315	0	0
	J. Halls, ..	..	..	210	0	0
1814.	W. Allston, ..	..	..	210	0	0
	H. Monro, ..	..	..	105	0	0
	T. C. Hofland,	..	..	105	0	0
	B. R. Haydon,	..	..	105	0	0
1815.	G. Hayter, ..	..	..	210	0	0
	H. Howard, ..	..	..	105	0	0
1816.	A. Cooper, ..	..	..	157	10	0
	L. Clennell, ..	..	..	157	10	0
1817.	J. Jackson, ..	..	..	200	0	0
	J. Martin, ..	..	..	100	0	0
	R. T. Bone, ..	..	..	100	0	0
	J. Stark, ..	..	..	50	0	0
1818.	W. Allston, ..	..	..	150	0	0
	W. Brockedon,	..	..	100	0	0
1820.	George Jones,	..	..	105	0	0
1821.	J. Martin, ..	..	..	200	0	0
1822.	George Jones,	..	..	200	0	0
	Edwin Landseer,	..	..	150	0	0
1823.	E. H. Baily, ..	..	..	150	0	0
	H. P. Briggs, ..	..	..	100	0	0
1824.	W. Owen, ..	..	..	200	0	0
1826.	J. Wilson, ..	..	..	100	0	0
	W. Daniell, ..	..	..	100	0	0
1827.	G. Arnald, ..	..	..	50	0	0

				£.	s.	d.
1827.	S. Drummond,	..	..	..	50	0 0
1828.	C. Stanfield, ..	..	..	..	50	0 0
	S. P. Davis, ..	..	..	..	50	0 0
	F. Danby, ..	..	..	..	210	0 0
	W. ETTY, ..	..	..	..	105	0 0
1829.	H. W. Pickersgill,	..	..	..	105	0 0
	F. R. Lee, ..	..	..	..	52	10 0
1834.	W. Hilton, ..	..	..	..	105	0 0
1841.	E. W. Cooke, ..	..	..	..	52	10 0
	F. Stone, ..	..	..	..	52	10 0
	T. Von Holst,	..	..	..	52	10 0
	F. Goodall, ..	..	..	..	52	10 0
1842.	E. Creswick, ..	..	..	..	52	10 0
	T. S. Cooper,	..	..	..	52	10 0
	J. Rogers Herbert,	..	..	..	52	10 0
	A. Fraser, ..	..	..	..	52	10 0
					<u>£.6,080</u>	<u>0 0</u>

IN PURCHASE OF PICTURES BY MODERN ARTISTS.

		£.	s.	d.	
1811.	B. West, ..	3150	0	0	Christ Healing the Sick.
1812.	H. Richter, ..	525	0	0	Christ giving Sight to the Blind.
1813.	R. Westall, ..	420	0	0	Elijah restoring to Life the Widow's Son.
1814.	W. Hilton, ..	588	0	0	Mary anointing the Feet of Christ.
1820.	George Jones,	525	0	0	Battle of Waterloo.
1821.	J. Ward, ..	1050	0	0	Allegorical Picture commemorative of Waterloo.
1825.	W. Hilton, ..	1050	0	0	Christ crowned with Thorns.
	J. Northcote,..	157	10	0	Entombment of our Saviour.
	G. Arnald, ..	500	0	0	The Nile,—Blowing up of L'Orient.
	S. Drummond,	500	0	0	Admiral De Winter surrendering his Sword to Admiral Duncan.
1827.	J. Northcote,..	100	0	0	Christ's Agony in the Garden.
	H. P. Briggs,	525	0	0	George III. presenting the Sword to Lord Howe on board the Princess Charlotte.
	George Jones,	525	0	0	Battle off St. Vincent, Nelson boarding.
1828.	J. Jackson, ..	84	0	0	Portrait of J. Soane, Esq.

BUSTS.

1813.	Bacon, ..	126	0	0	Sir Joshua Reynolds.	
	Nollekens, ..	126	0	0	Benjamin West.	
1830.	F. Chantrey, ..	210	0	0	The Marquis of Stafford.	
					<u>£.10,161</u>	<u>10 0</u>

IN PURCHASE OF PICTURES BY ANCIENT MASTERS AND
DECEASED BRITISH ARTISTS.

	£.	s.	d.	
1811. Paul Veronese, ..	1,575	0	0	Consecration of St. Nicholas.
1823. Parmegiano, ..	3,302	10	0	Vision of St. Jerome.
1829. Sir J. Reynolds, ..	1,995	0	0	The Holy Family.
Gainsborough, ..	1,102	10	0	The Market Cart.
	<u>£7,875</u>	<u>0</u>	<u>0</u>	

DONATIONS TO CHARITABLE INSTITUTIONS, &c.

	£.	s.	d.	
1817. The Artists' General Benevolent Institution,	50	0	0	
R. Kirkley (an Attendant on Sir J. Reynolds)	21	0	0	
Towards engraving Clennell's Battle of Waterloo,	20	0	0	
1824. The British Academy of Arts at Rome, ..	100	0	0	
1827. The Artists' General Benevolent Institution,	200	0	0	
The Artists' Benevolent Institution, ..	200	0	0	
1829. The Widow of Mr. Lane,	52	10	0	
1830. An Historical Painter, as a Gift, ..	50	0	0	
The Ten Nieces of the late Sir T. Lawrence, P.R.A. proceeds of the Exhibition of his Works,	3,000	0	0	
1835. The Artists' General Benevolent Institution,	50	0	0	
The Artists' Benevolent Institution, ..	50	0	0	
1842. Wilkie Memorial,	105	0	0	
1843. The Artists' General Benevolent Institution,	50	0	0	
The Artists' Benevolent Institution, ..	50	0	0	
The British Academy of Arts at Rome, ..	50	0	0	
1846. The Haydon Fund,	50	0	0	
The Artists' Benevolent Institution, ..	50	0	0	
The Artists' General Benevolent Institution,	50	0	0	
1850. Donation to the Exhibition of Industry of All Nations,	100	0	0	
The Artists' Benevolent Institution, ..	50	0	0	
The Artists' General Benevolent Institution,	50	0	0	
	<u>£4,398</u>	<u>10</u>	<u>0</u>	

TOTAL.

In Premiums and Complimentary Donations, ..	6,080	0	0	
In the Purchase of Pictures by Modern Artists, and Busts,	10,161	10	0	
In the Purchase of Pictures by Ancient Masters and Deceased British Artists,	7,875	0	0	
In Donations to Charitable Institutions, &c. ..	4,398	10	0	
	<u>£28,515</u>	<u>0</u>	<u>0</u>	

THE COMMEMORATION DINNER,

May 8, 1813.

The Directors who had hitherto supplied, as before mentioned, (principally from their own Collections and Galleries) the finest specimens of the Ancient Masters, for the use of Students in the School of Painting, determined this year to extend their plan, and open a Summer Exhibition for the gratification of the Public; and at the close of each Exhibition, with the consent of the proprietors, to retain a selection of those works for Study, as before.

They announced their intention to exhibit Collections of the best Works of the Ancient Masters of Italy, Spain, France, and of the Flemish, Dutch, and British Schools of Painting; of the latter, the Works were to be confined to those of Deceased British Artists; and they commenced with a Collection of the Works of Sir Joshua Reynolds *alone*, who has been justly styled the founder of the British School.

Having collected a sufficient number of the Works of Sir Joshua Reynolds to form an Exhibition and fill the Gallery, the Directors resolved to celebrate the event by a Commemoration Dinner at Willis's Rooms, on the 8th of May, 1813. The Gallery was opened to the inspection of the Governors and Subscribers on Friday the 7th of May, and previously to arranging the pictures, the Gallery was fitted with crimson hangings; it was also ordered to be lighted on the Evenings of the 6th, 7th and 8th of May for the reception of Company, and to be opened to the Public on the 10th of May.

A covered way was erected from the side door of the Gallery up to Willis's Rooms, for the convenience of Visitors. Tickets were issued to the Governors and Subscribers and their Friends at Two Guineas each; and invitations were sent to their Royal Highnesses the Dukes of York, Clarence, Kent, Cumberland, Sussex, Cambridge, and Gloucester; also to the Cabinet Ministers, and the Foreign Ambassadors; the Speaker of the House of Commons, and the Lord Mayor; to the Presidents of the

Royal, and Antiquarian Societies, the Society of Arts, the Royal Institution, and the Royal Academy; to the Academicians and Officers of the Royal Academy, and likewise to those contributors of Sir Joshua Reynolds's pictures, who were not Governors of the Institution.

One hundred and thirty-seven Noblemen and Gentlemen, of all shades of politics, but united in the one great object of affording patronage and encouragement to the Fine Arts, dined together on this occasion. Besides the members of the Royal Family already mentioned, His Royal Highness the Prince Regent honoured the Company by his presence*.

The whole of the proceedings at the Dinner appear to have given the highest satisfaction. At a joint Meeting of Directors and Governors, held on the 10th of May, it was Resolved:— That the Thanks of the Directors and Visitors be presented to the Deputy President, the Marquis of Stafford, for the great attention which His Lordship has paid to the Commemoration of Sir Joshua Reynolds, and for the dignified propriety with which every thing has been conducted under his Lordship's direction.

* On the occasion of the Commemoration Dinner, Wilkie obtained his first personal interview with the Prince Regent, which he thus describes:—

“ When we were in the Exhibition Room before the dinner began, His Royal Highness, much to my surprise, came up and spoke to me. He told me he was delighted with the picture I had painted for him [Blindman's Buff] and wished me to paint, at my leisure, a companion picture of the same size. I of course bowed, and said I was highly sensible of the honour. The Marquis of Stafford, who was with him, then said that I had promised to paint him a picture for several years, but I had never done it, and he was afraid he should never get a picture from me; when His Royal Highness said, by way of apology, that his Lordship should consider I had been long ill, and added, turning to me, that he would be very glad to have another picture from me after I had satisfied the Marquis of Stafford. You may believe it is very gratifying to me to find the Prince so much pleased with the picture.”

The List of Artists whose Works have been admitted to Exhibition at the British Institution, from its commencement in 1806, contains the names of 2,275 Painters, and 164 Sculptors; it also embraces the names of most of the Associates and Royal Academicians, who were living at the time it was established, as well as of those who have subsequently attained the honours of the Royal Academy.

THE
Summer Exhibitions
OF
THE WORKS OF ANCIENT MASTERS AND
DECEASED BRITISH ARTISTS,
1813--1859.

“ When from his magic hand the pencil fell,
And Charles the Emperor, as historians tell,
Stooped to present it, mindless of his birth,
Paying spontaneous homage due to worth :
To Titian's thanks the kingly Charles replied,
' Cæsar himself might wait on thee with pride ;'
Such triumph to the artist was by far,
More than the hero bears from the fields of war*.”

Mrs. Valentine Bartholomew.

The following remarks on the Works of Ancient Masters exhibited at the British Institution, appear in the Preface to a Work by the Rev. James Dallaway, F.S.A. in 1824†.

“ What consummate specimens have been *annually* assembled under a single roof ! The galleries of Princes and Cardinals, on the Continent, greatly exceed in point of number, but not in pure examples of the most successful efforts of the graphic art.”

“ Such well-arranged collections—in which no works are admitted which are either uncertain, altered, or disguised, and of

* The Emperor Charles V. picking up the pencil of Titian, exhibited by *W. Fisk*, in 1842.

† An Account of all the Pictures exhibited in the rooms of the British Institution from 1813 to 1823, belonging to the Nobility and Gentry of England, with Remarks, Critical and Explanatory.—London, Priestley and Weale, 1824.

which the possessors give, without regard to rank, a free inspection to all who really desire and pursue instruction—become a School of Art for the Nation at large.”

“ The managers, in 1814, declared ‘ that they received pictures with the names of the Masters attributed to them.’ But it will not be imagined, that, as they exercise a discretionary power of rejection, any individual picture has been admitted without superior intrinsic merit, and, in no instance, those which would be deemed to be derogatory of the fame of any eminent master to whom they have been attributed. This Collection, therefore, annually exhibited, will be valued and received under these paramount considerations.”

“ True taste, indeed, may be inherent, and perhaps cannot be acquired without the aid of genius. It will, notwithstanding, be more improved and better directed by this facility of inspecting the most perfect specimens of every School of Painting, than by reading all that has been said or taught upon the subject, were these opportunities totally withheld. And this single consideration enhances our obligation to those who have established the BRITISH INSTITUTION, which has afforded, year after year, with great liberality, opportunities of instruction and delight. Much judgment, and a sound perception of the extent of the usefulness of this Institution to *students* and *aspirants*, has been shown in the annual division of the fine pictures which are thus offered to the inspection of the Public.”

“ These yearly Exhibitions have an advantage, as the pictures are sufficiently numerous to afford variety without causing confusion, and there are examples enough of any School or Master, in particular, to suggest to the intelligent observer, an accurate idea of the peculiarities of each*.”

* The extraordinary assemblage of Works of Art deposited in the Louvre at Paris, appears in this respect, on the first view, quite embarrassing. All is confusion and astonishment; the eye dazzled and bewildered, wandering from side to side, from picture to picture, like a glutton at a feast, anxious to devour every thing, till the intellectual stomach, palled and oppressed by variety, loses the pleasure of taste, and the powers of digestion.—*Shee's Elements of Art*, c. 8, n.

“ Another, and a still greater advantage, which originates in the conduct of this plan, arises from the confidence which may be reposed upon the genuineness of the pictures exhibited; although nothing is more certain than that the excellence of the best Masters was gradually acquired, reached its acmé, and in certain instances fell below it. Pictures, therefore, the work of the same hand, may appear in the same Exhibition, the merit of which will not be found equal.”

“ An increased pleasure and satisfaction is afforded us by the British Institution, which presents to view an assemblage of pictures, the genuineness of which is beyond suspicion, and is submitted to our examination with every advantage both of time and place; and (more than all) which liberates us from the fatigue and expense of a long and perhaps a fruitless journey, to a palace, in one of the most distant of the English Counties, in which they may have been deposited.”

Preface to the Catalogue of the Exhibition of 1813.*

It is not for the purpose of opposing the merits of the dead to those of the living, nor merely to do honour to the memory of one who has done so much honour, and conferred so much benefit on the country, that this public Exhibition of the Works of Sir Joshua Reynolds has been undertaken. On the contrary, its chief object is to call attention generally to British, in preference to Foreign Art, and to oppose the genuine excellence of modern to the counterfeited semblance of ancient productions, which too frequently usurp its place; and under the authority of names deservedly venerable, absorb that wealth and patronage which ought to foster and protect the British School.

Not that we mean to enter into any comparative estimate of the different styles and stages of painting, or into any critical examination of the general or particular merits of the pictures

* Written by Richard Payne Knight, Esq. except the last paragraph, which was added by Sir Thomas Bernard.

thus submitted to public inspection ; but, nevertheless, let the artist, while he contemplates the almost absolute perfection in the management of the tool, and employment of the material, which distinguishes the best of them, seriously reflect that such perfection was the result of long and continued exertion, never discouraged by failure, relaxed by success, nor diverted by those allurements of society to which highly polished manners and great intellectual endowments necessarily expose their possessor in a nation so polished and intelligent as this. Let the lover and patron of art, and the collector of pictures, also reflect that it is employment only which can produce such exertion ; and that if the artist who attained such excellence had not been supported in his progress to it, by being adequately paid for works of very inferior merit, he never could have reached it. We say *adequately* paid, for he was not one of those aspiring geniuses, those self-selected favourites of nature, who imagine that professional eminence is a spontaneous gift of heaven, or an indefeasible inheritance of right, and will not therefore degrade the native dignity of their talents by undertaking any but important subjects, upon a large scale and at a high price. On the contrary, he toiled patiently for many years through all the initiatory drudgery of the art, gained practice by undertaking whatever was offered at the lowest price by which he could subsist ; and by the gradual and spontaneous impression made by his *gradual* progress to excellence, not by any premature pretensions to a capacity for it, *gradually* raised himself in public estimation, and obtained a rank in society which no artist except RAPHAEL, RUBENS, and VANDYKE had ever held. In raising himself, too, he raised both the art and its professors, and gave them a more elevated station than they had ever before obtained in this country ; and which it is gratifying to observe, that they are likely to maintain and extend.

Let it however be again remembered, that they can do neither the one nor the other without employment, that critics in painting cannot make painters, nor the most liberal exhibition of the most perfect models for imitation produce improvement, unless

improvement be made profitable. But let it also be observed, that neither profit nor practice will produce improvement, unless the first be deservedly obtained, and the second judiciously directed; and to this end, an exhibition, such as we now offer, may effectually conduce.

The finer pictures may teach the collector what to value, and the artist what to follow, in the only branches of the art in which examples can instruct; since accurate drawing or the knowledge of it, that is, the power of representing with fidelity and facility, the variations of muscular bodies in action, or of judging of such accuracy, when produced, can only be acquired by the study of nature, and is therefore rarely possessed by any but skilful physiologists, who seldom hear the observations of mere judges of painting without a smile.

The inferior pictures also may be of service, by teaching the young practitioner, who compares them with the best, not to despair; and the young or old collector to value the name by the work, and not the work by the name, since many of the genuine and authentic productions of the greatest artists of Italy and Flanders are as unworthy of the reputation which they acquired by other works, as the worst of these are of the reputation due to the best. As matters, indeed, of mere historical or antiquarian curiosity, such pictures may, in some instances, be justly valued; but to hear their faults and defects extolled, and see them paid for as excellencies, is one of the severe mortifications which every real artist, much conversant with the traffic of art, is doomed to experience.

Even the very few faded pictures may be of some use, in teaching the artist what to avoid, and the collector what to distrust. These are not the only productions of the kind, composed of materials incapable of resisting the influence of time, and the vicissitudes of climate. The dingy tint which debases so many of the highly priced works of the old Italian painters is not imputable to any other cause, though so often transmuted by the magic of their names into harmonious warmth and mellow richness. It has, indeed, been supposed, that the destruction and

deterioration of their pictures have not been so great, either in extent or degree, as those of the artist whose works we exhibit. Were we, however, to admit the truth of this supposition, we should also have to observe, that he had not only discoveries to make, but inveterate errors to surmount; not only a new road to form, as he proceeded, but to form it over ground that had been broken and intersected in every direction, by the devious tracks of others. Hence his progress was not only slow and interrupted, but necessarily insecure; and his experiments not only unguided by any safe theory, founded in previous experience, but constantly misguided by the false theories of others, founded in bad practice, sanctioned by false taste, and perverted fashion. The only objects of comparison which he could wish to rival or resemble were those of past ages, to whose methods he was a stranger; and the recent effects of which he could only separate from the alterations of time, by the analogy of repeated experiments, verified by long observation. His experiments, however, though made with judgment, skill, and perseverance, failed, in some instances, of success, through want of sufficient regularity and attention in observing and recording the results; so that he might repeat with accuracy and certainty, that which had procured the effect desired. This he often regretted; but nevertheless, even in his failures, there may always be traced a just intention, and true conception of what the art should aim at; and a comparison of the state in which he found it, with that in which he left it, is alone sufficient to entitle him to the respect and gratitude of its lovers and practitioners.

To those who have seen the works of the immediate predecessors of this artist, and view the splendid exhibition which is now offered to the Public, and at the same time, consider that these form only a part of the superior productions of one individual, it may be unnecessary to observe, that no painter ever raised the art from so low a state of degradation to so high a point of excellence, or has left more splendid and instructive examples for the imitation of his successors.

MEMOIR OF SIR JOSHUA REYNOLDS, P.R.A.

Sir Joshua Reynolds was born at Plympton, five miles from Exeter, July 16, 1723, and died in London, 23rd of February, 1792. He was buried in St. Paul's Cathedral; the body, having laid in state at Somerset House, was deposited in the crypt of the Cathedral, next to that of Dr. Newton, Bishop of Bristol, and close to that of Sir C. Wren. His monument by Flaxman, one of the best of its kind, bears the Latin inscription written by R. P. Knight, Esq. which is also on the plinth beneath his bust in the hall of the British Institution.

Giotto, Salvator Rosa, West, Opie, Titian, Sir David Wilkie, and Sir Joshua Reynolds, were all self-taught geniuses. Sir Joshua first became a pupil of Thomas Hudson, a portrait painter of good repute, but the master was soon extinguished by the pupil. He also studied the works of William Gandy of Exeter, whose father had been a pupil of Vandyck, and painted portraits but little inferior to that great master. Leaving Hudson at the end of two or three years, owing to a quarrel, he set up his easel and practised his profession at Plymouth Dock, where he resided with his two unmarried sisters, until he removed to London.

Sir Joshua was never married, and left the bulk of his large fortune, about £.80,000, to his niece, Miss Palmer, the tender and affectionate companion of his declining years. This lady married, in 1792, Murrough O'Brien, fifth Earl of Inchiquin, afterwards created Marquis of Thomond, and died in 1821, when several of Sir Joshua's productions were sold by auction, and fetched extraordinarily high prices. The aggregate sum of two days' sale at Christie's, in May 1821, was £.3876 12s. His collection of pictures by Ancient Masters, sold in 1794, produced £.10,319 2s. 6d. Various fancy pieces and subjects of his own painting, and unclaimed portraits, in 1796, sold for £.4505 18s.; Drawings and Prints, in March 1798, £.1903, making a total of £.16,728.

His works were so numerous that more than 300 of them were engraved by different engravers.

From 1753 until his death in 1792, a period of 39 years, excepting brief visits to the continent with a view to improvement in his art, and twice visiting his native county, he was never absent from his studio for more than a few days at a time. He was the companion of Johnson, Burke, Garrick, Goldsmith, the two Wartons, Beattie, Mason, Malone, &c. besides a numerous circle of persons of the highest rank and station.

Sir Joshua may be said to have been the greatest portrait painter of his time, and indeed the founder of the English School in that department of the art. He was unanimously elected first President of the Royal Academy in 1768, and is described by Haydon as the greatest artist in Europe since Rembrandt and Velasquez. He says, "He not only eclipsed all competitors in his own province, but the light of his taste penetrated the whole atmosphere of art. The conceptions of his pencil were rich, glowing, and graceful, uniting in his style the colouring of Titian, the grace of Correggio, and the vigour of Rembrandt. His broad masculine touch, his glorious gemmy surface, his rich tones, his graceful turn of the head, will ever be a source of instruction to the artist, let him practise in whatever style he may. It is

impossible for any man to look at a picture of Sir Joshua's without benefit, instruction, and delight."

Sir Thomas Lawrence expressed to Wilkie, a short time before his death, his extreme admiration of Sir J. Reynolds, who he thought had, with Rembrandt, carried the imitation of nature, in regard to colour, further than any of the old masters.

The landscape backgrounds introduced by Sir Joshua Reynolds into his whole length portraits were executed with great freedom, richness of colour, and brilliancy in effect, many of them not inferior to the works of Titian and Paul Veronese. He is not known to have finished more than three pieces of landscape, one a view from his house in Richmond Hill, was sold in 1821, in Lady Thomond's sale, for 155 guineas. He painted a caricature representing a humorous scene at Rome, which is in the possession of the Earl of Wicklow, and was exhibited at the British Institution in 1853.

"Macbeth and the Witches," painted for the Shakspeare Gallery, had not been paid for at the death of Alderman Boydell, and the price was then fixed at £.1000 by a reference between Alderman Josiah Boydell and the executors, the award being signed by Sir G. Beaumont, Sir A. Hume, W. Lock, Esq. J. T. Batt, and the Bishop of Peterborough. The picture was ultimately purchased by the Earl of Egremont for the sum of £.378.

1813.

The First Summer Exhibition contained One hundred and forty-three of the best Works of Sir Joshua Reynolds, contributed by seventy-one proprietors, many of them being portraits of their ancestors; but among them were:—

"The Portrait of Mrs. Siddons as the Tragic Muse," painted in 1784. Mrs. Siddons was 28 years old when it was taken.

This work was described by Sir Thomas Lawrence to the students of the Royal Academy in 1823, as a "work of the highest epic character, and indisputably the finest female portrait in the world." It was first sold to Mr. Smith, M.P. for Norwich, for £.700, and afterwards purchased by the present Marquis of Westminster, when Lord Grosvenor, for £.1760.

"Count Ugolino and his Children in the Dungeon," as described by Dante in the 33rd Canto of the Inferno, painted in 1773.

This Work was purchased by the Duke of Dorset for 4000 guineas.

"Portrait of Kitty Fisher, as Cleopatra."

Sir J. painted several portraits of Kitty Fisher; a very fine one is now at Petworth; in S. W. Reynold's engraving from this portrait is inscribed "Kitty Fisher, afterwards Mrs. Norris." Her parents are unknown.

“ St. John,” a design for the West window of the Chapel in New College, Oxford.

“ The Nativity, with emblematical figures,” designed for the window of New College Chapel, Oxon. These designs were sold after Sir Joshua’s death for £.12,000*.

“ Portrait of Lady Gertrude Fitzpatrick,” 1782.

A charming whole-length portrait of a little girl; exhibited again at the British Institution in 1845.

“ The Age of Innocence,” 1788.

This picture was bought by Mr. Vernon at Mr. Harman’s sale in 1844, for 1520 guineas.

“ Cupid and Psyche,” 1789.

Purchased for Miss Burdett Coutts, at the same sale, for 400 guineas.

“ Puck, from Midsummer Night’s Dream,” 1789.

Purchased by Mr. Rogers at Lady Thomond’s sale, for £.215 5s. and sold at Mr. Rogers’s sale in 1856 to Earl Fitzwilliam for 980 guineas†.

“ Portrait of Miss Bowles,” afterwards Mrs. Palmer.

Bought by the Marquis of Hertford in 1850, for 1,020 guineas, it was then called, “ Girl with a Spaniel.”

“ The Death of Cardinal Beaufort.”

Painted for the Shakspeare Gallery, and for which Alderman Boydell paid 500 guineas. This picture was afterwards purchased by the Earl of Egremont for £.535 5s. It was on the occasion of a visit by the Alderman and Mr. G. Nicol to Sir Joshua, at the time he was engaged in painting this picture, that they were much pleased with a portrait of a naked child that was hanging in the painting-room. Sir Joshua said it was painted from a little child he found sitting on his steps in Leicester Fields. Alderman Boydell wished it could be brought into the Shakspeare; Mr. Nicol then said, “ Well that can very well be done, if Sir J. will kindly place him upon a mushroom, give him fawn’s ears, and make a Puck of him.” Sir Joshua liked the notion, and painted the picture accordingly. This admirable picture, with its extraordinarily whimsical expression, seems not to have pleased Walpole, who terms it an ugly little imp (but with some character), sitting on a mushroom half as big as a millstone.

* The central picture of the Nativity was burned at Belvoir Castle in 1816. The Duke of Rutland had given 1600 guineas for it.

† The morning of the day on which Sir Joshua’s “ Puck ” was to be sold, Lord Farnborough and Dance, the painter, were breakfasting with Mr. Rogers, and went to the sale together. When “ Puck ” was put up, it excited such admiration, that there was a general clapping of hands; yet, says Rogers, it was knocked down to me at a comparatively trifling price.—*Rogers’s Table Talk.*

“ The Strawberry Girl.”

This picture was originally sold to the Earl of Carysfort for 50 guineas, and was knocked down to the Marquis of Hertford at Mr. Rogers's sale in 1856, for 2,100 guineas.

“ The Infant Hercules,” painted for the Empress of Russia.

It is said the model for this fine work was the child of a gamekeeper of his friend Burke's, at Beaconsfield, which he saw struggling in the cradle one morning when he was walking out early, being then on a visit at his friend's house.

“ Nymph and Cupid,” commonly called a “ Snake in the Grass.”

“ Portrait of a Lady and Child,” sister to Mr. Berkeley Paget, —marked *exquisite*.

Of the principal contributors to this Exhibition may be mentioned, H.R.H. the Prince Regent, 6 ; the Marchioness of Thomond, 19 ; the Earl of Ossory, 5 ; Mrs. Piozzi, 4 ; Lord Boringdon, 5 ; Samuel Rogers, Esq. 5 ; The Royal Academy, 4 ; the Earl of Egremont, 3 ; Sir W. W. Wynn, Bart. 3 ; &c. &c.

The Exhibition closed on Saturday, the 12th of June, in order to permit a removal of the part of the pictures, for others by the same artist to be hung up in their places ; the Gallery was re-opened to the Public on Monday the 14th at 12 o'clock. The Exhibition was finally closed on the 14th of August, when a selection of twenty pictures was made to be left as Studies for the School of Painting.

Extract from the Visitors' Report, June 1, 1813.

“ We proceed to submit to the Governors some observations, suggested by the Commemoration of the late Sir J. Reynolds, and the Exhibition of some of the finest productions of his pencil.

“ The unassuming and dignified manners of that excellent artist, and the exemplary suavity and gentleness of his mind, afford another example of the effects of the ingenuous arts in softening and ameliorating the human character. In the present instance, the recollection of his amiable qualities has united the desires of every one, to contribute to that respect and homage

to his memory, which his professional talents so eminently deserved. While it may be remarked that the present Exhibition contains not half of the nobler works of one individual, and that the condition in which his pictures are now exhibited, disprove the general assertion of the instability of his colouring,—we may venture to assert, that this display of part of the works of Sir Joshua Reynolds, will enable us to call upon modern Europe, to produce the pictures of one individual, in this or in the preceding century, who can enter into competition with our British Artist.

“ It was a primary object of the British Institution, to remove the prejudices against British Arts and British Artists. It would not indeed be difficult to trace the origin of those prejudices, to the implicit deference which our young travellers have been taught to pay to those foreign artists and critics, from whom they have imbibed their first rudiments of taste. Having been taught that the bright skies of Italy, and the clear atmosphere of France, are exclusively adapted to the cultivation of the Fine Arts, and that the Bœotian climate of England is unpropitious to the production of works of talent or taste, the prejudices thus instilled by early habits, have produced impressions in their minds hostile to the Arts and Artists of their native country.

“ It is evident that nothing can be more adverse to the development of talent, than a declared prepossession against it, and an indisposition to give it either employment or trial. We are aware that a considerable revolution has been produced in the public mind, since the formation of the British Institution. But more is to be done, before we can enjoy the benefit of those exertions which may be expected from our own artists. At the same time we should hold a language very little congenial either to our own sentiments, or to the feelings of our countrymen, were we to express a wish of withholding any attention that is justly due to the talents of foreign artists, who visit this country. But then we think ourselves justified in claiming that degree of patronage and encouragement for our own artists, to which they are strictly entitled; and in expressing the hope *that, in no instance, inferior talents in a foreigner, shall receive a degree of distinction*

and honour, which are denied to the superior talents of an Englishman.

“The professional assiduity of Sir J. Reynolds, and the unassuming manner in which he commenced his career of glory, offer examples to the British Artist, while the patronage and encouragement which he received, are deserving of the imitation of those, whose affluence and rank impose on them the duty of protecting and promoting the liberal and ingenuous Arts. If indeed, the vulgar and narrow prejudice, that talent is not the growth of the British Isles, still require refutation, we trust that it will hereafter be refuted by future Exhibitions in the British Gallery, of the works of our other British Artists. In the mean time we beg leave to direct general attention, not only to the excellence displayed by the great painters in England, but to the promise and gradual improvement shewn by many young artists who have derived benefit from the Institution; and we entreat the public, by judicious and discriminating patronage, to foster and protect their talents for the benefit and honour of their country.

(Signed) STAFFORD.

CHARLES LONG.

GEORGE BEAUMONT.

THOMAS BERNARD.

ABRAHAM HUME.

RICHARD PAYNE KNIGHT.

THOMAS HOPE.

W. HOLWELL CARR.

Directors.

BROWNLOW.

DUNDAS.

CHARLES DUNCOMBE.

Visitors.”

1814.

Preface to the Catalogue.

The Directors of the British Institution have, in pursuance of the plan which they originally proposed, adopted those measures which appeared to them best calculated to facilitate the improvement and lead to the advantage of the British Artist; with this view they have set before him many examples of painting of the Foreign School, which appeared to them capable of affording

instruction in the various branches of his art, but in offering specimens for his study, they have not forgotten the works of the eminent men which the British School has produced. Those of Sir Joshua Reynolds, displayed last year at the British Gallery, gratified every lover of the art; they exhibited the most brilliant glow of colouring, and the most fascinating combination of fancy and of taste; they proved that England is a soil in which the polite arts will take root, flourish, and arrive at a very high degree of perfection; if further proof were wanting, it would be found in the varied productions of the masters whose works are now exhibited.

HOGARTH adopted a new line of art, purely English; his merits are known to the public more from his prints than from his paintings. His pictures often display beautiful colouring, as well as accurate drawing; his subjects generally convey useful lessons of morality, and are calculated to improve the man as well as the artist: and he teaches with effect, because he delights while he instructs. It has been said of him, that in his pictures he composed comedies: his humour never fails to excite mirth, and it is directed against the fit objects of ridicule or contempt. The powers of his pencil were not perverted to the purposes of personal attack; the application of his satire was general, and the end at which he aimed was the reformation of folly or of vice*.

* William Hogarth, the son of a schoolmaster, was born in the parish of St. Martin's Ludgate, in 1697, and died at his house in Leicester Square on the 26th October, 1764, and was buried at Chiswick. His works are so well known, and the splendid publication of his life and works, in 2 vols. 4to. by Mr. John Nicholls (one of the many valuable works for which that literary firm have become famous) supersedes the necessity of any lengthened notice here; suffice it to say, that he was apprenticed to a silversmith, but before his time was expired turned his attention to painting; he excelled in painting ludicrous scenes in which he attacked the follies of his time. In 1730 he married the only daughter of Sir James Thornhill, who was at first extremely angry on account of the youth of his daughter, and the obscurity of the young man; he, however, became reconciled after a time, such reconciliation being brought about by some of the works of his son-in-law being placed in his way. His character is thus elegantly expressed by Lord Orford:—"I consider that great and original genius, rather as a writer of comedy with a pencil than as a painter. If catching the manners and follies of an age, 'living as they rise,' if general satire on vices and ridicules, fami-

Many of the works of WILSON will be contemplated with delight, few artists have excelled him in the tint of air, perhaps the most difficult point of attainment for the landscape painter: every object in his pictures keeps its place, because each is seen through its proper medium. This excellence alone gives a charm to his pencil, and with judicious application may be turned to the advantage of the British artist. The merit of his works is now justly appreciated; and we may hope that since the period of his decease, the love and knowledge of the art have been so much diffused through this country, that the exertion of such talents may never again remain unrewarded during the life of him who possesses them*.

liarised by strokes of nature, and heightened by art, and the whole animated by proper and just expressions of the passions, be comedy, Hogarth composed comedies as much as Molière. In his 'Marriage à la Mode' there is even an intrigue carried on through the whole piece. He is more true to character than Congreve; each person is distinct from the rest, acts in his sphere, and cannot be confounded with any other of the *dramatis personæ*. Hogarth had no model to follow and improve upon; he created his art, and used colours instead of language."

Many of the characters in his numerous works were portraits.

"I had naturally a good eye, and a fondness for drawing and mimicry. My exertions when at school were more remarkable for the ornaments which adorned them than for the exercise itself."—*Hogarth's Memoir of Himself*.

* Richard Wilson was born in Montgomeryshire, in 1714, and died in May 1782. This celebrated and inimitable landscape painter began by painting portraits under the tuition of one Thomas Wright, in London. Some years afterwards he went to Italy, still continuing to paint portraits, until, during hours of relaxation, having painted a landscape, which was accidentally seen by Zuccarelli, he persuaded him to devote himself to that branch of Art, which he did, with great rapidity and success. It is not known at what time he returned to this country, but he was in London in 1758; and his picture of Niobe was in the first exhibition of the Society of Artists in 1760, by which he acquired great reputation. He was one of the first members of the Royal Academy, and succeeded Hayman as its librarian. The beauty and value of his works were not discovered until death had rendered him equally insensible of admiration or neglect. He frequently repeated the same subject; with the exception of the Niobe, which he only painted once, there are few of his works which he has not painted over four or five times, and that too without much variation.

"Two pictures by Wilson in the Vernon Gallery exhibit him as the successful portrayer of Italian nature in the style of Claude. The last picture is remarkable for composition, airiness of tone, and general transparency."—*Waagen*.

The pictures of GAINSBOROUGH* as well as those of Hogarth were drawn entirely from English nature. Among his portraits, some will be found in this Exhibition to possess considerable merit, but his fame will rest chiefly upon his other works; in his fancy pictures he was peculiarly happy. The characteristic air of his cottage children, the truth and spirit with which his animals are touched, his just representation of rustic scenery, the force of his colouring, and the skilful management of his light and shade, give a most captivating effect to his works, and place him indisputably upon the highest eminence among this class of painters.

ZOFFANI has been thought to merit the attention of the public on this occasion, by the industry with which he has cultivated an interesting branch of portrait painting; he may be called the historian of the stage of Garrick†. Those who remember that

* Thomas Gainsborough, born at Sudbury, in Suffolk, in the parish of St. Gregory, 1727, died August 1788, aged 62, at his house in Pall Mall (Schomburgh House), and was buried at Kew, on the south side of the church.

The works of Gainsborough are very numerous, and in great variety of style; he excelled both in portrait and landscape painting, with cattle and figures, and in copying the Ancient Masters. Sir J. Reynolds said, "That he could copy Vandyck so exquisitely that at a certain distance he could not distinguish the copy from the original, or the difference between them." He was not only a contemporary but somewhat a rival of Sir J. Reynolds, and a coolness appears to have existed between them, which was, however, reconciled before Gainsborough died. In the fourteenth Discourse delivered from the chair of the Royal Academy, December 10, 1788, Sir Joshua says, "If Gainsborough did not look at Nature with a poet's eye, it must be acknowledged that he saw her with the eye of a painter, and gave a faithful representation of what he saw before him." Again, he says, "We certainly know that his passion was not the acquirement of riches, but excellence in his art, and to enjoy that honourable fame which is sure to attend it. That he felt this 'ruling passion strong in death,' I am myself a witness. A few days before his death he wrote me a letter to express his acknowledgments for the good opinion I entertained of his abilities, and the manner in which (he had been informed) I always spoke of him, and desired he might see me once more before he died."

† Johan Zoffani was born (according to Zani) at Frankfort, in 1733, and died in 1772. He came to England when he was about 30 years of age; was patronised by the Royal Family, and became R.A. After some time he went to Florence, and painted his celebrated "Florentine Academy." He then went to India, where he realised a competent fortune by the exercise of his profession, and returning to England, died from disease contracted while in India, producing great debility.

inimitable actor will be grateful to Zoffani for the accuracy with which he has recorded all that it was possible to catch of his exquisite but evanescent art. These works will shew the young artist, that if so much may be done by care, industry, and a resolute attention to nature without any peculiar degree of taste, or power of imagination, how much may be accomplished by the active exertion of minds more bountifully gifted.

It is not proposed to point out particularly the various beauties displayed in the works of these eminent artists. It is sufficient to touch upon the most prominent ; the painter who studies them will discover many other excellencies, which he may turn to his advantage : neither are the productions of these masters selected as objects of servile imitation, but as affording hints, and encouraging attempts, which are likely to lead to improvement. The present Exhibition, while it gratifies the taste and feeling of the lover of the art, may tend to excite animating reflections in the mind of the artist—if at a time when the art received little comparative support, such works were produced, a reasonable hope may be entertained that we shall see productions of still higher attainment under more encouraging circumstances.

The Directors flatter themselves that their endeavours have not been unavailing, even in the short period which has elapsed since the commencement of this establishment. The annual Exhibition of the present year evinced considerable improvement among the junior artists : they trust that improvement will be progressive. It is the anxious wish of the Directors to give publicity to the eminent works of British Artists : to be justly appreciated such works must be generally seen ; their introduction into our public halls would be highly desirable, and the admission of proper scriptural subjects into our churches would surely, while it promoted the art, advance the purposes of religion. The fame of the deceased artist would thus be perpetuated, and the living artist would be prompted to his most strenuous exertions.

This Exhibition consisted of a Collection of 73 of the Works of GAINSBOROUGH ; 58 of HOGARTH ; 85 of WILSON ; and 12 of

ZOFFANI; contributed by 102 proprietors: at the head of the list stand the names of His Majesty, H.R.H. the Prince Regent, and H.R.H. the Duke of Gloucester.

Those by Gainsborough consisted of all his well known pictures, most of which are described hereafter in the Exhibition of 1859; excepting a "Portrait of the Prince Regent," "The Cornaro Family," "Girl going to the Well," &c. &c.

The Hogarth's included "The Rake's Progress," eight pictures; "The Laughing Audience," "The Politician," "Falstaff reviewing his Recruits," "The Election Dinner," "Canvassing for Votes," "Polling the Votes," and "Chairing the Member," the property of Mrs. Garrick, and "Portraits of Mr. and Mrs. Garrick." "Orator Henley christening a Child," a sketch; "Boy and Kite;" "The Pool of Bethesda," a sketch for the picture on the staircase at St. Bartholomew's Hospital; "View of Bethlehem Hospital;" "The Distressed Poet;" "Marriage à la Mode," six pictures; "Morning," "Noon," "Evening," and "Night;" "The Wanstead Assembly;" "A study for the second picture of the "Harlot's Progress," and "A Committee of the House of Commons examining the Warden and Turnkeys of the Fleet Prison on a charge of cruelty towards the Prisoners."

"The Rake's Progress" was sold by auction in 1745, for £.184 16s. Purchased by Col. Fullerton, at Mr. Beckford's sale for 850 guineas; and afterwards by Sir John Soane, for 570 guineas. The four pictures called "The Election," were sold at Mrs. Garrick's auction in 1824, for £.1,732, to Sir John Soane; and at the same time, a portrait of Garrick, seated at his writing table, was sold for £.74 10s.

The six pictures of the "Harlot's Progress," were burned at Mr. Beckford's, Fonthill, in 1755. "The Marriage à la Mode," belongs to the nation, having been purchased as part of the Angerstein collection, on the formation of the National Gallery.

The works by Wilson, were Landscapes, most of them Italian scenes, interspersed with several Views taken in England, and classical subjects.

Zoffani was principally employed in painting portraits of the

actors of his time ; the first picture he painted after his arrival in England, was "Macklin in the character of Shylock," Sir Joshua Reynolds purchased it of him at his own price ; it is now in the Collection of the Earl of Carlisle.

"The Tribune of the Florentine Gallery," and "The Royal Academy," from the Royal Collection, painted by him, were included in this Exhibition, and a plate of reference to the portraits in each of these pictures, is printed at the end of the Catalogue.

1815.

Preface to the Catalogue.

To gratify the public taste, and to animate the British Artist to exertion, the Directors of this Institution have, in former years, selected some of the best productions of the British School ; they now, with the same view, offer some of the most admired works of the Dutch and Flemish Schools to the inspection and observation of the public, and they take this opportunity of acknowledging the readiness and liberality with which the possessors of these beautiful specimens of Art have lent them for the purposes of this Exhibition.

Whatever difference of opinion may exist as to the best mode of directing the studies of youth to the attainment of excellence, all seem to agree that example is the most animating principle which influences their conduct. The Directors of the Institution, therefore, in submitting this collection to the public, do not present it merely for the purpose of amusing the curious, or of delighting the judicious, they hope that such productions may excite in the British Artist the ardour of emulation. They offer them to him, not that he may copy, but that he may study them. They wish him to catch the spirit rather than to trace the lines, and to set his mind, rather than his hands, to work upon this occasion.

They are fully aware how difficult is the task of those who attempt to lay down precise rules for the guidance of the artist ; they know how uncertain are the steps by which the human

mind is led to the attainment of knowledge of any kind, and that excellence in the art of painting is not of easy acquirement ; that very much depends upon the artist himself ; that skill is the recompence of patience, of attention, and of labour, rather than the work of instruction, and that even the greatest facilities which can be given may produce carelessness and neglect, while difficulties and obstructions may excite industry, and lead to the attainment of perfection ; but though they do not attempt to prescribe rules, they may guard against errors. To a superficial observer, many of the great works before us may seem the result of genius without the aid of study. No opinion can be more fallacious, and to the artist no mistake more fatal. Genius and fancy, it is true, give the magical charm to the productions of Art ; but those who think that genius and fancy will supply the place of care, of attention, and of industry, mistake the course they have to pursue. They try by a short road to arrive at perfection, and never approach it ; while those who travel diligently and toil on the way, will probably arrive successfully at the end of their journey. Rubens would not have produced the works before us without genius ; but he did not throw aside rule and authority until he had established himself upon their basis, nor until he had, by practice and experience, obtained the just claim to pursue, unrestrained, his brilliant and successful career.

In presenting this collection to the public, it is to the works of Rubens*, of Vandyck, and of Rembrandt that the Directors desire particularly to draw the general attention. Each of these masters has his peculiar merit, and from each may be derived

* Sir Peter Paul Rubens, born 1577, died 1640. This artist justly stands at the head of the Flemish School of Painters. He came to England about 1627-8, and was received by the King (Charles II.) with every mark of distinction. He engaged him to paint the ceiling of the banquetting house, where he represented the Apotheosis of James I. ; this work remains to this day as beautiful and fresh in colour, as it was when he finished it. The king munificently rewarded him for his labour, and conferred on him the honour of knighthood, on the 21st of February, 1630. The Duke of Marlborough at Blenheim possesses the finest collection of pictures by Rubens in the known world ; they are almost throughout by the hand of Rubens alone, and chiefly of his early and middle periods. " Rubens' Family," consisting of three figures, life-size, is said to be the finest family picture in England.

abundant sources both of study and delight. The genius of Rubens was universal. He excelled in history, allegory, portrait, animals, and landscapes; he seems to have had more variety and more playfulness in his pencil than any other artist. If sometimes he appears careless, it is never the effect of ignorance; he knew that what he gained in correctness he might lose in freedom; and that freedom constituted one of the most fascinating charms of art. The picture of the Bacchanalians is an example of his vivid and luxurious colouring; but brilliant as it is, it is still harmonious. And Moses raising the Brazen Serpent, and the allegory of Peace and War, are proofs that he could equally adapt deeper shadows, and more sober tints, when they were better suited to his purpose. For richness of colouring, grandeur of design, and facility both of invention and execution, no painter ever surpassed him.

Although Vandyck * was not endowed with the same fertility of genius which characterised his master; although he does not seem to have had the same confidence in himself, or to have dared to make the same bold and extraordinary attempts, yet he possessed more delicacy of taste, and his portraits are superior to those of Rubens. That of Charles I. in this Collection shows how much delicacy of execution may be combined with breadth and with dignity. No painter knew better how to appreciate these qualities than Sir Joshua Reynolds, and he pronounced this to be the finest equestrian portrait which had ever been produced.

* Sir Anthony Vandyck, born 1599, died 1641. He was a pupil of Rubens, and studied both historical and portrait painting. Descamps gives an account of 77 historical pictures in churches and public edifices, which form only a part of his works, all painted after he left the school of Rubens. The picture he painted for the church of the Recollets, at Mechlin, representing Christ crucified between the two Thieves, with Mary Magdalene and St. John, has been pronounced by Sir Joshua Reynolds as "one of the finest pictures in the world," and gives the highest idea of Vandyck's powers. He came to England in 1629, but shortly returned to Antwerp, and did not come back to England until invited by the king in 1631; he was styled painter to His Majesty, who conferred on him the honour of knighthood in 1632. As a portrait painter he ranks next to Titian, and then only as to the heads, for as to the hands and accessories he far surpassed Titian in correctness, elegance, and grace.

As the splendid style of Rubens was well calculated for the representation of battles, of triumphal processions, and of all subjects of showy magnificence, so the manner of Rembrandt* was equally well adapted to give interest and effect to scenes of more solemn grandeur. He has perhaps, above all other masters, the merit of originality. In others we can trace the road by which they travelled; but Rembrandt struck out a path of his own, which conducted him to a very high degree of perfection in his art. In the skilful management of light and shadow, on which so much of the sentiment of a picture depends, he is surpassed by none; and if, as has been observed, the expression of his characters is sometimes mean, it is always appropriate. In the practical part of his art, no painter understood better the management of the background of his picture; he could render it broad and quiet without barrenness, rich and active without disturbance, and he always made it most advantageously conducive to the general purposes of his work. *The Wise Men's Offering*, and *Anslo and his Wife*, are among the finest of his works; these, and the other productions of this master, which the Directors have selected, will be universally admired, as a most captivating display of strength, richness, solidity, and truth.

In addition to the works of these illustrious artists, the Directors have endeavoured to obtain specimens of the other most celebrated masters of the Dutch and Flemish Schools. Among them Cüyp† stands pre-eminent; the brilliant daylight of his

* Rembrandt Van Rhyn, born 1606, died 1674. Rembrandt pursued his art with incredible industry during the whole course of his life. His genuine pictures are very numerous, and his etchings are no less esteemed. The best collection in England was made by Arthur Pond, which was sold after his death in 1760, for £.544 12s. 6d. but the largest was that of M. Amadée de Burgy, at the Hague, sold in 1755, which contained 257 portraits, 161 histories, 155 figures, and 85 landscapes, making a total of 655 prints.

† Albert Cüyp, born 1606. He studied under his father, Jacob Gerritze, and acquired, principally by his own genius, the chaste and exquisite style for which he is so particularly admired, by a close and vigilant attention to nature, under all the vicissitudes of atmosphere and season. His pictures frequently represent the borders of the Maes river, with shepherds and herdsmen attending their cattle. These subjects he has treated with an enchanting simplicity, that may be truly said to be peculiar to him. No

pictures enlivens every collection in which they are found. Gerard Dow, Metz, F. Mieris, Terburgh, Potter, A. Ostade, Teniers, Jan Steen*, Berghem, Both, and Vandewelde, display generally the most faithful and exact imitation of nature. They all show what assiduity may accomplish, and some of them unite with care and industry several of the higher qualities of the art.

The Directors trust that this magnificent display will be productive of much advantage. To show what may be attained, is likely to lead to the endeavour to attain it. Great examples are the true promoters of emulation, the surest conductors to excellence. Who can doubt that the genius of a Wellington will create future heroes to achieve the most brilliant exploits for the glory of our country? Let us hope that the genius of Rubens may produce artists to record them.

The Exhibition comprised a Collection of One hundred and forty-six pictures selected from the Works of Artists of the FLEMISH and DUTCH SCHOOLS, contributed by 56 proprietors, of whom, H. P. Hope, Esq. sent 17; the Duke of Bedford, 7; and Lady Stuart, 8; &c.

The specimens of Rubens amounted to 23; Rembrandt, 19; Vandyck, 18; A. Ostade, 7; and Cüyp, 12; among the most remarkable were:—

The well known Portrait of “King Charles I. on horseback,” by *Vandyck*, the property of the Duke of Marlborough.

Portrait of “Peter Cornelius Vanhooft,” a celebrated Flemish historian and poet.—*Rembrandt*.

painter has surpassed him in the purity of his aerial tints. The date of his death is not correctly known; he was living in 1672. The finest works of Cüyp, and in the greatest number, are in England, and are so much esteemed that they sell for enormous prices.

* Jan Steen, born 1636, died 1689. Perhaps no painter of his country has equalled him in the air of truth and nature which he gave to the expression and character of his figures. The works of Jan Steen were at first little known or valued, excepting in Holland, but now they are held in high estimation and admitted into the choicest collections.

“ G. Villiers, Duke of Buckingham, on horseback, with allegorical figures,” the property of the Earl of Jersey. “ St. Amand receiving St. Bavon into his Abbey,” bequeathed to the Nation by the Rev. William Holwell Carr ; and a “ Landscape—Harvest Scene, with a Rainbow.”—*Rubens*.

“ Landscape, with Figures and Cattle passing a Bridge,” the property of J. Knight, Esq. ; “ Landscape, Evening with Travellers,” W. Smith, Esq. ; and “ River View with Passage Boats,” the property of the Earl of Carlisle.—*Ciüpp*.

“ An Interior, a Woman opening Oysters ; the figure in the red cap, is a portrait of Francis Mieris, the painter,” the property of H. P. Hope, Esq. ; “ The Village Politicians,” the Hon. A. Phipps.—*Jan Steen*.

“ Interior, with Men smoking,” the property of J. Graves, Esq. “ Interior, domestic Scene,” H.R.H. the Prince Regent ; “ Boors Regaling,” Sir A. Hume, Bart.—*Adrian van Ostade, &c.*

1816.

A Selection from the Works of ITALIAN and SPANISH ARTISTS, comprising One hundred and twenty-five Specimens, contributed by 46 Proprietors, formed the Exhibition of this year. Sir Thomas Baring, Bart. contributed 20 ; Benjamin West, Esq. 6 ; the Earl of Darnley, 5 ; &c.

The most remarkable were :—

“ The miraculous Draught of Fishes,” and “ Paul preaching at Athens.”—*Cartoons by Raphael*, from the Royal Collection.

“ Holy Family with St. Francis,” composition and drawing, Michael Angelo, from the collection of the Senateur Cambiaso, at Genoa.—*Sebastian del Piombo*, the property of Sir T. Baring, Bart.

“ The Reposo,” from the Orleans Gallery.—*A. Carracci*.

“ Bacchus and Ariadne,” from the Aldobrandini Palace.—*Titian*.

“ The Shepherd’s Offering,” from the Crozat Collection.—*P. Veronese*.

“ The Flower-Girl,” from Dulwich College.—*Murillo*.

“ Landscape, with Tobit and the Angel.”—*S. Rosa*.

“ Europa,” from the Orleans Gallery.—*Titian*; the property of the Earl of Darnley.

“ Christ disputing with the Doctors,” from the Aldobrandini Palace.—*L. da Vinci*.

“ Study of Heads.”—*Correggio*. Sir T. Baring, Bart.

“ The Magdalen,” from the Borghese Palace.—*A. Carracci*.

“ Our Saviour and his Disciples at Emmaus.”—*P. Veronese*.
The Duke of Sutherland.

“ Head of Our Saviour,” Cartoon for the great picture of the
“ Last Supper at Milan,” and Nine pictures, each the Head of an
Apostle.—*L. da Vinci*; the property of Sir T. Baring, Bart.

“ Christ bearing his Cross,” Sir Thomas Baring, Bart. “ Cha-
rity,” the Rev. I. Sanford; and “ The Shepherd’s Offering,”
the property of Earl Cowper.—*Carlo Dolce*.

“ Judas betraying Christ.”—*Guido*. The Earl of Darnley.

“ Landscape, with Historical Figures.”—*Claude*. The Earl of
Egremont.

“ The Virgin and Child.”—*Raphael*, the property of Earl
Cowper; &c. &c. altogether a most important Collection*.

1817.

The Exhibition consisted of the WORKS OF DECEASED BRITISH
ARTISTS, together with two Cartoons of Raphael, “ Elymas the
Sorcerer,” and “ The Death of Ananias,” from the Royal Collec-
tion.

* In 1816 a “ Catalogue Raisonnée” of the Works in this Exhibition,
which first appeared in the *Examiner* Newspaper, was published in 4to. uni-
form with the authorised Catalogue, it is said to have been written by Leigh
Hunt and his brother; it comprises 46 pages of 4to. in which 56 pictures
are humorously described. The writers have taken advantage of the notice
of the Directors “ that they have ascribed each picture to the master under
whose name it is sent in by the proprietor,” and the remarks are sufficiently
ludicrous if not absolutely witty. On the last page is printed “ End of the
First Part.” Hazlitt, in his “ Criticisms on Art,” has an article of 44 pages
in defence of the British Institution, and attacking the authors of the Cata-
logue Raisonnée, but it is full of abuse and vituperation. Neither of these
publications are at all creditable to the authors.

One hundred and sixty pictures were contributed by 86 proprietors. The Lords Commissioners of the Admiralty contributed 4; the Duchess of Dorset, 9; the Earl of Dysart, 5; Viscount Palmerston, 4; Sir Thomas Bernard, Bart. 5, &c. &c. They include specimens of the works of *N. Hone, Opie, Sir J. Reynolds, Runciman, Mortimer, Wright, Peters, Wheatley, De Louthembourg, Hodges, Hoppner, Wilson, Hogarth, Stubbs, Dobson, Dance, Copley, Romney, G. Dupont, Gavin Hamilton, Rigaud, Seymour, Morland, Webber, Brooking, Gilpin, Marlow, Barret, Burnett, Bourgeois, Cipriani, Scott, and Gainsborough.*

1818.

The WORKS OF ITALIAN, FLEMISH, DUTCH AND FRENCH SCHOOLS, together with two Cartoons, "The Gate of the Temple," and "Christ giving the Keys to St. Peter," from the Royal Collection, formed the present Exhibition. One hundred and fifty-three pictures contributed by 47 proprietors: H.R.H. the Prince Regent contributing 9; the Duke of Wellington, 6; the Earl of Yarmouth, 5; the Earl of Carlisle, 7; G. Hibbert, Esq. 6; H. P. Hope, Esq. 9; W. Smith, Esq. 8; G. Watson Taylor, Esq. 13; &c. &c. The most prominent were:—

"Salvator Mundi."—*Guido.*

"Virgin with the Infant Jesus."—*L. da Vinci.*

"Landscape—The Finding of Moses," from the Giustiniani Collection.—*Domenichino.* The property of Sir T. Baring, Bart.

"Moses trampling on the Crown of Pharaoh," from the Orleans Collection.—*Rubens.*

"A Sea-shore, with Horses and Figures."—*Ph. Wouwerman,* the last picture painted by him. From the Royal Collection at Madrid; the property of Lord Charles Townshend.

"View in the neighbourhood of Rome, with Cattle and Figures."—*Berghem*; and "Dead Christ, with the Virgin and Angels."—*Michael Angelo* and *Venusti.* The property of H.R.H. the Prince Regent.

"A Poulterer's Shop."—*Gerard Douw.*

"A Village Feast."—*Teniers.*

- “ A Merry-making.”—*A. Ostade*.
- “ The Assumption of ‘the Virgin.’”—*Guido*; and the same Subject, by *Murillo*, from the Convent des Carmes Déchaussés, Calle d’Alcala.
- “ Group of Villagers, with fighting cocks.”—*Jan Steen*.
- “ Landscape and Figures.”—*Hobbima*.
- “ View on a River, with Cattle in the Foreground.”—*Cüyp*.
- “ Landscape, with Figures at Bowls.”—*Brawer*.
- “ Head of an Old Woman.”—*Rembrandt*.
- “ Mercury and the Woodman.”—*Salvator Rosa*.
- “ View in Holland.”—*Ruysdael*.
- “ The Prince of Asturias.”—*Velasquez*.
- “ L’Enfileuse d’Aiguille.”—*Schalcken*.
- “ Worshipping the Molten Calf.”—*Claude*.
- “ The Connoisseur,” a Pasticcio; “ Dutch Peasant in a Landscape;” and a “ Flemish Chimney-Sweeper.”—*Teniers*.
- “ Portrait of Gaston de Foix.”—*Giorgione**.
- “ Virgin and Child.”—*Correggio*.
- “ Marriage of St. Catharine.”—*Parmigiano*.
- “ Portrait of Fosco Neevis.”—*Murillo*.

The Visitors’ Report to the Annual Meeting, June 6, 1818, expresses “ real pleasure in observing the progressive improvement of the British School of Painting, and the effects which have already been produced by this establishment. The talents of our native artists have been greatly improved by the study of the Cartoons with which the Institution has been favoured by the Prince Regent, and by many other noble and excellent specimens of ancient Art which have been exhibited in the British Gallery, and particularly in the present year.”

* From the Orleans Gallery, the property of the Earl of Carlisle. There are several repetitions. One in the French King’s Collection exhibits a singular “ *conchetto*.” Gaston is represented as sitting in a room, which is surrounded by looking-glasses, each of which reflects his figure. Gaston de Foix, Duc de Nemours, was the nephew of Louis XII. He greatly signalised himself in the Italian wars, and was slain at the battle of Ravenna in 1512, at the early age of 24 years.—*Dallaway*.

1819.

A Collection of WORKS OF THE SAME SCHOOLS as that of last year, but of DIFFERENT SUBJECTS. One hundred and fifty-five specimens contributed by 46 proprietors; fifteen were granted from the Royal Collection; and H.R.H. the Prince Regent sent 5; the Duke of Bedford, 6; the Duke of Wellington, 6; the Earl of Carlisle, 7; Sir T. Baring, Bart. 5; Alexander Baring, Esq. 11; H. P. Hope, Esq. 5; G. W. Taylor, Esq. 11; &c. &c. Those most to be noticed, were:—

“The Sacrifice at Lystra.”—*Cartoon by Raphael**.

“The Vision of St. Jerome.”—*Parmegiano*.

“Portrait of the Gardener of the Grand Duke of Florence.”
A. del Sarto.

* This was the last of the Seven Cartoons of Raphael, exhibited by permission of His Majesty, and retained at the close of each Exhibition, to be used as Studies in the School of Painting.

These seven Cartoons (there were originally twelve) were purchased in Holland by Rubens, for King Charles I. At the dispersion of the Royal Collection, Cromwell detained them. They were then in the Old Palace of Whitehall. William III. removed them to Hampton Court; and George III. had them placed in Buckingham House; afterwards taken to Windsor; and finally to their former Gallery at Hampton Court.

These fine and noble specimens of Italian Art have recently been brought within the reach of all lovers of the Fine Arts, and to Students, even of limited means, by the aid of Photography, and by the use of most costly and perfect apparatus, of a size never before attempted.

Under the sanction of Her Majesty's Government, SIGNORI L. CALDESI & Co. have photographed, and the well known firm of Messrs. P. and D. COLNAGHI & Co. (who have long enjoyed a wide-world reputation for the many spirited Works of Art which have emanated from their house) have published Fac-similes of the Cartoons in three sizes—the largest series, about 44 by 28 inches (varied with the different scales of the originals), are sold at 14 guineas, or 2½ guineas separately; the middle size, about 29 by 18 inches, at 7 guineas, or £.1 5s. separately; and the smallest, 14 by 9, at 3s. the set, or 6s. separately. SIGNORI CALDESI & Co. have also photographed some of the most interesting Heads and Figures in the Cartoons, for the use of Students of Raphael in detail: these amount to 30 in number, 6s. each for the series, or 7s. 6d. separately. There are also two extra Studies, “Our Lord and Peter,” in the Miraculous Draught, and “Feed my Sheep,” in Christ's charge to Peter.

“To have these photographs is to have the Cartoons themselves. For professional Students of Art the usefulness of this publication cannot be exaggerated. Of the value of the separate heads or portions of groups, as studies for the lovers and learners of art, nothing need be said.”—*Times*.

- “ Sportsmen at the Door of an Inn.”—*P. Potter.*
- “ The Infant Christ appearing to St. Anthony;” and “ St. Thomas distributing his Garments to the Poor.”—*Murillo.*
- “ View on the Coast of Scheveling, with Fishing Boats.”—*Ruysdael.*
- “ A Lady at her Toilette.”—*Gaspar Netscher.*
- “ The Vision of St. Helena.”—*P. Veronese, upon an outline by Raphael.*
- “ Frost-Piece, with figures skating.”—*Vanderneer.*
- “ The Angel appearing to Hagar in the Desert.”—*F. Mola.*
- “ Portrait of Frobenius, printer to Erasmus.”—*Holbein.* Presented to Charles I. by the Duke of Buckingham.
- “ Landscape, with Figures and Cattle passing a River.”—*Claude.* Formerly belonging to Sir Joshua Reynolds.
- “ A Farm Yard, with Cattle and Figures, an effect of Snow.”—*Rubens.*
- “ Portraits of Jan Steen and his Family; the effects of Intemperance.”—*Jan Steen.*
- “ Joseph presenting the Infant Jesus to the Virgin.”—*Murillo.*
- “ A Corps de Garde.”—*Teniers.*
- “ A Horse devoured by Wolves.”—*Snyders.*
- “ Dead Christ with the Maries.”—*S. del Piombo, &c. &c.*

1820.

Preface to the Catalogue.

To shew the comparative degrees of excellence to which the art of painting has arrived in this country at different periods, and to exhibit the portraits of many of the most eminent men who have flourished amongst us, cannot fail to be interesting to the artist, the historian, and the public at large.

We never read of the actions of any distinguished individual without feeling a desire to see a resemblance of his person; we often imagine that we can trace the character of the man in the expression of his countenance, and we retain a more correct recollection of his actions by keeping in our minds a lively impression of his general appearance.

In submitting this collection to the inspection of the public, we do not profess to exhibit the portraits of all the eminent men who have distinguished themselves in the annals of British history ; of some of them neither the art of painting nor of sculpture has handed down to us any resemblance, and of others we have been obliged to admit that which is rather the received representation than the well authenticated portrait. The principles we have kept in view, in making our selection, have been, first, the celebrity of the individual who is represented ; and, secondly, the excellence of the painting itself. We have thus, in some instances, admitted the portrait of an eminent person where there is little merit in the performance ; and, in others, we have admitted a well-painted portrait where there was comparatively little celebrity belonging to the individual it represented.

Our object in forming the collection has been to interest rather than to instruct. We attempt to guide the artist no further than to offer for his observation, from time to time, specimens from which we think he may derive improvement ; the rest depends upon himself. As little do we enter into the examination of questions connected with the cultivation of the Arts, which have been often discussed, and, perhaps, never satisfactorily decided. Whether a school of painting is more likely to create imitators than to assist extraordinary talents ; whether the facilities which it affords are of material advantage to the artist ; whether real genius will not more probably lead to excellence by following its own course ; and whether it will not surmount all difficulties, and shew itself still more transcendent, because it has had to contend with them,—are questions we do not attempt to solve. Our purpose is to extend to a wider circle the love and admiration and patronage of the Arts ; if we succeed in this attempt, we advance the cause we have undertaken.

His Majesty, the illustrious Patron of our Institution, whose gracious assistance in furthering our general objects is so strongly exemplified in this exhibition, has done more to promote the Arts than any sovereign in Europe. In the

encouragement which he has held out, munificence and taste have been equally displayed. His example will not only be admired, but followed. But we have also among us many other liberal promoters of the Arts. In foreign countries, where the sovereign is almost the only patron, a work which he has noticed finds at once a thousand imitators. Imitation is the consequence of such limited encouragement; the exertion of talent, in the particular line in which each individual excels, is the result of general and extensive patronage. With us every artist may pursue his own course, for every man of genius and of talent will find his admirer and his patron.

To increase the number of such admirers is the great object of the British Institution; we hope our endeavours have not been exerted in vain. No person of liberal and enlightened mind can doubt the use and the importance of encouraging the cultivation of the Arts; they are connected not only with the comforts and amusements of a polished society, but with the general interests of the nation, and we entertain the hope that the same energy of mind which characterises our countrymen, and which raised the glory of our arms to its highest elevation in the late war, may carry the improvement of our Arts to the same degree of pre-eminence during the interval of peace.

The Exhibition comprised a COLLECTION OF PORTRAITS representing DISTINGUISHED PERSONS in the HISTORY and LITERATURE of the UNITED KINGDOM. One hundred and eighty-three pictures from 64 proprietors. His Majesty the King contributed 49; G. Watson Taylor, Esq. 8; and among the list appear the following public establishments:—The British Museum; Charterhouse; Christ Church College, Oxford; Eton College; the Foundling Hospital; the Society of Antiquaries; and Trinity College, Cambridge.

An Historical Catalogue was published, and sold in the Gallery, price 2s.

The names of the Painters and Sculptors include:—*Sir Peter Lely, Vandyck, Gainsborough, Sir J. Reynolds, Netscher, Wissing,*

Pine, Copley, Hogarth, Hoare, Walker, Dobson, Zoust, Murray, Schemaker, Bousseler, Roubiliac, Hudson, Dance, Hoppner, Sir Godfrey Kneller, Joseph, Nollekens, Cooper, Bacon, Van Somer, Riley, Cornelius Jansen, Holbein, Walker, Hanneman, Shepherd, Rubens, Honthorst, John de Mabuse, Lucas de Heere, Zuccherro, Janet, Mark Garrard, Sir Antonio More, Pourbus, and Remée.

“ Sir Joshua Reynolds,” by *himself*. *Malone* says “ that Sir Joshua painted his own portrait in different attitudes and dresses, and at different periods of his life, thirteen times, all of which portraits are extant.” But *Northcote* says that they were so numerous as to bid defiance to enumeration. These are all from his own pencil, with the exception of one by C. G. Stuart, an American ; one by Zoffani ; and a third by Breda, a Swedish painter.

1821.

A selection from the Works of ANCIENT MASTERS of the ITALIAN, SPANISH, FLEMISH, and DUTCH SCHOOLS, formed the present Exhibition. One hundred and forty-two Works, contributed by 49 proprietors. His Majesty the King, with his usual liberality, contributing 12 ; the Duke of Bedford, 5 ; the Duke of Wellington, 11 ; the Marquis of Bute, 7 ; Earl Spencer, 7 ; C. H. Tracy, Esq. 12 ; G. W. Taylor, Esq. 7, &c. Among the most remarkable may be mentioned,—

“ A Landscape, Sunset ; the figure of Claude in the fore ground, drawing from a ruined building.”—*Claude*.

“ Portrait of Raphael.”—*Giorgione*.

“ Landscape, with Nymphs bathing.”—*Titian*.

“ A Head ; fresco, a fragment from the Old Palace in the city of Parma, purchased by Dr. Pataune, when the walls were taken down in 1763.”—*Correggio*.

“ Portraits of the Painter and his Wife.”—*Lang Jan*.

“ Bust of West.”—*Nollekens*.

“ Bust of Sir J. Reynolds.”—*Bacon*.

“ Titian’s Mistress.”—*Rubens*.

“ View in Holland, with Boats and Figures.”—*Vander Heyden*.

“ A Bust of Oliver Cromwell,” probably by *Edward Pierce*, a sculptor of great merit for his time. It is known that he made a bust of Cromwell which was sold at an auction in 1724.

“ A Bust of King Charles I.”—*Rhysbrack*. This bust was composed, like that of Bernini (destroyed at Whitehall in 1697), from a picture exhibiting the face in three points of view. It was done for the late G. A. Selwyn, Esq. M.P. for Gloucester, to be placed in a gallery at Matson House, the seat of his family, in which the king resided during many days when that city was besieged, in August 1643. It is now the property of the Marquis of Hertford.

1822.

This Exhibition was similar to that of last year, being composed of Works of PAINTERS of the ITALIAN, SPANISH, FLEMISH, and DUTCH SCHOOLS. It consisted of 183 subjects, contributed by 51 proprietors. His Majesty the King sent 22; the Earl of Carlisle, 5; Earl of Egremont, 8; Earl Howe, 8; Lord Radstock, 14; P. J. Miles, Esq. 9; G. W. Taylor, Esq. 12; C. H. Tracy, Esq. 13; &c.

The most prominent were :—

“ The Archduke Albert on Horseback ; a View of Antwerp in the background.”—*Rubens*.

“ The Portrait of Baccio Bandinelli.”—*Correggio*.

“ Portrait of the Connétable de Bourbon,” from a Sketch in the Montmorency family.—*Rembrandt*.

“ Head of a Female, known by the name of ‘ Rembrandt’s Cook.’”—*Rembrandt*.

“ The Chemist in his Laboratory.”—*A. Ostade*.

“ Landscape, with a Cow drinking.”—*P. Potter*.

“ Cattle and Figures on the banks of a River.”—*Cüyp*.

“ Landscape, with Cattle and Figures.”—*Ruysdael* and *A. Vanderveelde*.

“ The Interior of the Emperor Leopold’s Gallery.”—*Teniers*.

“ A Pic-nic in the Country, with Portraits of Quevedo, Solis, and other Spanish Poets.”—*Velasquez*.

“ View of the Castle of Lazenenburg.”—*Vander Heyden*, and *W. and A. Vandevelde*.

“ St. Jerome with Angels.”—*Domenichino*.

“ Seeing,” “ Tasting,” “ Hearing,” “ Feeling,” “ Smelling.”
Five Pictures by *Teniers*.

“ St. Matthew writing the Gospels.”—*Carlo Dolce*.

“ Interior of a Smith’s Shop, with a Man eating Muscles.”—*Cüyp*.

“ The Flight into Egypt.”—*Murillo*.

“ Battle of the Centaurs.”—*Le Brun*.

Four Pictures at the end of the South Room were Copies from the celebrated Raphaels, belonging to the King of Spain, painted for the DUKE OF WELLINGTON, at Paris, when the originals were in that city in 1817. The Subjects are,—

“ The Virgin and Child, with St. Jerome ; on the right an Angel presenting Tobit with the Fish ;” known by the name of the *Madonna della Pesce*.

“ Christ bearing His Cross ;” called the *Spasimo*.

“ The Holy Family ;” called the *Pearl*.

“ The Salutation.”

“ The Norfolk Shield.” This shield was given (according to tradition) by Cosmo, second Grand Duke of Tuscany, to Henry, Earl of Surrey, as a reward of his prowess, after a tournament. It is composed of wood, with leather strained over it, of a hemispherical form. It is painted in *chiaro-scuro*, the shadows much heightened with gold. The exterior subject is Curtius leaping into the gulf, and the inside is divided into two compartments by means of the loops through which the arm was introduced ; the one representing Porsenna at the altar ; the other Cocles, at the Sublician Bridge. It is now preserved among the archives at Norfolk House.

The following important alteration was brought forward at the Annual Meeting of Governors, June 11, 1822.

When the British Institution was first established, the best manner of acknowledging the liberal contributions of those

persons who subscribed to the fund for maintaining the establishment according to the different sums they were induced to advance for its support, was considered; hence arose the distinction of Hereditary Governors, Life Governors, Life Subscribers, and Annual Subscribers. Certain privileges were attached to each of these classes as to the number of persons they were allowed to introduce to the Annual Exhibition of the Works of Modern Artists, which for many years was the only Exhibition opened at the Gallery.

In subsequent years the Directors conceived the idea of gratifying the public and improving the taste of Artists by allowing many of the finest specimens of their collections to be brought together for exhibition, and in this endeavour they have been most liberally assisted by individuals in every class of society, who have with the greatest readiness acceded to the request of the Directors, and have enabled them to present to the view of the public for many years past, the finest collections of the Works of the Ancient Masters.

The superior excellence of these Exhibitions has been principally owing to the powerful aid which the Directors have experienced from the liberality and condescension of their august patron. His Majesty has graciously permitted the Directors to select annually from his palaces as well as from his own valuable private collection, the finest specimens with which their Gallery has been adorned.

The various denominations of Governors and Subscribers have been admitted to these Exhibitions as well as to those for which they have originally subscribed, without any increase of their subscriptions, and thus the advantages which the whole of the Governors now enjoy are considerably greater than could have been foreseen when the first establishment was formed, and when the present sums were fixed upon which should constitute Subscribers of the different denominations.

The increase in the number of Hereditary Governors has been so considerable since the first foundation of the Institution, that if it continued in the same proportion it must be productive of

material inconvenience to the interests of the Institution itself, as the building and the establishment were never calculated for any great extension of the present number of Governors, and must soon become quite insufficient for their accommodation; and it is further submitted that the original institution of Hereditary Governors was founded on an erroneous principle, and if continued may lead to the destruction of the establishment itself, for the heirs of the present Governors who conduct the affairs of the Institution may have no taste whatever for such pursuits, and a Society like this can only prosper while it continues under the management of those whose zeal for the promotion of the Fine Arts will induce them to sacrifice their time and attention to its advancement.

It is therefore proposed that in future the Governors should be elected for life only, and that no person shall be eligible to be a Governor who has not subscribed One hundred guineas, and as it would be very desirable that the present Hereditary Governors should be induced to limit their rights to those of the Life Governors, it is further proposed that one additional ticket for the Evening Exhibitions shall be allotted to every Hereditary Governor in consideration of his resigning the privilege now attached to that situation by consenting to allow his interest in the British Institution to terminate with his life.

The following Governors have expressed their assent to this proposition :—

The Marquis of Stafford,—*President.*

Right Hon. Sir Charles Long,—*Vice-President.*

Directors.

Earl of Dartmouth.	G. J. Cholmondeley, Esq.
Earl of Aberdeen.	R. P. Knight, Esq.
Earl Brownlow.	Rev. W. Long.
Lord de Dunstanville.	G. Watson Taylor, Esq.
Sir A. Hume, Bart.	R. H. Davis, Esq.
Rev. W. Holwell Carr.	Francis B. Morland, Esq.

Governors.

Duke of Bedford.	Earl of Mulgrave.
Marquis of Bute.	Earl of Egremont.
Earl of Rosebery.	Earl of Manvers.
Earl of Ashburnham.	Alexander Baring, Esq.
H. Hammersley, Esq.	

The Directors also recommend that in future no Annual Subscriptions shall be received under three guineas, and that the personal admission to the Exhibitions for life shall not be allowed for a less sum than twenty-five guineas.

In consequence of the adoption of this measure the names of Hereditary Governors who consented, are omitted from the list in the Catalogue on their decease, and those who are living and have agreed to this proposition, have their names printed in the list marked with an asterisk.

1823.*Preface to the Catalogue.*

Ten years have elapsed since we offered to public inspection the paintings of Sir Joshua Reynolds ; and if at intervals of the same period we were to present an exhibition of his works, we are convinced it would prove most useful to the painter, and gratifying to the Public.

Taste and fashion seldom, perhaps, go hand in hand ; but they never were more at variance than when Sir Joshua was in the full exercise of his powers. Female dress was never more unfavourable to the painter's art than at that period, and yet female beauty was never represented with more fascinating charms than by his pencil. The truth is, that he was one of the greatest masters of grace and elegance that ever lived : " he touched nothing which he did not adorn ;" and his works prove to us, how much more depends upon the artist's skill in treating his subject, than upon the subject itself. His practice we have before us ; his theory will be found in those excellent discourses

which he delivered at the Royal Academy—which can never be read by the lover of the arts without interest, by the scholar without delight, or the painter without instruction. Some of us remember the kindness of his heart, and the complacency of his character: these dispositions led him, in the practice of his art, generally to select subjects which belong to the gentler feelings and the kindlier affections of our nature; but the examples here represented to us fully shew, that the most forcible expression of the strongest passions was not above his reach.

We are proud of our countryman; we rank him among the most eminent painters the art has produced; we honour his name; and we hope others may be led into the same path; and may be excited by his success to similar exertions.

The liberality of the possessors of ancient pictures has enabled us also to exhibit to the public some distinguished works of the Italian, Spanish, Dutch and Flemish Schools. The disposition which has been thus evinced by the proprietors of those works to enrich our Gallery is highly gratifying to us; but it is to His Majesty's most gracious kindness and condescension that we are particularly indebted upon this, and upon all former occasions, for permitting us to select, both from the Royal palaces, and from his own beautiful private Collection, some of the works which have most added to the brilliancy of our Exhibition.

The whole of the North Room was devoted this year to the reception of 64 of the Works of SIR JOSHUA REYNOLDS; the Middle Room being occupied by 63 pictures of the FLEMISH and DUTCH SCHOOLS; and 48 of the Works of SPANISH and ITALIAN MASTERS, were placed in the South Room, making a total of 175 pictures, contributed by 83 proprietors.

Among the most attractive subjects were:—

“His Majesty, when Prince of Wales;” “The Primate Robinson;” “The Piping Boy;” “Cupid as a Link Boy;” “The Waldegrave Family;” “Girl with a Muff;” “Mrs. Robinson;” “Sir Joshua Reynolds,” the first portrait by himself, and the last portrait by himself; “The Children in the Wood;”

“Mercury as a Pickpocket,” &c. *These were all painted by Sir Joshua Reynolds.*

Of the Flemish and Dutch Schools :—

“The Vintage.”—*Teniers.* The property of Viscount Melbourne.

“Landscape, with Travellers.”—*Both.* The Earl of Harcourt.

“A Boy taking Physic.”—*Brawer.*

“Philip the Fourth of Spain on horseback.”—*Rubens.* His Majesty. “The Martyrdom of St. Stephen;” H.R.H. Prince Leopold; and “The Salutation.”—*Rubens.*

“Van Goyen, his wife and Child.”—*F. Hals and Van Goyen.*

“A Gale, with Men of War in the distance.”—*Vandevelde.*

“The Meeting of the Three Ferdinands under the walls of Nordlingen, a Sketch.”—*Rubens.*

“The Consecration of a Bishop.”—*Diepenbeck.*

Among the Italian Pictures may be mentioned :—

“The Mona Lisa, sitting in a chair; background, a Landscape, with a bridge.”—*L. da Vinci.* She was the wife of Francesco Giocondo; her portrait is said to have employed Leonardo during four years. It is not known how this portrait was brought to England. It was given to Sir Joshua Reynolds by the Duke of Leeds; and is now the property of Sir A. Hume, Bart.

“Landscape; Females catching Birds;” from the Borghese Palace.—*Domenichino.*

“A Scene on the Coast of Italy,” the lid of the Painter’s harpsichord; a “Scull and Music-Books,” part of the same harpsichord.—*Salvator Rosa.*

“Christ calling St. Peter.”—*Baroccio.* Lord Garvagh.

“The Emperor Charles the Fifth.”—*Titian.*

“Hippolytus thrown from his Car.”—*Rubens.*

&c. &c.

After the opening of the Exhibition, the “Vision of St. Jerome,” by *Parmegiano*, was placed in the North Room, having been purchased, June 19, from Watson Taylor’s sale at Christie’s, by order of the Directors.

1824.

The Exhibition of this year comprised a Collection of the ITALIAN, SPANISH, FLEMISH, DUTCH, and ENGLISH SCHOOLS, and contained 178 Works from 58 contributors; His Majesty sending 12; the Earl of Carlisle, 5; the Earl of Denbigh, 8; the Right Hon. Sir Robert Peel, 7; Col. H. Baillie, 6; Sir A. Hume, Bart. 6; J. Hawkins, Esq. 5; R. Westall, Esq. 8; W. Wells, Esq. 5, &c. &c.

1825.

This Collection consisted of the WORKS OF LIVING BRITISH ARTISTS, considered by each contributor as among the most successful efforts of the Artist.

“The Directors have made this arrangement, in order to shew to what eminence the living school has attained, expressing only their decided opinion that the present Collection evinces a degree of talent, which would do honour to any age or nation.”

Ninety-one proprietors contributed specimens of the best works of all the leading artists of the time, including all the Members of the Royal Academy, with the President, Sir Thomas Lawrence.

1826.

This Exhibition comprised the whole of HIS MAJESTY'S PRIVATE COLLECTION OF PICTURES AT CARLTON HOUSE PALACE, which His Majesty was graciously pleased to place at the disposal of the Directors of the British Institution for the gratification of the Public.

“Most of the pictures were of the FLEMISH and ITALIAN Schools, the selection having been made with a munificence and skill worthy of a royal mind, these treasures of Art were almost all unique specimens of the great names they bear. His Majesty's taste has been devoted to obtaining the best cabinet gems and *chef d'œuvres* of art, in which he was eminently successful.”—*Waagen*.

The Collection comprised One hundred and sixty-four specimens of the following artists:—*Rubens, Hobbima, Vandyck, Reynolds,*

Lingelbach, P. da Hooge, I. Ostade, J. Ruysdael, Rembrandt, Cüyp, A. Vandevelde, Mieris, Teniers, Wouwerman, Gonzales, Jan Steen, G. Dow, Slingelandt, P. Potter, Schalcken, Berghem, K. du Jardin, Vanderwerf, Van Tcl, B. Graet, Le Nain, Metz, G. Terburg, A. Ostade, Weenix, G. Flink, M. Angelo, Venusti, Mytens, Hondekoeter, Backhuysen, Greuze, Zoffani, Breemberg, Wootten, Vander Heyden, Hogarth, Granet, Maas, Both, Holbein, and E. Vanderneer.

“ The inside of a Convent, with Monks at their Devotions,” by *Granet*, attracted considerable attention.

1827.

The Exhibition of last year having proved very attractive, and many persons expressing their disappointment at not having had an opportunity of seeing it, the Directors were induced to request His Majesty's permission to allow them again to offer it for public inspection.

His Majesty most readily and graciously complied with their request, and, to give further interest to the COLLECTION, directed that several additions should be made to it, consisting chiefly of the Works of BRITISH ARTISTS.

One hundred and eighty-five specimens were now exhibited, being twenty-one in addition to those of last year; among them were the works of *Hoppner, Mignard, Ruysdael, Gainsborough, Owen, Polemberg, &c.*

1828.

A Collection of the Works of ITALIAN, SPANISH, FLEMISH and DUTCH MASTERS. They comprised One hundred and ninety beautiful Works of Art, sent by 65 contributors; His Majesty sending 10; H.R.H. Prince Leopold, 3; the Duke of Wellington, 10; Lord Heytesbury, 9; Sir W. Gomm, 17; H. Brooksbank, 5; G. W. Taylor, Esq. 4; W. Wells, Esq. 7; &c.

1829.

A COLLECTION similar to that of last year, as far as regards the Artists, but of different subjects. His Majesty contributed 14

pictures; the Duke of Buccleuch, 16; the Earl of Carlisle, 5; W. Wells, Esq. 9; W. Wilkins, Esq. 7; G. Wilbraham, Esq. 4, &c. One hundred and eighty Works were exhibited.

1830.

This Exhibition consisted of a splendid Collection of the WORKS OF THE LATE SIR THOMAS LAWRENCE, P.R.A., under the sanction of his late Majesty; the whole of the pictures in the North Room were painted by his order for the WATERLOO GALLERY at Windsor, comprising twenty-one portraits, of his late and present Majesty, and the eminent Statesmen and Generals who had been conspicuous in all the operations of the war which terminated in the Battle of Waterloo; the whole Collection included 91 pictures, all magnificent portraits, excepting one entitled "Satan—Awake, arise, or be for ever fallen!"

Besides the Waterloo Gallery, His Majesty contributed 10 others; the remainder were contributed by 34 proprietors.

The Directors presented the proceeds of this Exhibition to the Ten Nieces of the late Sir Thomas Lawrence; they amounted to the handsome sum of £3,000, a munificent charitable donation, rarely to be found recorded under any circumstances.*

1831.

A Collection of ITALIAN, SPANISH, FLEMISH, DUTCH, and DECEASED BRITISH ARTISTS. Thirty-three were the property of His Majesty; Lord Dover contributed 7; Sir A. Hume, Bart. 12; William Wells, Esq. 8; William Wilkins, Esq. 6; &c.

1832.

A similar Collection to that of last year, One hundred and seventy-five Works of Art from 50 contributors; 9 from the Royal Collection; Lord Dover, 9; Sir A. Hume, 14; C. Brind, Esq. 9; H. A. J. Munro, Esq. 5; C. H. Tracy, Esq. 17; W. Wells, Esq. 9; &c.

* See Biog. Notice of Sir Thomas Lawrence, p. 28, *ante*.

1833.

This Exhibition was formed by a Selection from the Works of SIR JOSHUA REYNOLDS, BENJAMIN WEST, ESQ. and SIR THOMAS LAWRENCE; the three last Presidents of the Royal Academy.

The North Room was occupied by the Works of Sir Joshua Reynolds, 50 in number, contributed by 31 proprietors; the Middle Room contained 43 of the Works of Sir Thomas Lawrence, contributed by 25 proprietors; and 51 of the Works of Benjamin West, were placed in the South Room. Of the whole Collection, 55 pictures were Royal property.

 Obituaries.

HIS GRACE THE FIRST DUKE OF SUTHERLAND.

George Granville Leveson Gower, Duke of Sutherland, 14th Jan. 1833, K. G. ; Marquess of Stafford, 1786 ; Earl Gower, 1746 ; Viscount Trentham, 1746 ; Baron Gower, of Sittenham, 1703 ; and a Baronet, 1620, F.S.A.

His Grace was born Feb. 9, 1758, the eldest son of Granville, First Marquess of Stafford, K.G., by his second wife Lady Louisa Egerton, eldest daughter of Scroop, First Duke of Bridgewater, and died at his seat, Dunrobin Castle, July 19, 1833, aged 75.

He was educated at Oxford, took the degree of M.A. 1777 ; and was elected M.P. for Newcastle-under-Lyme, in 1778, for which place he also sat in the succeeding parliament ; and afterwards sat for the County of Stafford in 1787 : was appointed Ambassador to Paris in 1790, where he remained until recalled in 1792, upon the Royal Family of France being placed in imprisonment at the time of the Revolution. On the 25th Feb. 1799, he was summoned to the House of Peers as Baron Gower of Sittenham ; and in September of that year was appointed Lord Lieutenant of the County of Stafford. On his father's death, Oct. 26, 1803, Lord Gower became Marquis of Stafford, and in the same year, on the death of his uncle Francis, last Duke of Bridgewater, he succeeded as heir-general, to that part of his

immense property which consisted of shares in those numerous and magnificent inland canals which he had founded, and by which his name is immortalised. At this time his income was estimated at £.300,000 per annum, which he expended nobly and munificently. He possessed a superb Collection of Pictures, and was a zealous and liberal promoter of the Fine Arts, succeeded the Prince Regent, when he became King in 1820, as *President of the British Institution*, of which he had been an Hereditary Governor from its foundation, and took great interest in the management of its affairs. His Grace was also a Trustee of the British Museum, and Vice-President of the Society of Arts.

THE RIGHT HONOURABLE LORD DOVER.

The Rt. Hon. George James Welbore Agar Ellis, Baron Dover, of Dover, co. Kent, a Privy Councillor, Trustee of the British Museum, and of the National Gallery; a Commissioner of the Public Records; President of the Royal Society of Literature; a Governor and Director of the British Institution; M.A., F.R.S. and F.S.A.

His Lordship was born Jan. 14, 1797, and died July 10, 1833, at Dover House, Whitehall, at the age of 36. His Lordship was the only son of Henry Welbore, Viscount Clifden, by Lady Caroline Spencer, sister to the Duke of Marlborough, and was educated at Oxford. He sat for various places in Parliament, for a period of twelve years, and was conspicuous in his zeal upon every subject which related to learning, the Fine Arts, charities, and the improvement of the people. He is said to have been the first person who suggested the formation of a National Gallery in 1824, and that the final accomplishment of the measure was mainly attributable to his activity and exertion in the cause. He succeeded Viscount Lowther as Chief Commissioner of Woods and Forests, and Agar Street, Strand, was named after him as a memorial of his administration. As a patron of the Fine Arts, Lord Dover was the steady and generous friend of our native modern Artists. One of his first purchases was Hayter's picture of the "Trial of Queen Caroline,"

valuable for the large number of Portraits it contains. The works of Lawrence, Collins, Jackson, Leslie, and Newton, were added to the treasures of his Collection. His Lordship devoted himself considerably to literary pursuits, and wrote :—"The true History of the State Prisoner called the Iron Mask, from documents in the French archives," whom he demonstrated to have been Count Hercules Anthony Matthioli, Secretary of State to Charles III. Duke of Mantua. "Historical Inquiries respecting the character of Edward Hyde, Lord Clarendon;" and edited in 1829, "The Ellis Correspondence," consisting of letters written between Jan. 1666, and Dec. 1688, by various persons, to his ancestor, Mr. John Ellis, Secretary of the Revenue at Dublin, illustrative of the same period as the diaries of Evelyn and Pepys. In 1831, he published a Life of Frederick the Great, King of Prussia, 2 vols. 8vo. and also edited the "Letters of Horace Walpole to Sir Horace Mann." Several able articles in the Quarterly Review are attributed to his pen. His Lordship succeeded to the Presidency of the Royal Society of Literature on the resignation of the Bishop of Salisbury. He married, March 7, 1822, Lady Georgiana Howard, second daughter of the Earl of Carlisle, and sister to the Duchess of Sutherland. The portraits of Lord and Lady Dover and their son, painted by Sir Thomas Lawrence, were exhibited at the British Institution in 1830. He was created a peer June 16, 1831. Notwithstanding his short life, he had acquired an exemplary reputation, such as few men who have lived to the greatest age could be said to enjoy.

1834.

A Selection of WORKS OF ANCIENT MASTERS, the property of and exhibited by permission of His Majesty William IV. comprising 55 pictures filling the South Room; among them 13 specimens by Vandyck. The Collection of the Right Hon. Charles Bagot, G.C.B. consisting of 56 pictures, occupied the Middle Room; and the North Room was taken up by a Selection from the Grosvenor Gallery, the property of the Marquis of

Westminster; among which was "A young Gentleman in a Landscape,"—Master Buttall, the celebrated Blue Boy, by *Gainsborough**.

1835.

This Exhibition consisted of a Collection of the Works of ANCIENT MASTERS OF THE ITALIAN, SPANISH, FLEMISH, DUTCH AND FRENCH SCHOOLS, comprising One hundred and seventy-six of their productions, contributed by 58 proprietors; and a Collection of Enamels by the late Henry Bone, R.A. of Distinguished Persons of the Reign of Queen Elizabeth, (of which a separate Catalogue was published by Mr. R. T. Bone).

Among the Ancient Masters were some very fine specimens of *Murillo*, *Rembrandt*, *P. Veronese*, *N. Poussin*, *Claude*, *G. Poussin*, *Greuze*, *Raphael*, *Watteau*, *Guercino*, *Velasquez*, *J. de Mabuse*, *Ruysdael*, &c.

1836.

A Selection of One hundred and twenty-two of the Works of ANCIENT MASTERS, from the Collections of 36 proprietors.

In the North Room, was placed "The Holy Family," by *Raphael*, from the Collection of Prince Vincenzo Gonzaga, Principal Founder of the Mantua Collection, and afterwards in that of Charles I. The property of W. J. Banks, Esq.

In the Middle Room, "The Seven Sacraments," by *Nicholas Poussin*; and in the South Room, "An ancient Fresco painting, representing the half bust of a Tibiscen, or player on the double flute, from the roof of a Columbario, discovered about the year 1823, in the vineyard of Signor Sante Ammendola, in the Via

* This picture was painted in 1799; Sir J. Reynolds had maintained in one of his Discourses (Discourse viii. December 1788), "that the masses of light in a picture should be always of a warm mellow colour, yellow, red, or a yellowish white, and that the blue, the grey, or the green should be kept entirely out of these masses, and be used only to support and set off those warm colours." To refute the President's objection to blue in the mass, *Gainsborough* clothed Master Buttall in a dress of satin approaching to Cerulean splendour. *Waagen* says, "the Blue Boy is remarkable for animation and spirit, and careful solid painting." *Hazlitt* also observed, "there is a spirited glow of youth about the face, and the attitude is striking and elegant; the drapery of blue satin is admirably painted."

Appia." The property of Sir M. W. Ridley, Bart. : also a *Berghem*, "A mountainous Landscape, with Cattle and Figures," painted in 1655, by order of Sir Peter Lely, for Sir Ralph Banks, an ancestor of the present possessor, who has Berghem's receipt for the payment, which, including a frame, amounted to about £.30 sterling ; to judge from the price of other specimens of the Master, this must now be worth, at least, 500 guineas.

1837.

WORKS OF THE ANCIENT MASTERS. His Grace the Duke of Devonshire having determined to remove a considerable portion of his fine Collection from his town residence to Chatsworth, liberally offered a selection of them to be exhibited at the British Gallery, before their final removal from London. Accordingly the Directors made a selection of between thirty and forty of the pictures, which, added to the contributions of the Duke of Sutherland, Lord Francis Egerton, Lord Northwick, Mr. Wells, Mr. Perkins, and others, make up the present Exhibition.

Five of the finest Dutch pictures in the Royal Collection were lent by His Majesty, viz. "A Landscape with Cattle and Figures," *A. Vandewelde* ; "Merry-making," *Teniers* ; "Lady with a Fan," *Rembrandt* ; "Interior of a Room with Figures at Cards." *De Hooge* ; and a "Landscape with Travellers ;" *Cüyp*.

Among others may be mentioned :—"Portrait of Lorenzo Pucci, in his robe of office as Grand Penitentiary." The property of the Rt. Hon. Sir R. Gordon, G.C.B.

It was for this Cardinal, who was a great favourite of Leo X. that Raphael painted his famous picture of St. Cecilia.

"A Monk blessing a Cripple at the Door of a Convent," model for a large picture.—*Murillo*. The property of Sir Herbert Taylor, G.C.B.

"Christ's charge on delivering the keys to St. Peter."—*Rubens*. The property of Lord Northwick.

This picture was presented by Rubens to be placed over the monument of Peter Brughel, in the church of Notre Dame de la Chapelle, at Brussels.

"David with the Head of Goliath."—*Domenichino*.

This picture belonged to Pope Benedict XIV. and was purchased from a

descendant of the Lambertine family, of which the Pope was a distinguished member.

“Adoration of the Magi.”—*Jean Van Eyck*, born A.D. 1370.

The portraits of the two brothers (Hubert and Jean), are introduced looking through the casement of a window, and Philip the Good, Duke of Burgundy, is represented as the principal of the Magi.

“Model for the large picture by *Titian* of the Presentation of the Virgin in the Temple,” at Venice.

1838.

ANCIENT MASTERS of the ITALIAN, SPANISH, FLEMISH, DUTCH, and FRENCH MASTERS; One hundred and forty-eight pictures, the property of 35 contributors, were exhibited; the Duke of Sutherland lent 16; the Viscount Alford, 30; and the Lord Francis Egerton, 10, &c. &c.

Owing to the interest excited by the two historical pictures by Paul de la Roche, recently brought into this country, the Directors placed them in the present Exhibition of Ancient Masters. If exhibited among the works of the Modern Artists, they would necessarily have occupied the room of many pictures intended for sale.

The two subjects are thus described:—“Lord Strafford receiving the benediction of Archbishop Laud, on his way to Execution.”—*P. de la Roche*. The property of the Duke of Sutherland.

“The next morning,” says Laud, “as he passed by, he turned towards me and took the solemnest leave that I think was ever, by any at a distance, taken of one another.” Solemn indeed it was, beyond all example, for Strafford halted before the window, and when his old and venerable friend came to it, bowed himself to the ground, and said, “My lord, your prayers and your blessings.” Laud lifted up his hands and bestowed both, and then overcome with grief, fell to the ground senseless; while Strafford, bowing himself a second time, said, “Farewell, my lord, God protect your innocence.”—*Southey's Book of the Church*.

“Charles I. after his condemnation, insulted by the Soldiers of the Guard.” The property of Lord Francis Egerton.

The following passage from Sanderson's Life of Charles I. explains the subject of this picture:—“After sentence, the king being carried away, was mocked by the soldiers (suffering many things like Christ), they laying aside all reverence to sovereignty, acted triumph on the prisoner, crying out ‘Justice, justice!’ That one defiled his venerable face with spittle, I abhor

to say it, was wittingly done, but we are assured he wiped it off with his handkerchief; they puffed tobacco fume (no smell to him more offensive), and cast their tobacco pipes at his feet."

"The resignation of the fallen monarch contrasts strongly with the rude barbarity of his persecutors. An old soldier is moved to tears at the sight. The composition exhibits great knowledge, good keeping, and a broad and masterly execution, which extends to the most subordinate parts."—*Waagen*.

Independent of the singularity of a French Artist painting English historical subjects, these pictures are of a magnificent conception, and the finest specimens of the master.

1839.

One hundred and sixty-two Works of the ANCIENT MASTERS, contributed by 38 proprietors, formed this Exhibition: Lord F. Egerton lent 7; the Rt. Hon. Sir R. Gordon, 8; Sir Thomas Baring, Bart. 15; the Rev. I. Sandford, 9; W. R. Cartwright, Esq. 38; A. Fountaine, Esq. 8; J. S. Harford, Esq. 6; Samuel Rogers, Esq. 5; &c. &c.

Among the most remarkable may be noticed:—

"An Altar-piece" by *Guercino*, the upper part of which represents the Virgin Mary and the Infant Jesus, with two Angels playing on musical instruments. In the lower part are seen, Louis King of France, St. Joseph, St. Francis, and St. Augustine, presenting to the Virgin Mary a youth in a kneeling posture, in the Spanish costume. From the Collection of Count Bolza of Dresden; the property of Sir Thomas Baring, Bart.

"A Subject from the History of Joseph," painted by *Francesco Ubertini*, (called Bacchiacca, pupil with Raphael, of Pietro Perugino), for Pier Francesco Borgherini, and bought from his descendants by the present proprietor, the Rev. I. Sandford.

"A Magdalen repenting, supported by Faith, Hope, and Charity; at her feet are the trappings she has cast from her, which a Negro is taking up;" by *Carlo Cignani*. The property of W. R. Cartwright, Esq.

"The Environs of Rome, with the City at a distance."—*Nicolo Poussin* and *Jan Miel*.

"Summer."—*Watteau*, a magnificent specimen of the master, belonging to H. Broadwood, Esq.

1840.

The Directors were enabled by the liberality of the proprietors to collect for this Exhibition some fine Works of the ANCIENT MASTERS that have never been exhibited on any former occasion. Some few of singular merit appear for a second time, but it is after a lapse of several years. An entire room was also dedicated to the reception of the Works of the late W. HILTON, Keeper of the Royal Academy.

The Works were collected from 57 contributors; Sir F. Baring, Bart. contributing 28; P. de Wint, Esq. Executor of the late Mr. Hilton, 38; &c.

“Sir Calepine rescuing Serena.”—*W. Hilton*. The property of J. M. Heathcote, Esq.

A subscription was set on foot for the purchase of this fine specimen of Mr. Hilton's genius, with the intention of presenting it to the National Gallery.

1841.

A Selection of the Works of the ANCIENT MASTERS, collected from H.R.H. Prince Albert, and several noblemen and gentlemen, patrons of the Fine Arts, form the present Exhibition, together with Works of DECEASED BRITISH ARTISTS, viz. *Reynolds, Wilson, Gainsborough, Hogarth*, and others; also a selection of the Works of *T. R. Stothard*, R.A. whose taste and poetic feeling have been rarely excelled.

Two hundred and twenty Works were collected from 57 proprietors; Lord F. Egerton contributing 13; Lord Crewe, 12; Sir F. Baring, Bart. 9; S. Boddington, Esq. 22; Miss Rogers, 9; S. Rogers, Esq. 5; R. Vernon, Esq. 15; William Wells, Esq. 11; &c.

Among the most remarkable were “Sibylla, wife of the Elector John Frederick of Saxony, and her son,” also “The Elector John Frederick of Saxony.”—*Luca Cranach*. The property of H.R.H. the Prince Consort.

“The Marchesa (Isabella) Grimaldi, in her Bridal Dress,” an

inscription on the picture runs thus:—"Petr^s Paul^s Rubens, pinxit et cum singulari Devotione, D. 1606." And the companion picture, "The Marchesa (Maria) Grimaldi, with a dwarf servant." Purchased of the family at Genoa. The property of W. J. Bankes, Esq.

"The Fire of London, seen from one of the arches of Old London Bridge."—*De Loutherbourg*.

"Mary Magdalen washing the Feet of our Saviour."—*Otho Vennius*.

"St. Peter's, Rome, with the Procession of the French Ambassador."—*P. Panini*.

"The Canterbury Pilgrimage." Sketch for the Staircase at Burleigh.—*Stothard*.

"The Rabbit Warren."—*Morland, &c.*

1842.

The Works of SIR DAVID WILKIE, R.A. together with a selection of Pictures by ANCIENT MASTERS formed the Exhibition of this year. The North and Middle Rooms were devoted to the British Artist, and the South Room to the Ancient Masters. The pictures were collected from 98 proprietors, Her Majesty contributing 11; the Hon. Col. Fitzgibbon, 7; Thomas Wilkie, Esq. 10; &c.

Such a number of the Works of Sir David Wilkie were never seen together before; they comprised 130 specimens, the earliest painted in 1805, the last in 1841.

"The Sunday Morning," 1806. Countess of Mulgrave.

"The Village Politicians," the first Picture of the subject painted in 1804. Dr. Darling.

"Alfred in the Neatherd's Cottage, portrait of Sir David Wilkie in the background," 1806. Sir Thomas Baring, Bart.

"The Recruiting Party," 1805. Wynn Ellis, Esq.

"The New Coat," 1807. W. H. Whitbread, Esq.

"The Jew's Harp," 1807. William Wells, Esq.

"Portraits of the late Rev. David Wilkie, of Cults, and of Mrs. Wilkie, parents of Sir David Wilkie," 1807. Miss Wilkie.

- " The Blind Fiddler," 1806. Painted for Sir G. Beaumont.
 " The Card Players," 1808. Charles Bredel, Esq.
 " The Sick Chamber," a Sketch, 1808. F. G. Moon, Esq.
 " The Bag-piper," 1807. W. Wells, Esq.
 " The Rent Day," 1807. The Countess of Mulgrave.
 " The Cut Finger," 1809. W. H. Whitbread, Esq.
 " Finished Sketch for the Picture of the Village Festival,"
 1809. W. Wells, Esq.
 " The Wardrobe ransacked," 1810. Lady de Dunstanville.
 " Digging for Rats," 1811. Royal Academy. This was the
 Diploma Picture.
 " Blindman's Buff," 1812. Her Majesty. (500 guineas.)
 " Duncan Grey," 1814. J. Sheepshanks.
 " The Pedlar," 1814. Mrs. Baillie.
 " Distraining for Rent," 1815. William Wells, Esq. (500
 guineas.)
 " The Rabbit on the Wall," 1816. T. B. Brown, Esq.
 " The Breakfast," 1817. The Duke of Sutherland. (400
 guineas.)
 " The Penny Wedding," 1818. Her Majesty. The number
 of figures in this picture are really wonderful, all the faces differ-
 ing from each other, and painted with such care, that when
 examined by a powerful lens, they exhibit the softness and beauty
 of miniatures. (500 guineas.)
 " The Errand Boy," 1818. Sir J. Swinburn, Bart.
 " The China Menders," 1818. Sir George Philips, Bart.
 " Guess my Name," 1821. F. Perkins, Esq.
 " Chelsea Pensioners reading the Gazette of the Battle of
 Waterloo," 1822. The Duke of Wellington. (1,200 guineas.)
 " Sketch of the Reading of the Will," 1820. Mrs. Emmerson.
 " The Highland Family," 1824. Earl of Essex. (350 gui-
 neas.)
 " King George the Fourth's Entrance to his Palace of
 Holyrood House, 15th August, 1822." Her Majesty. (1,600
 guineas.)
 " The Parish Beadle," 1823. Lord Colborne.

" Sketch for the Picture of John Knox preaching," 1825.
Colonel Wyndham.

" John Knox preaching," 1832. Right Hon. Sir R. Peel, Bt.
(1,200 guineas.)

" The Cotter's Saturday Night," 1837. F. G. Moon, Esq.
(400 guineas.)

" The Princess Doria washing the Pilgrims' Feet," 1827.
Her Majesty. (250 guineas.)

" The Pifferari, with Pilgrims playing Hymns to the
Madonna," 1827. Her Majesty. (150 guineas.)

" The Guerilla taking leave of his Confessor," 1828. " Gue-
rilla Council of War, in a Spanish Posada," 1828. " The
Guerilla's Return to his Family," 1830. Her Majesty. Wilkie
received for these three pictures 2,800 guineas.

" The Siege of Saragossa," 1830. Her Majesty.

" The Turkish Letter Writer;" painted at Constantinople,
1840. Lord Charles Townshend.

" The Hookabardar," 1840. Jacob Bell, Esq.

" A Jewish Woman and her Child," drawn in Jerusalem,
1841. Lord Charles Townshend.

" The Whiteboy's Cabin," 1841. Miss Wilkie.

No. 64 to 107 inclusive were Studies, which it is needless to
describe, as many of them were mere sketches for pictures already
enumerated*.

* Sir David Wilkie was born November 18, 1785, and died at sea, June 1,
1841. His remains were committed to the deep in the evening of the same
day. He appears to have been principally self-taught, and to have struggled
with difficulties all but insurmountable in pursuit of the profession he had
chosen. He came to London in 1805 with about £.60, the whole of his
fortune when he left home, and accidentally met with a Mr. Stodart who had
married a Scotchwoman whose maiden name was Wilkie; Stodart relieved
his immediate embarrassments, and saved him probably a hard up-hill
struggle. He became a student of the Royal Academy, and painted " The
Village Politicians" for Lord Mansfield; when his Lordship gave the com-
mission, he told Wilkie to name his own price; Wilkie named £.15, and
when the picture was finished Lord Mansfield gave him a cheque for £.30
for it. Although this may appear small beginnings, still this picture at once
established his fame. At the dinner of the Royal Academy in 1806, Mr.
Angerstein took occasion to point to the " Village Politicians" as the star of
the collection, and such it was universally esteemed; thus at the age of 21

Among the Ancient Masters, may be mentioned as most striking:—"The Daughter of Herodias with the head of John the

Wilkie found himself acknowledged as in the very first rank of his profession.

Wilkie obtained the patronage of Sir George Beaumont, for whom he painted the "Blind Fiddler." This picture excited great admiration in the Exhibition, and was regarded as a vast improvement even upon the "Village Politicians," and one of the most perfect works of the kind ever produced by any British artist. In November 1809 he was elected A.R.A. and Royal Academician in October 1811, being not quite 26 years of age.

Wilkie's industry is sufficiently shewn by the number of his performances, of which so many are now exhibited at the British Institution; he also enjoyed the patronage of H.R.H. the Prince Regent for many years, and was appointed, in 1823, to the office of "Limner in the establishment of the Royal household for Scotland," the salary being about £.150 per annum. On the death of Sir Thomas Lawrence in 1830 he was appointed principal painter in ordinary to the King (George IV). On the death of George IV. his successor continued him in his offices, and in 1836 he received the honour of knighthood at the hands of William IV.

About the year 1825 Wilkie lost a considerable sum of money by a speculation in which he was engaged, and suffering in his health, was advised to travel; accordingly he went to Paris, thence to Italy, and finally to Spain, returning to England in the autumn of 1828, and for the pictures painted from sketches made during these travels, he realised the sum of 4,620 guineas.

In August 1840 Sir David again quitted England, and reached Constantinople early in October, where he painted a portrait of the Sultan for Her Majesty the Queen of England, and among many other works he painted a likeness of Mehemet Ali, at the Pasha's own request.

Sir David Wilkie, notwithstanding difficulties of a pecuniary character that he had met with at various times during his life, had found means to accumulate and leave behind him a fortune of £.30,000. A marble statue of Wilkie, raised by a public subscription, is placed in the inner hall of the Royal Academy.

Among other works by Sir David Wilkie, with their prices, which do not appear in the present Exhibition, are "The First Ear-rings,"—The Duke of Bedford (260 guineas). "Napoleon and Pius VII. at Fontainebleau," for Mr. Marshall of Leeds (600 guineas). "The Queen of Scot's Escape from Lochleven," (600 guineas). "The Bride at her Toilette," 1838 (400 guineas), and "Josephine and the Creole Prophetess," (500 guineas). "Sir David Baird discovering the body of Tippoo Saib," for which Lady Baird gave 1600 guineas, and "Queen Victoria presiding at her First Council," (600 guineas). The "Grace before Meat," and the "Irish Whiskey Still," (400 guineas each), bought by the Duke of Bedford, with two unfortunately unfinished pieces,—"John Knox administering the Sacrament," and "The School." The latter was sold in his sale after his death, purchased by Mr. Farrer for £.756, and has been engraved by John Burnet, Esq.

Baptist."—*Carlo Dolce*. "Head of a Bull."—*Paul Potter*.
 "Fête Champêtre."—*Watteau*. "Adonis going to the Chace."
 —*Titian*. "The Madonna."—*Giorgione*. "A Full length of a
 Child with a toy, in a Garden Scene."—*Rubens*. "St. Francis,
 with the Infant Christ."—*Murillo*, &c. &c.

1843.

This Exhibition consisted of the Works of SIR JOSHUA REYNOLDS, together with a Selection of those of ANCIENT AND DECEASED BRITISH ARTISTS; the whole of the highest artistic merit.

One hundred and ninety-one pictures were lent by 79 proprietors, at the head of whom appeared the names of Her Majesty, H.R.H. the Duchess of Gloucester, and H.R.H. the Princess Sophia Matilda, &c. &c. Among the most remarkable, were :—

"The Kemble Family*."—*Harlowe*.

"Charles I. demanding the Five impeached Members, viz. Denzil Hollis, Sir Arthur Haslerig, John Pym, John Hampden, and William Stroud."—*J. S. Copley*. The property of Lord Lyndhurst.

On the 4th January, 1641, the King went to the House of Commons, and placing himself in the chair, asked the Speaker (W. Lenthal) to point out to him the above five members, who had been accused of high treason. The Speaker, falling on his knees, replied, "May it please your Majesty, I have neither eyes to see, nor tongue to speak, in this place, but as the House is pleased to direct me, whose servant I am."

This picture is composed from the most authentic portraits of the characters introduced which are now remaining.

"The View of Dort—Evening."—*Cüyp†*. The property of R. S. Holford, Esq.

* The picture of the "Kemble Family," by Harlowe, is said to have been undertaken to be executed for the price of the materials and the expense of the necessary models. It will form a tolerable guide for forming an idea of the outlay, as well as the *rewards* which are sometimes attendant upon the labour of the painter. The patron, it is said, paid the painter about £.100, he now values it at £.4,000. This picture is as fresh, as beautiful, and as bright in colour, as when it left the easel of the artist.

† "The View of Dort—Evening effect," was brought to England nearly one hundred years ago, and sold for £.70 to one Captain Bailey, at that period a great amateur in art, and a renowned etcher in the style of Rembrandt. From him it passed into the hands of Lady Stuart, where it

“ The Opening of Waterloo Bridge.”—*John Constable*; and two pictures of the modern German School, added by special request, viz. “ Head of a Monk.” — *Colbauch*; the property of the Marquis of Lansdowne, K.G. and “ Christ Blessing little Children.”—*Professor Hesse*; the property of P. H. Howard.

Obituary.

WILLIAM SEGUIER, ESQ.

This gentleman died Nov. 5, 1843, in the 72nd year of his age. He was a profound judge of the Works of the Ancient Masters, and had acquired his knowledge of Art at a very early age, in fact he may be said to have been cradled among pictures, his father having been an eminent dealer for many years. His excellent taste and unimpeachable integrity secured to him the entire confidence of the principal collectors, for more than fifty years. Mr. Seguiet was consulted by His Majesty George the Fourth, in forming his celebrated Collection of Dutch Masters; and that of George Watson Taylor, Esq. was purchased under his advice and inspection; the enormous prices the latter produced when afterwards dispersed by auction, sufficiently proved the accuracy of his judgment. The King appointed him Conservator of all the Royal Collections, which office he held during the reigns of William IV. and her present Majesty, until the time of his death.

He was appointed Chief Director of the National Gallery on its first establishment; and held the important appointment of Superintendent at the British Institution, the duties of which he

appeared as *two pictures*, that is to say, it was divided in the middle and the two pictures thus formed were recognised under the titles of Morning and Evening. At the sale of Lady Stuart's collection they were purchased by Mr. Brown for £2,200, who by a certain intelligence of his own, saw clearly that the two pictures, Morning and Evening, were in fact but one, namely, a “ View of Dort,” under an Evening effect. The detached parts were in consequence put together, and Morning and Evening now united form one of the most attractive pictures in the Exhibition, and one of the most perfect examples in art. It is now the property of R. S. Holford, Esq. and it has been ascertained that it was originally painted for the counting-house of a Dutch merchant.

carried out for many years to the entire satisfaction of the Directors and Governors. He was succeeded in that office by his brother, Mr. John Seguiet.

1844.

An Exhibition of the Works of ANCIENT MASTERS and DECEASED BRITISH ARTISTS. The South Room was appropriated to the English Masters. One hundred and seventy-one pictures were collected from 68 proprietors.

1845.

As last year, the Exhibition consisted of the Works of ANCIENT MASTERS, and DECEASED BRITISH ARTISTS. The South Room was appropriated to the reception of pictures by the late SIR A. W. CALLCOTT, R.A. and a Selection of the Works of GAINSBOROUGH, WILSON, and SIR J. REYNOLDS.

One hundred and sixty-nine pictures collected from 69 proprietors; 27 by Sir A. W. Callcott.

1846.

A Collection of PORTRAITS OF ILLUSTRIOUS and EMINENT PERSONS, illustrative of History, Literature and Art, formed this Exhibition.

Two hundred and fifteen Portraits collected from 85 proprietors: among them were the celebrated pictures of the Dilettanti Society, by *Sir J. Reynolds*, containing Portraits of Sir W. W. Wynn, Bart.; Sir J. Taylor; Mr. Payne Galway; Sir William Hamilton; Mr. R. Thompson; Mr. Smith of Heath; Lord Mulgrave; Lord Dundas; Lord Seaforth; the Hon. Charles Greville; Charles Crowle, Esq.; the Duke of Leeds; and Sir Joseph Banks. The pictures are explained by two engraved keys at the end of the Catalogue for this year; they are the property of the Dilettanti Society.

“ Queen Henrietta Maria, and Jeffrey Hudson the Dwarf.”—*Vandyck*.

“ Lord William Howard, Warden of the West Marches, died 1640.”—*C. Jansen*. The property of P. H. Howard, Esq. M.P.

“ His Bilboa blade, by Marchmen felt,
Hung in its broad and studded belt;
Hence, in rude phrase, the Borderers still
Call'd Noble Howard ‘Belted Will.’”

Lay of the Last Minstrel.

“ William Sharp,” a celebrated English line Engraver, born 1749, died 1824, aged 74*.

1847.

A Collection of ANCIENT and DECEASED ENGLISH MASTERS, comprising One hundred and forty-six pictures, collected from 60 proprietors.

The Middle Room was entirely filled with 37 pictures from the Gallery of the MARQUIS OF BUTE, which Collection, in consequence of the lamentable fire at Luton, the public have had no opportunity of viewing for some years. Some of the finest specimens of the Dutch and Flemish Schools were included in this Exhibition.

1848.

A Collection of different Subjects, by ANCIENT MASTERS, similar to that of last year, with the exception of a series of very early pictures from the time of *Giotto*†, and *Van Eyck*, which

* Although a very clever man, he believed in the divine mission of the madman Richard Brothers, and engraved his portrait, with the following inscription beneath it:—“Fully believing this to be the man appointed by God, I engrave his likeness.”—W. Sharp.

Smith, in his life of Nollekens, says the writing engraver put the comma after the word “appointed,” and omitted it in the latter part of the sentence, which gives the reading a most ludicrous effect. He further adds, that a great many impressions were taken off before the mistake was discovered and rectified.

† Giotto, also called Giotto di Bondone, from his father's name, was born in 1276, in the commune of Vespignano, in the Val del Mugello, fifteen miles North-east of Florence. He was instructed in the art of painting by Ciambue who accidentally discovered him in the act of sketching one of his flock upon a stone, while tending his father's sheep. Few of Giotto's works remain; the “Coronation of the Virgin,” a fresco in the Baroncelli Chapel in the

were placed in the Middle Room ; the South Room was devoted to Works of British Artists, including some choice specimens of the Dutch School.

One hundred and eighty-one specimens of Art from 62 contributors, formed the Exhibition. The Bishop of Ely sent 9 ; C. Brind, Esq. 10 ; H. T. Hope, Esq. 7 ; S. Rogers, Esq. 10, &c.

The series of Early Pictures consisted mostly of Scriptural subjects, of the highest curiosity and interest, and were painted by the following Masters :—

Giotto, b. 1276, d. 1336. Fra Giovanni de Fiesole, called Angelico, b. 1387, d. 1445. Francesco Ubertini, fellow pupil of Raffaello, with Pietro Perugino, d. 1557. Dandini. Fra Filippo Lippi, b. about 1400. Lorenzo da Credi, b. 1452, d. 1530. Lucas Cranach, b. 1472, d. 1553. Ridolfo Ghirlandaio, b. 1485, d. 1560. Maturino, b. 1490, d. 1560. Raffaello, b. 1483, d. 1520. Michael Angelo Buonarotti, b. 1474, d. 1563. John Hemlinck (also called Memlinck), b. 1450. Holbein, b. 1498, d. 1554. Solimene. Giovanni Bellini, b. 1422, d. 1512. Van Orley, b. 1490, d. 1560. Vander Goes, b. 1405. Domenico Campagnolo, flourished about 1543. Giorgio Vasari, b. 1512, d. 1576*. Van Eyck †, b. 1370, d. 1441. John Fouquet de Tours, painter

Church of Santa Croce at Florence, with a large crucifix in the Church of Santa Maria Novella are still preserved, having been removed thence to the Academy.

In 1298 he executed the mosaic of the Disciples in the Storm, called the " Navicella," which, much altered and modernised, is now in the Portico of St. Peter's at Rome. In 1306, at Padua, he painted a series of subjects from the life of the Virgin and the Passion of Christ, with other subjects, in the Scrovegni Chapel in the Church of the Madonna dell' Arena. The greater part of these wall paintings still exist, and are now being engraved and published by the Arundel Society. From Padua Giotto proceeded to Avignon, but returned to Florence in 1316, and from this time he appears to have devoted his attention to architecture and sculpture, as much as to painting. In 1322 he visited Lucca, and in 1327 painted a Chapel for King Robert, in the Castel Nuovo at Naples, which has been destroyed. He died at Florence in 1336, and was buried with great pomp in the Cathedral.

* Giorgio Vasari, the author of the first collection of the Lives of the Painters, 2 vols. 4to. 1550 ; and in 1571 3 vols. with portraits cut in wood. The best edition is that of Giov. Bottari, Roma, 1759, 3 vols. 4to.—*Dallaway*.

† Van Eyck's three brothers, particularly distinguished as the inventors (or improvers) of Oil Painting. There appears to have been great disparity

to Louis XI. Giulio Clovio, b. 1498, d. 1578. Gentile Bellini, b. 1421, d. 1501. Lucas van Leyden, b. 1494, d. 1533. Quintin Matsys, b. 1450, d. 1529. Sandro Botticelli, b. 1437, d. 1515. Zwoell, 1480. Domenico Panetti, b. 1460, d. 1530. Timoteo delle Vite, b. 1470, d. 1524. Assisi, b. 1470. Domenico Ghirlandaio, b. 1449, d. 1493. Piero della Francesca, b. 1398, d. 1484. Bonvicino il Moretto, b. 1514, d. 1564. Carlo Crivelli, flourished 1450-76. Verocchio, b. 1432, d. 1480. Daniel di Volterra, b. 1508, d. 1566.

This Exhibition was exceedingly attractive.

1849.

This Exhibition was formed by a Selection of the Works of ANCIENT MASTERS, together with the whole of the TOWN COLLECTION OF THE EARL OF YARBOROUGH, numbered 1 to 63 inclusive. One hundred and forty-five pictures contributed from 37 proprietors: among them may be noticed:—

“Landscape with Figures;” painted at Rome for Pope Urban VIII., afterwards in the Collection of Louis XVI. when it was engraved by Le Bas, with the title of “La Récompense du Village;” by *Claude*.

“The Descent from the Cross.”—*Daniel de Volterra*.

This picture was finished about 1550. It was painted for a chapel belonging to the Trinità da Monte, at Rome, where it was afterwards copied in fresco, and the original given by the Monks to Cardinal Grimani, at that time Viceroy of Naples; he sent it to Venice, where it remained until purchased, a few days previous to the French Revolution, by Sir R. Worsley.

“The Annunciation.”—*Guercino*.

This picture was painted in 1629, and purchased of the Confraternity of the Holy Cross at Reggio, by Sir R. Worsley.

“Ambrosio Caradosso.”—*Raffaelle*. He was Engraver to Pope Julius II. and a friend of the painter.

in the ages of the brothers; John was still young when he died in 1441, and may have been born about 1390. Hubert died in 1426. The third brother, Lambert, survived John several years.

The Altar-piece of the Adoration of the Lamb, in the Church of St. Bavon at Ghent, in four divisions, was their master-piece. The two central divisions of this picture are all that now remain in the Church at Ghent; some of the wings are in the Gallery of Berlin.

“ The Wreck of a Transport Ship, the *Minotaur*, on the Haak Sands, 1810 ;” painted for the father of the Earl of Yarborough.”

—*J. M. W. Turner**, R.A.

“ The Opening of the Vintage of Maçon.”—*J. M. W. Turner*, R.A. The View is taken between Chalons and Maçon.

“ Philip, Earl of Pembroke.”—*Vandyck*.

He was Lord Chamberlain to Charles I. and uncle to the wife of the first Sir Thomas Worsley, Bart.

“ A group of Portraits.”—*Cosway*, the property of C. Towneley, Esq. &c. &c.

1850.

In addition to the usual Exhibition of ANCIENT MASTERS, the EARL OF YARBOROUGH favoured the Directors with 35 pictures from his Collection at Appuldercombe Park.

This is the 37th year that the Directors have been able to adorn their walls with some of the finest Works of the Old Masters, and to retain also a selection of them for the Study of Artists at the close of the Exhibitions. Many of the pictures have come from the country residences of their possessors, where, of course, only a limited number of persons can have had an opportunity of seeing them.

One hundred and seventy-one pictures were contributed by 53 proprietors ; and among them :—

“ Rubens and his Wife,” from the Collection at Hewell, belonging to the late Earl of Plymouth.—*Rubens* and *Snyders*. The property of the Hon. R. H. Clive, M.P.

“ The Death of Mary of Burgundy.”—*Martin Schon*.

“ Old Stone and his Son.”—*Young Stone*.

“ The Ship ‘ Sovereign Royal,’ built at Woolwich in the reign

* The writer was present when the artist came to the British Gallery to answer a request that he would give the name of the vessel so wrecked, and painted many years before. As soon as he entered the Gallery he said, “ You put in the Catalogue that you exhibit the Works of Deceased British Artists along with the Ancient Masters ; now you cannot say that I am a Deceased British Artist, or how could I give the information you require.” Poor fellow, he came within that category in less than two years afterwards.

of Charles the First, with the portrait of her builder, Sir Phineas Pette."—*Old Vandevelde.*

" Christ at Emmaus."—*Titian.*

Ridolfi, in his "*Maraviglie dell' Arte,*" mentions this as one of the *chef d'œuvres* of Titian. It was in the Ducal Palace at Venice, and was presented by the Provisional Government to the French Republic, from whom Sir R. Worsley purchased it.

" John Graham of Claverhouse, Viscount of Dundee."—*Artist unknown.*

" Henry VIII.—*Holbein.*"

Presented by Henry to Sir James Worsley, Knight, Governor of the Isle of Wight, after a visit his Majesty paid him at Appuldercombe.

" Portrait of Charles I." This picture was presented by the King to an ancestor of Sir Richard Worsley.

" Christ driving the Money-Changers out of the Temple."—*P. Veronese.* In the right hand corner of the picture are four portraits of celebrated painters of his time.

" Virgin and Child."—*Pietro Perugino.* The property of Beriah Botfield, Esq. M.P.

1851.

This Exhibition contained a GRAND COLLECTION of One hundred and forty-two of the finest Works of the ANCIENT MASTERS, and of the highest intrinsic value ; liberally lent by 47 proprietors, for the gratification of the influx of visitors to London from distant parts of the country, and from the Continent, attracted by the Exhibition of the Industry of all Nations, in Hyde Park. There can be no hesitation in stating, that such an important Collection was never brought together before in London, a fact which could have been accomplished no where else in the world.

The names of the Proprietors, and the Subjects of the pictures are described as follows :—

HER MAJESTY.—" The Maid of Saragossa ;" " The Return of the Guerilla to his Family ;" and " Guerilla Council of War in a Spanish Posada."—*Sir David Wilkie, R.A.*

- The Lords Commissioners of the Admiralty.—“ View of Macao, near the river Canton, China ;” “ Poedooa, daughter of Oreo, Chief of Ulaieta, one of the Society Isles ;” “ A party from H.M.S. Resolution and Discovery, shooting Sea-horses, Lat. 71 North ;” “ The War-boats of the Island of Otaheite and the Society Isles, with a View of part of the harbour of Ohamaneno in the Island of Ulaieta,” *Webber*.
- The Duke of Bedford, K.G.—“ Departure of the Israelites,” *Castiglione* ; “ Angels strewing Flowers,” *Murillo*.
- The Duke of Devonshire, K.G.—“ A Storm at Sea,” *Backhuysen*.
- The Duke of Marlborough.—“ St. John,” *L. da Vinci*.
- The Duke of Newcastle.—“ A Poultry-Market with Figures ;” “ A Fruit-Market with Figures ;” “ A Fish and Fruit-Market with Figures,” *Snyders* and *Lang Jan*.
- The Duke of Buccleuch, K.G.—“ The Watering Place,” *Rubens*.
- The Duke of Northumberland.—“ Algernon, Tenth Earl of Northumberland,” *Vandyck*.
- The Duke of Sutherland, K.G.—“ The Virgin and Child, with St. John,” *A. del Sarto* ; “ Fruit, Birds, &c.” *Old Weenix* ; “ Our Saviour at Emmaus,” *Spagnoletto* ; “ The Muleteers,” painted for a sign to defray his expenses at an Inn, *Correggio*.
- The Marquess of Westminster, K.G.—“ The Battle of the Boyne ;” and “ The Battle of La Hogue,” *Benjamin West*.
- The Marquess of Normanby.—“ A Head in fresco,” *Correggio*.
- The Earl of Carlisle, K.G.—“ The Adoration of the Magi,” *John de Mabuse* ; “ St. John,” *Domenichino* ; “ Portrait of Snyders,” *Vandyck* ; “ The Circumcision,” *J. Bellini* ; “ Two Dukes of Ferrara,” *Tintoretto* ; “ Lady Caroline Howard,” *Sir J. Reynolds* ; and “ The Three Maries,” *Annibale Caracci**

* This noble work, called “ Les Trois Maries,” from the Orleans Collection, purchased for £4,000, was brought up from Castle Howard, the seat of the Earl of Carlisle. It is thus described by *Waagen* :—

“ The Virgin in the excess of her grief has fainted, with the dead body of Christ on her lap. Salome is violently affected, while the Magdalen abandons herself to the expression of the most passionate affliction. The figures are about one-third as large as life. This picture is justly entitled to its highest reputation for the feeling is more profound and the pathos more noble, than is usually found in the master. The leading lines are too happy, with the

The Earl of Suffolk.—“The Virgin and Child,” *Leonardo da Vinci*; “Le Raboteur,” *Annibale Caracci*; “A Calm,” *W. Vandewelde*; “Hagar and Ishmael,” *Mola*; “The Baptism of Our Saviour,” *Agostino Caracci*; “La Vierge aux Rochers,” *Leonardo da Vinci*; “The Flight into Egypt,” *Annibale Caracci*; “Landscape, Evening,” *Claude*.

The Earl of Carnarvon.—“Portrait of Philip, Earl of Pembroke, First Earl of Montgomery,” *Vandyck*; “The Death of Dido,” *Guido Cagnacci*; “Lord Sidney, and Col. Acland, as Archers,” and “Portrait of Lady Romney,” by *Sir J. Reynolds*.

The Earl of Harewood.—“Jane, Countess of Harrington;” and “Lady Worsley,” *Sir J. Reynolds*; “Lady Harewood, and Child.”

The Earl Amherst.—“Count Ugolino and his Family in prison,” and “The Fortune-teller,” *Sir J. Reynolds*.

The Lady Dover.—“Portraits of the Burgomaster Six, and his

exception of the ungraceful position of the left hand of Christ. Besides this the picture unites admirable drawing with a clearness of colouring nearly equal to Correggio, the study of whom is evident, particularly in the heads. The eclectic system of the school is apparent in this picture, the very harmonious arrangement of the colours being taken from Palma Vecchio. Lastly, the execution is carried out *con amore* in every part.” *Annibale Caracci* was born in 1560, died 1609.

THE ORLEANS GALLERY.—The Orleans Collection was made by Philip, Duke of Orleans, Regent of France during the minority of Louis XV. who placed it in the Palais Royale, and added to it the pictures which belonged to Christina, Queen of Sweden, and Cardinal Richelieu. Engravings from this Collection were published in 1786. The whole were sold by the last possessor, Philip, Duke of Orleans, called *Égalité*, in order to obtain money to be used for political purposes. Mr. Bryan, an ardent friend of the Fine Arts, prevailed upon the Duke of Bridgewater, Earl Gower, afterwards Marquis of Stafford, and the Earl of Carlisle to purchase the Italian portion, which had been mortgaged to Walquier of Brussels, and La Borde, Bankers. The Flemish and Dutch Pictures had been previously sold by auction in London in 1793. The transaction took place in 1798, and the whole 276 pictures were purchased for £.43,500. Mr. Bryan valued each picture separately, and the aggregate valuation amounted to £.72,000. The pictures were then exhibited for public sale from December 1798 to August 1799. Having selected for themselves 94 pictures of the value, according to Bryan's estimate, of 39,000 guineas, there were disposed of by private sale, pictures to the amount of 31,000 guineas. Lastly, the 66 pictures which still remained were sold by auction in 1800, and produced nearly £.10,000.

wife," *Rembrandt*; "Portrait of John Flaxman, R. A." *John Jackson*.

The Lord Northwick.—"Portrait of Edward VI." *Holbein*.

"Portrait of John Fisher, Bishop of Rochester, with the Cardinal's hat in his hand, which had been sent him by Pope Clement VIII." *Holbein*.

The Lord Colborne.—"Portrait of a Dutch Lady," *Rembrandt*.

"Head of an Old Man," *Ditto*.

The Lord Overstone.—"The Enchanted Castle," *Castle*; "St.

Veronica," *Murillo*; "An Exterior, with Figures," *De Hooge*;

"An Inn Door, with Figures," *I. Ostade*; "An Italian Lady,"

Domenichino; "The Virgin and Child," *Murillo*.

The Hon. Edmund Phipps.—"Tobit and the Angel," *Elsheimer*.

The Hon. R. H. Clive, M. P.—"Our Saviour in the Storm,"

De Vlieger; "Portrait of Robert Clive," *Dance*.

Sir H. E. Bunbury, Bart.—"A white Horse," *Dirk Stoop*;

"Portrait of a Dutch Lady," *Vander Helst*; "Sea-piece," *W.*

Vandevelde; "Master Bunbury," *Sir J. Reynolds*.

Sir C. M. Burrell, Bart.—"Landscape with Figures," *Housman*;

"Landscape with Figures and Cattle," *Ditto*; "A Poetical

Subject," *Fuseli*.

Sir W. Milman, Bart.—"St. Cecilia," *Correggio*.

Sir T. H. L. Brinckman, Bart.—"Landscape with Figures,"

Collins.

J. Angerstein, Esq.—"Garrick between Tragedy and Comedy;"

"A Nymph and Piping-Boy;" "Mrs. Angerstein and Infant

Daughter;" "Portrait of John Julius Angerstein, Esq." all by

Sir Joshua Reynolds; "Portraits of Mrs. Lock, and Mrs.

Angerstein and Son," *Sir Thomas Lawrence*; and "A Ship-

wreck," by *Vernet*.

Colonel Angerstein.—"Portrait of H. Fuseli, Esq. R.A." *Har-*

lowe.

C. A. Bredel, Esq.—"The Dutch Admiral De Ruyter and his

Officers embarking," *L. Backhuysen*; "A Cabaret, with a

Cavalier seated, to whom a Girl is serving Wine," *F. Mieris*;

"Boors playing at Tric-Trac," *A. Ostade*.

- C. Sackville Bale, Esq.—“ Sea-piece,” *W. Vandeveldde*.
- John Bentley, Esq.—“ Apollo and the Seasons,” *Wilson*.
- Davenport Bromley, Esq.—“ Landscape,” *Wilson*.
- George Field, Esq.—“ The Card-Players,” *Teniers*; “ Sea-piece, a Calm,” *W. Vandeveldde*; “ The Bowl-Players,” *I. Ostade*; “ Head of a Girl,” *Greuze*.
- Vesey Seymour Fitzgerald, Esq.—“ A Portrait,” *F. Porbus*; “ A Portrait,” *A. del Sarto*.
- Richard Ford, Esq.—“ Landscape,” *Hobbima*; “ Portrait of Benjamin Booth, Esq.,” *Sir J. Reynolds*; “ L’Ariccia, near Rome,” “ Genzano and the Lake of Nemi,” *Wilson*.
- Edmund Foster, Esq.—“ Girl with a Dog,” *Greuze*.
- James Gray, Esq.—“ A Fresh Breeze,” *W. Vandeveldde*; “ Landscape and Figures,” *Wynants*; “ Boors Smoking,” *Teniers*; “ Interior of a Kitchen,” *Zorgh*.
- J. Haywood Hawkins, Esq.—“ Landscape,” *Waterloo*; “ Landscape,” *Ruysdael*; “ The Interior of the Church of St. Paul, at Rome, the roof of which has since been destroyed by Fire,” *P. Panini*; “ A Dog,” *Morland*.
- R. S. Holford, Esq.—“ Portrait of a Spanish Officer,” *Velasquez*; “ The Abbé Scaglia,” *Vandyck*; “ St. John, with Angels,” *Annibale Caracci*; “ The Virgin and Child,” *Pietro Perugino*; “ Portrait of Martin Looten,” *Rembrandt*; “ An Interior,” *A. Ostade*; “ Girl with a Dove,” *Greuze*; Cattle-piece,” *Karl du Jardin*; “ The Magdalen,” *Domenichino*; “ A Saint,” *Guido*; “ The Madonna,” *Murillo*; “ Landscape,” *Hobbima*; “ Susanna and the Elders,” *Annibale Caracci*; “ La Course au Hareng,” *Wouwermans*; “ Landscape with Cattle and Figures,” *A. Vandeveldde*; “ Portrait of Madame Lypsius,” *Rembrandt*; “ Landscape,” *Gaspar Poussin*; “ Landscape, Evening,” *Claude*; “ Virgin and Child, with Saints,” *Fra Bartolomeo*.
- H. T. Hope, Esq. M.P.—“ Girl with a Pitcher,” *Slingelandt*; “ A Man with a Violin,” *F. Mieris*; “ A Lady feeding a Parrot,” *Netscher*; “ The Schoolmaster,” *Van Tol*; “ Landscape,” *Rembrandt*; “ The Trumpeter,” *Terburg*.
- Frederick Perkins, Esq.—“ The Holy Family,” *Procacini*;

“Landscape, with Figures and Cattle,” *Cuyp*; “Landscape,” *Hobbima*.

Miss Rogers.—“The defeat of Maxentius, near Rome, by Constantine,” *Rubens*.

W. Sloane Stanley, Esq.—“A Portrait,” *John de Calcar*.

Miss Talbot.—“The Virgin and Child, with St. Sebastian,” &c. *Schiadone*.

Miss Wilbraham.—“The Right Hon. William Pitt,” *Sir Thomas Lawrence*.

M. C. Wyatt, Esq.—“Juno transferring the eyes of Argus to the Peacock’s tail,” *Rubens*.

1852.

The Exhibition this year consisted of One hundred and fifty pictures of the ANCIENT MASTERS, contributed by 69 proprietors. Among the most remarkable were :—

“St. Peter and St. John at the Beautiful Gate of the Temple.”—*Fra Filippo Lippi*.

“Belshazzar’s Feast.”—*Rembrandt*.

“Entombment of the Virgin in the presence of the Twelve Apostles.”—*Fra Angelico da Fiesole*.

“Our Saviour and the Woman of Samaria,”—*Pietro Perugino*.

“Holy Family.”—*Lucas van Leyden*; and

“The Return of Regulus to Carthage,” by *Camuccini*; the property of Sigismund Lesser, Esq.

Camuccini was Director of the Academy at Rome, and the picture had recently arrived in this country from St. Petersburg, where it was exhibited in the Academy of Fine Arts. It was so large, that it filled up the whole of the end of the South Room.

1853.

This Exhibition was formed by One hundred and fifty-three of the Works of ANCIENT MASTERS, from the Collections of 62 proprietors. Among them were :—

“Thomyris, Queen of the Massagetæ, ordering the head of Cyrus to be dipped in Blood.”—*Rubens*.

“ St. Theresa relieving the Sick.”—*Alonzo Cano*.

“ The Assumption of the Virgin ;” “ Virgin and Child ;” and
“ The Coronation of the Virgin,” a sketch, by *Murillo*.

“ The disputed Reckoning.”—*Teniers*.

“ Our Saviour healing the Blind.”—*A. Caracci*.

“ Prince George of Saxony and the Reformers, Luther, Larissat, Zwinglius, Melancthon, Œcolampadius and others.”—*Lucas Cranach*.

“ Four Panels said to contain the portraits of Cardinal Beaufort, Archbishop Kempe, and Humphrey, Duke of Gloucester.” Formerly the Doors of a Shrine in the Abbey of St. Edmondsbury. From Lord Orford’s Collection, Strawberry-hill; the property of the Duke of Sutherland, K.G.

“ The Marriage of Henry VI. and Margaret of Anjou.” From the same Collection.

“ The Adoration of the Magi.”—*Palma Vecchio*. The property of D. Roberts, Esq. R.A.

“ The Judgment of Solomon.”—*B. R. Haydon*, R.A. The property of Sir Edwin Landseer, R.A.

Four Pictures :—“ Acts of Mercy.”—*Sebastian Bourdon*. The property of the Earl of Yarborough.

“ The Visitation of the Virgin.” From the wall of the Church of Santa Maria della Pace, in Rome, (in three frames)—*M. Angelo* and *S. del Piombo*.

Several specimens of *Canaletto*, *Claude*, &c.

1854.

One hundred and seventy WORKS OF ART, contributed by 56 proprietors, formed the present Exhibition : among them—

“ A Triumphant Procession.”—*Rubens*.

“ A Missal :—Evangelium Secundum Mattheum,”—*Julio Clovio*. The property of Charles Towneley, Esq. This Missal was placed in a locked case with plate glass on the face of it, and a leaf with a different illustration was turned over every week.

In this Collection were many specimens of *Claude*, *Rembrandt*, *Vanderneer*, *Vandyck*, *Cüyp*, *Morales*, *Linglebach*, &c. never exhibited before.

1855.

This Exhibition consisted of One hundred and sixty-five of the Works of ANCIENT MASTERS; Her Majesty the Queen, and H.R.H. the Duke d'Aumale, appear among the contributors.

Two Pictures:—"Queen Charlotte, the Prince of Wales, and the Duke of York."—*Zoffani*. The property of Her Majesty.

"Sonno di Venere."—*A. Caracci*. The property of the Duke d'Aumale.

"A Legendary Subject."—*Murillo*. Lord Elcho.

"View in Delft."—*Vandermeer*, of Delft; and "A Landscape, with Swan and Ducks."—*Wyntrack*. Beriah Botfield, Esq.

"The Council Chamber, Amsterdam. The Prince of Orange conversing with the Burgomasters at a Table, and standing near are several contemporary artists."—*Tilborgh*.

"Adam and Eve."—*Raffaelle*.

"Monsieur, brother to Louis XIV. going out Hunting."—*Vandermeulen*; &c.

1856.

A COLLECTION of One hundred and sixty-five pictures from 62 proprietors were now exhibited, among those most to be noticed were:—

"George Villiers, Duke of Buckingham, on Horseback, with Allegorical Figures."—*Rubens*. The property of the Countess of Jersey.

"A Boy shewing a Trick."—*L. da Vinci*. The Duke of Hamilton.

"A Wedding Feast."—*Jan Steen*. The Duke of Wellington.

"A Rocky Landscape."—*S. Rosa*. The Duke d'Aumale.

"Mater Dolorosa."—*Murillo*. William Gibbs, Esq.

"The taking down from the Cross."—*Rembrandt*. Wynn Ellis, Esq.

"The Crucifixion."—*Guido*. From the Church of Vittoria at Rome. The Duke of Northumberland.

"The Gods feasting on the Fruits of the Earth."—*Titian*. From the Altieri Gallery. The Duke of Northumberland.

- “ St. Peter taking the piece of silver from the Fish’s mouth.”
—*S. Rosa*. Hon. C. C. Cavendish, M.P.
- “ The Entombment.”—*Guercino*. The Duke d’Aumale.
- “ The Holy Family.”—*Giulio Romano*. Viscount Enfield.
- “ Assumption of the Virgin.”—*Murillo*. Eyre Coote, Esq.
- “ An encaustic Painting.” Engraved in Turnbull’s Treatise on Ancient Painting, from Dr. Mead’s Collection. Sir M. W. Ridley, Bart.
- “ Marylebone Gardens in the time of George I.”—*Van Haacken*. Wynn Ellis, Esq.
- “ The Crucifixion, with portrait of Martin Luther.”—*Albert Durer*.
- “ Mary Queen of Scots.”—*Sir Antonio More*.
- “ The Storming of Ismail.”—*De Louthembourg*. Colonel Pinney, M.P.; &c.

1857.

A COLLECTION of One hundred and seventy-one of the WORKS OF ANCIENT MASTERS of the ITALIAN, FLEMISH, and DUTCH SCHOOLS, contributed by 54 proprietors. The most noticeable were :—

- “ Our Saviour receiving the Soul of the Virgin.”—*Giotto*. W. Davenport Bromley, Esq.
- “ A Merry-making.”—*Jan Steen*. W. Cririe, Esq.
- “ The Shipwreck of St. Paul.”—*Elsheimer*. Lord Methuen.
- “ A Woman driving a flock of Sheep through an Archway.”—*Wynants* and *A. Vandevelde*. Sir H. H. Campbell, Bart.
- “ Portrait of a Doge.”—*Tintoretto*. William Russell, Esq.
- “ Children of Henry VII.”—*Mabuse*. Lord Methuen.
- “ Boar Hunt.”—*P. Potter*. P. L. Hinds, Esq.
- “ Portraits of a Female and a Warrior.”—*Rembrandt*. N. Hibbert, Esq.
- “ Portraits,” by *Harlow*, *Gainsborough*, *Sir J. Reynolds*, *Romney*, and *Sir Thomas Lawrence*.
- “ Hubert and Prince Arthur in the Prison.”—*Northcote*. R. Buckner, Esq.

1858.

One hundred and eighty-seven of the Works of ANCIENT MASTERS, including six specimens of *Leonardo da Vinci*, formed the Exhibition of this year, contributed by 54 proprietors, among them :—

“ Authenticated Portraits of Cosmo and Lorenzo de’ Medici, and Savonarola ; the centre figure is St. John, the patron Saint of Florence,” by *Fra Filippo Lippi*, who died 1469 ; with 14 others, the property of Alexander Barker, Esq. viz. 5 by *Carlo Crevelli*, who flourished at the beginning of the 15th century, and died at Ascoli, at the age of 90. He was created a knight by Ferdinand of Arragon, King of Naples, who in the diploma says, “ that in so doing he confers an honour on the town of Ascoli,” where this artist resided and was admitted a Patrician.

“ Isotto da Rimini, the wife of Sigismund Randolfo Malatesta.”—*Pietro della Francesca*, died 1484.

“ St. Sebastian, St. Demetrius, and St. Rocque.”—*Ortolano*, died 1525.

“ The Virgin, Child, and St. John.”—*Lorenzo di Credi*, died 1531.

“ The same subject.”—*Sandro Botticelli*, died 1515.

“ St. George.”—*L. Signorelli*, died 1521.

“ The Virgin and Child, with Saints.”—*Nicolo de Faenza*, died 1588.

“ The same subject.”—*Marco Palmigiani*, 1513–1537.

“ A Pilaster, on which is represented St. Rosa, and two other Saints,” and another, on which is represented “ Tobit and the Angel, and two Saints.”—*F. Signorelli*, died 1560.

“ Giorgione, his Mistress and Pupil.”—*Giorgione*.

“ Whose tints are truth and beauty at their best ;
 And, when you to Manfrini's palace go,
 That picture (howsoever fine the rest)
 Is loveliest to my mind of all the show,
 It may perhaps be also to *your* zest ;
 And that's the cause I rhyme upon it so.
 'Tis but a portrait of his son and wife,
 And self ; but *such* a woman ! love in life !”——*Byron*.

“ Subject from Lays of Ancient Rome, by T. B. Macaulay.”
—*Chevalier Cammucini*.

“ Head of a Priest.”—*Van Eyck*. Engraved by Hollar, and called “ Thomas à Becket, by Van Eyck.” In the Earl of Arundel’s Collection.

“ Elijah in the Wilderness.”—*Guido*; &c.

1859.

The Exhibition this year comprised One hundred and seventy-three pictures, contributed by 71 proprietors, including 42 of the Works of GAINSBOROUGH, with some splendid specimens of the ITALIAN AND DUTCH SCHOOLS, and of the Works of DECEASED BRITISH ARTISTS. The most attractive were:—

“ Study of a Female Head.” “ Portraits of Sir W. W. Wynn and Lady Wynn,” whole length. “ Contemplation,” in which the face is painted with a tenderness and delicacy, and yet with a solidity quite marvellous; and a “ Portrait of Mr. Weddell,” one of the best works of the master.—*Sir J. Reynolds*.

Among the Gainsborough’s may be noticed the “ Portraits of Mr. and Mrs. Hallett,” a remarkably fine picture, said to be valued at 1000 guineas, and to have been painted on the marriage of the persons represented, whose elegance and high breeding are most happily expressed.

“ Portrait of Mrs. Howard.” The property of P. H. Howard, Esq. of Corby Castle.

The well-known “ Cottage Door.” The Marquis of Westminster, K.G.

“ The Duke and Duchess of Cumberland, and Lady Elizabeth Luttrell.” Her Majesty.

“ A Rocky Landscape.” This was his diploma picture painted on his election as R.A. The Royal Academy.

“ Portrait of himself,” by *himself*. Portraits of the late “ James Christie, Esq.” “ George Viscount Sackville,” “ The fourth Duke of Bedford,” “ John first Earl Spencer,” “ His Wife and Family;” and several others of full length life-size, all exquisitely painted.

Of the landscapes by him, there are:—"Landscape and Figures after Teniers," the genius of the one artist and the fidelity of the other is admirably shewn. The property of J. Allnutt, Esq.

"A Landscape and Figures, with Horses." The Duke of Bedford.

"Landscape with Cattle and Figures." J. H. Hawkins, Esq.

"A Peasant Boy." Miss Clarke.

"Horses drinking at a Fountain." Earl of Lonsdale.

"A Girl feeding Pigs." Earl of Carlisle. This is the identical picture purchased of Gainsborough, when on his death-bed, by Sir Joshua Reynolds, for 100 guineas, Gainsborough asking only 60; it is now deemed to be priceless*.

Of the portraits, that of Georgiana, first Countess Spencer, and her daughter, the beautiful Duchess of Devonshire, the latter a magnificent whole length life-size, may be considered the gems. The property of Earl Spencer. There were five full length portraits belonging to Lord Templemore, which are nameless; one of them that may be called the "Blue Lady," was extraordinary for the manipulation bestowed on it. Here was also a large family group, the property of M. J. Higgins, Esq. whose grandfather's family it represents.

The "Portrait of Miss Lindley, afterwards Mrs. Sheridan, and her Brother." The Countess Amherst.

"An old White Horse," although a finished picture, appears to have been a study for a Brown Horse, which is in one of the landscapes; and a "Sea Shore with Figures †," the property of

* The receipt runs thus:—

April 20th, 1782.

Received of Sir Joshua Reynolds One hundred guineas in full for a picture of "A Girl with Pigs," and all demands.

£.105.

THOMAS GAINSBOROUGH.

Indorsed in the handwriting of Sir J. Reynolds,—“Gainsborough when dying.”

† + A gentleman, after sitting some considerable time in front of this picture, told the attendant that "he had been enjoying the sea-breeze, and felt all the better for it." The view is on the Suffolk coast, and is full of air, light, and wind.

the Marquis of Westminster, one of the only four marine subjects the painter is known to have produced, may be all that is necessary to be noticed here.

The public have certainly never had the opportunity of seeing so many fine specimens of this artist under the same roof since the year 1814, when 63 of the Works of Gainsborough were exhibited at the British Institution*.

“ The Combat—Mercy interceding for the Vanquished,” and “ The Magdalen.”—*Etty*. The property of J. H. Mann, Esq.

“ Landscape—Scene in Kirkcudbrightshire.”—*Rev. J. Thomson*. A powerfully painted picture. H. W. Vincent, Esq.

“ The Death of the Fox.” T. Muckworthy, Esq. “ Dogs,” Mrs. H. Hutton; and a “ Landscape,” J. H. Anderdon, Esq. the Works of *G. Morland*†.

“ Portrait of a Lady,” J. H. Anderson, Esq. “ Portrait of Hayley,” Walter Long, Esq. and “ Head of Lady Hamilton, a sketch,” the same proprietor.—*Romney*.

“ The Artist and two of the first Royal Academicians examining a Statuette,—effect of Candle-light.”—*Wright* of Derby. The property of the Marquis of Lansdowne.

“ View in Italy,” J. H. Anderdon, Esq. and a “ Landscape,” Miss Allnutt, the Works of *Richard Wilson*.

“ King James the Second, Mary of Modena, Prince Charles, and Princess Louisa.”—*Mignard*. Lord Stafford.

* Reynolds says of Gainsborough :—“ It is in the chaste and picturesque delineation of English landscape so exquisitely exhibited in his admirable pictures of our domestic scenery, the bewitching embellishments with which he has decorated them, of groups of cottage children, the charming rusticity of his husbandmen, their horses and their cattle, and the characteristic simplicity of the whole, that the transcendent merit of our interesting countryman is peculiarly conspicuous. * * * This excellence was his own, the result of his particular observation and taste, for this he was not indebted to the Flemish School, nor indeed to any school, for his grace was not academical nor antique, but selected from the great school of nature.”

† George Morland, born 1763, died October 29, 1804, at Atwell's Lock-up House, on Eyre Street Hill, Coldbath Fields, in his forty-second year, and his wife, dying the same week, was buried in one grave with her husband, in the burial ground of St. James's Chapel, Tottenham Court Road, close to the grave of the no less eccentric Lord George Gordon, who was tried for causing the riots of London in 1780, and died in Newgate.

Of the Ancient Masters:—"A Portrait of a Member of the Pesaro Family," "The Last Supper," "Christ driving the Money Changers out of the Temple," "The Baptism of our Saviour," and an "Ecce Homo," were of the *chef d'œuvres* of *Tintoretto*.

"The Salutation of the Virgin."—*Manzuoli di San Friano*. The property of H. T. Hope, Esq. but presented by him recently to the Fitzwilliam Museum at Cambridge. It is a magnificent altar-piece of immense size.

"A Portrait of Francesco Albizzi," "The Head of a Man," and "Portraits of Michael Angelo and Giulio Romano."—*Sebastian del Piombo*.

Portraits of the "Duchess of Buckingham and Family," by *Rubens*, and of "Snyders and his Wife," by *Vandyck*, the property of Sir Culling Eardley, Bart. and the "Virgin and Child, with Angels," *Vandyck*, the property of J. Allnutt, Esq. are all pictures of the highest style of art.

"The Virgin and Child, with St. John, &c."—*Michael Angelo*. An unfinished picture, but said to be the more valuable because in it may be seen how he prepared the ground-work of his figures. The property of the Right Hon. H. Labouchere, now Lord Taunton.

"The Madonna dell' Impannata," of *Raffaello*, an unfinished picture, but of astonishing bold and decided character, unquestionably the most valuable work in the whole collection. The property of the Lord Methuen.

"Portrait of Raffaello."—*Titian*. Lord Pollington.

Five specimens of *Salvator Rosa*, two of which are very striking, viz. "The Finding of Moses," and "La Fortuna;" the former is the property of W. Sloane Stanley, Esq. the latter of His Grace the Duke of Beaufort. S. Rosa, offended by the Pope, painted this allegorical picture of "Fortune showering gifts and honours before Swine," for which he was banished from Rome.

"Landscape and Figures," two pictures by *G. Poussin*. "St. John."—*Cignani*. "Abraham's Sacrifice."—*Spagnoletto*. "The Death of Mary Magdalene."—*Tiepoli*. "Portrait of a Lady."—

P. Bordone. "Still Life."—*De Heem*. "St. Sebastian."—*Baglione*. "Virgin, Child, and St. Elizabeth."—*A. de Selario*. "The Crucifixion."—*P. Perugino*. "The Entombment."—*Schiavone*. "Lucretia."—*Domenichino*. "Virgin and Child, with Saints."—*Bellini*. "Dead Christ and the Maries."—*Chevalier d'Arpino*. "The Virgin and Child, with Angels," and "Venus."—*S. Botticello*. "Christ disputing with the Doctors."—*Strozzi*. "Healing the Blind."—*A. Caracci*. "The Agony in the Garden."—*G. Cesari*. "Christ driving the Money Changers out of the Temple."—*M. di Ferrara*.

A whimsical Italian picture by *Dosso Dossi*, called "Pianto, Riso, Ira," (weeping, laughter, and anger); very curious and well painted.

"Rinaldo and Armida."—*F. Caracci*. "An Allegory."—*Schidone*. "The Annunciation."—*Baroccio*. "Head of a Man."—*Titian*. "The Saviour bearing His Cross."—*A. de Selario*. "The Nativity."—*Lanfranco*. "The Adoration of the Magi."—*Pordonone*. "Virgin and Child with St. John."—*B. Bembi*. "Virgin and Child."—*R. Vanderweyde*. "Martyrdom of St. Bartholomew."—*Cavedone*. "Portrait of G. de' Medici."—*G. Romano*. "Virgin and Child."—*G. C. da Pontormo*. "A Boar Hunt," and "Stag Hunt," by *Snyders*, the property of the Duke of Northumberland; and "Portrait of St. Francis de Paula," by *Velasquez*, were the principal of the Works of Ancient Masters of the Italian, Spanish, and French Schools.

Some Works of *I. and A. Ostade*, *Vandevelde*, *De Koning*, *Lingelbach*, *Moucheron*, and *A. Vandevelde*. Two Portraits by *Rembrandt* and *Bol*; a "Crucifixion," by *A. Durer*; two portraits by *Frank Hals*, bright specimens of the master, the property of Newman Smith, Esq.; a "Landscape and Cattle."—*N. Berghem*, the property of C. S. Bale, Esq. "Jupiter and Antiope."—*Dosso Dossi*. The "Head of a Man,"—*Garofalo*; and the "Virgin and Child."—*Innocenza de Imola*, the property of R. P. Nichols, Esq. and a beautiful *Van Os*, served to make an exceedingly attractive and interesting Exhibition.

EVENING EXHIBITIONS.

There are Six Evening Exhibitions, viz. Two during the Exhibition of the Works of Modern Artists, and Four during the Exhibition of the Works of the Ancient Masters; when the Gallery is brilliantly lighted with gas*. Tickets of admission are issued for the former, to Governors and Subscribers, Members of the Royal Academy, and Artists Exhibitors; for the latter, they are issued to Governors, Subscribers, Royal Academicians, and Noblemen and Gentlemen who have contributed their own pictures.

Subscribers of Fifty Guineas are entitled to personal admission to the Gallery, and have the privilege of introducing two friends each day; and to *Two Tickets* for the Evening Exhibitions. Subscribers of One Hundred Guineas, are entitled to the same privileges, and to *Four Tickets* for the Evening Exhibitions.

In speaking of a visit to an Evening Exhibition in 1835, *Waagen* says, "I received my Ticket from His Grace the Duke of Sutherland, the President of the Institution; and I found a very numerous and elegant assemblage of Ladies and Gentlemen viewing the pictures, which covered and adorned the walls. The most eminent artists and connoisseurs meet here and communicate their observations to each other.

"Nothing is so well calculated to give a foreigner an idea of the astonishing treasures of Art which England possesses, as the annual contents of the British Institution. On the occasion of this my first visit, only forty persons out of the very considerable number of owners of pictures, besides the King, had sent specimens of their Collections, and yet One hundred and seventy-six pictures were gathered together, most of which were good, and many of the very highest class. Now, as a picture, which has once been exhibited, is not admitted a second time, until after an interval of several years, the greater portion of pictures exhibited annually is always new. This can be done nowhere in the world but in England."

* The Gallery was first lighted with gas in 1819.

THE NATIONAL GALLERY.

The acquisition of the Orleans Collection, and that of M. Calonne, French Minister, comprising 359 Pictures, masterpieces of the Dutch School of the 17th century, with some admirable works of the French and Spanish Schools, and which was sold in 1795, in England, compensated in some measure for the loss of the Houghton Collection (Lord Orford's), which consisted of 232 pictures, valued at £.40,555, sold to the Empress of Russia in 1779, for £.36,000, and which now forms the greater part of the Imperial Collection at St. Petersburg.

The great wealth, and public spirit of its possessors, in this country, aided by the Revolutions and consequent general distress and insecurity of property in other countries, have been the means of bringing an immense number of the finest Works of Art into England, and the taste for the Fine Arts has astonishingly increased during the present century, particularly since the establishment of the National Gallery in 1824, which the Directors and Governors of the British Institution took a lively interest and active part in promoting.

The Angerstein Collection, consisting of 38 pictures and which formed the foundation of the National Gallery, as proposed by His Majesty George IV., was purchased by a grant of Parliament of £.60,000 voted April 2, 1824, viz. £.57,000 for the purchase of the pictures, and £.3,000 for the expense of their preservation and exhibition of that year.

The Exhibition was opened to the Public, in the house of Mr. Angerstein, in Pall Mall, May 1824; the present building in Trafalgar Square, designed by William Wilkins, R.A. Architect, was commenced in 1832, and was opened in April 1838.

In the mean time, in 1826, Sir George Beaumont bequeathed 16 pictures to the Trustees of the British Museum, for the purpose of being placed in the National Gallery, as soon as a suitable building shall have been erected for their reception; in 1831, thirty-five pictures were bequeathed by the Rev. William Holwell Carr, and from that time to this, works have been constantly added to it, by donation, by bequest, and by Government purchase.

Since that period (1831) six pictures were presented in 1836, by William IV. ; 17 bequeathed in 1837, by Lieut.-Colonel John Harvey Ollney ; 15 bequeathed in 1838, by Lord Farnborough ; 14 bequeathed in 1846, by Richard Simmons, Esq. ; eight bequeathed in 1854, by Lord Colborne ; and six presented at different times by the Governors of the British Institution. "The Corn Field," by *John Constable*, R.A. "Serena rescued by Sir Calepine," by *William Hilton*, R.A. and "Jerusalem," by *Thomas Seddon*, were purchased by Subscription, by the respective friends of the painters, from their executors, and presented by them to the National Gallery.

Among the most important collections in this country, that of the Marquis of Westminster contains 157 pictures ; here are four by Rubens, of a colossal size, from the Carmelite Convent at Loeches, 18 miles from Madrid, purchased by the late Earl Grosvenor for £.10,000 : that of the Duke of Sutherland contains 323 ; in this collection is "The Prodigal Son," by *Murillo*, a picture of the highest rank in Art ; it was one of the eight pictures painted for the Church della Caridad at Seville, and was purchased for this collection on the dispersion of that of Marshal Sout for 11,000 guineas. Mr. Tomline of Carlton Gardens, possesses a *Murillo*, "Christ healing the Lame Man at the pool of Bethesda," painted for the same church, and purchased at the same sale for 6,000 guineas ; also two others by the same artist, viz. "St. Augustin in ecstasy," and "St. Joseph walking with the Infant Christ."—*Waagen*.

In the Bridgewater Gallery belonging to the Earl of Ellesmere, there are 318 ; and in that of Burghley House, Northamptonshire, belonging to the Marquess of Exeter, there are upwards of 600 pictures.

ADDENDA.

LIST OF ILLUSTRIOUS AND NOBLE PERSONAGES, AND GENTRY OF ENGLAND; PUBLIC INSTITUTIONS, AND CORPORATE BODIES; WHO HAVE CONTRIBUTED WORKS OF ART FROM THEIR VARIOUS GALLERIES AND PRIVATE COLLECTIONS, TO THE SUMMER EXHIBITIONS.

From the Royal Collections at Windsor, Hampton Court, and Buckingham Palace, by permission of their Majesties GEORGE III. GEORGE IV. WILLIAM IV. and her present Majesty QUEEN VICTORIA.

The Collections of their Royal Highnesses the DUKES OF YORK, and GLOUCESTER; the PRINCE LEOPOLD; and the Private Collection of His Royal Highness the PRINCE CONSORT;

AND THOSE OF

The Archbishop of Armagh.	The Marquis of Normanby.
The Archbishop of Canterbury.	The Marquis of Ormonde.
The Bishop of Ely.	The Marquis of Salisbury.
The Bishop of Durham.	The Marquis of Westminster.
The Bishop of Oxford.	The Marchioness of Cornwallis.
The Bishop of London.	The Marchioness of Lansdowne.
The Bishop of Salisbury.	The Marchioness of Thomond.
The Bishop of Winchester.	The Marchioness Townshend.
The Duke of Argyll.	The Countess of Blessington.
The Duke of Bedford.	The Countess of Bridgewater.
The Duke of Buccleuch.	The Countess of Clare.
The Duke of Cleveland.	The Countess of Coventry.
The Duke of Devonshire.	The Countess De Grey.
The Duke of Dorset.	The Countess of Harrington.
The Duke of Grafton.	The Countess of Jersey.
The Duke of Hamilton.	The Countess of Waldegrave.
The Duke of Manchester.	The Earl of Aberdeen.
The Duke of Marlborough.	The Earl of Albemarle.
The Duke of Norfolk.	The Earl Amherst.
The Duke of Northumberland.	The Earl of Ashburnham.
The Duke of Newcastle.	The Earl of Aylesford.
The Duke of Portland.	The Earl of Bandon.
The Duke of Rutland.	The Earl of Beauchamp.
The Duke of Somerset.	The Earl of Besborough.
The Duke of Sutherland.	The Earl of Beverley.
The Duke of Wellington.	The Earl of Bridgewater.
The Duchess of Buccleuch.	The Earl Brownlow.
The Duchess of Dorset.	The Earl of Burlington.
The Marquis of Abercorn.	The Earl of Caledon.
The Marquis of Ailesbury.	The Earl of Carlisle.
The Marquis of Bath.	The Earl of Carnarvon.
The Marquis of Bristol.	The Earl of Carysfort.
The Marquis of Bute.	The Earl of Cawdor.
The Marquis Camden.	The Earl of Chesterfield.
The Marquis of Cholmondeley.	The Earl of Charlemont.
The Marquis of Lansdowne.	The Earl of Chichester.

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The Earl of Craven.	The Earl of Yarmouth.
The Earl of Darnley.	The Earl of Zetland.
The Earl of Dartmouth.	Viscount Alford.
The Earl De La Warr.	Viscount Anson.
The Earl of Denbigh.	Viscount Canning.
The Earl of Derby.	Viscount Curzon.
The Earl of Dudley.	Viscount Duncannon.
The Earl of Durham.	Viscount Enfield.
The Earl of Dysart.	Viscount Falmouth.
The Earl of Egremont.	Viscount Folkstone.
The Earl of Eldon.	Viscount Hardinge.
The Earl of Ellesmere.	Viscount Melbourne.
The Earl of Essex.	Viscount Palmerston.
The Earl of Falmouth.	Viscount Pollington.
The Earl Fitzwilliam.	Viscount Ravenscourt.
The Earl Gower.	Viscount Ranelagh.
The Earl Granville.	Viscount Sidmouth.
The Earl of Grosvenor.	Viscount Sydney.
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The Earl of Harcourt.	Comte d'Aglié.
The Earl of Hardwicke.	Lord Arden.
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The Earl of Ilchester.	Lord Boston.
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The Earl Powlett	Lord Farnborough.
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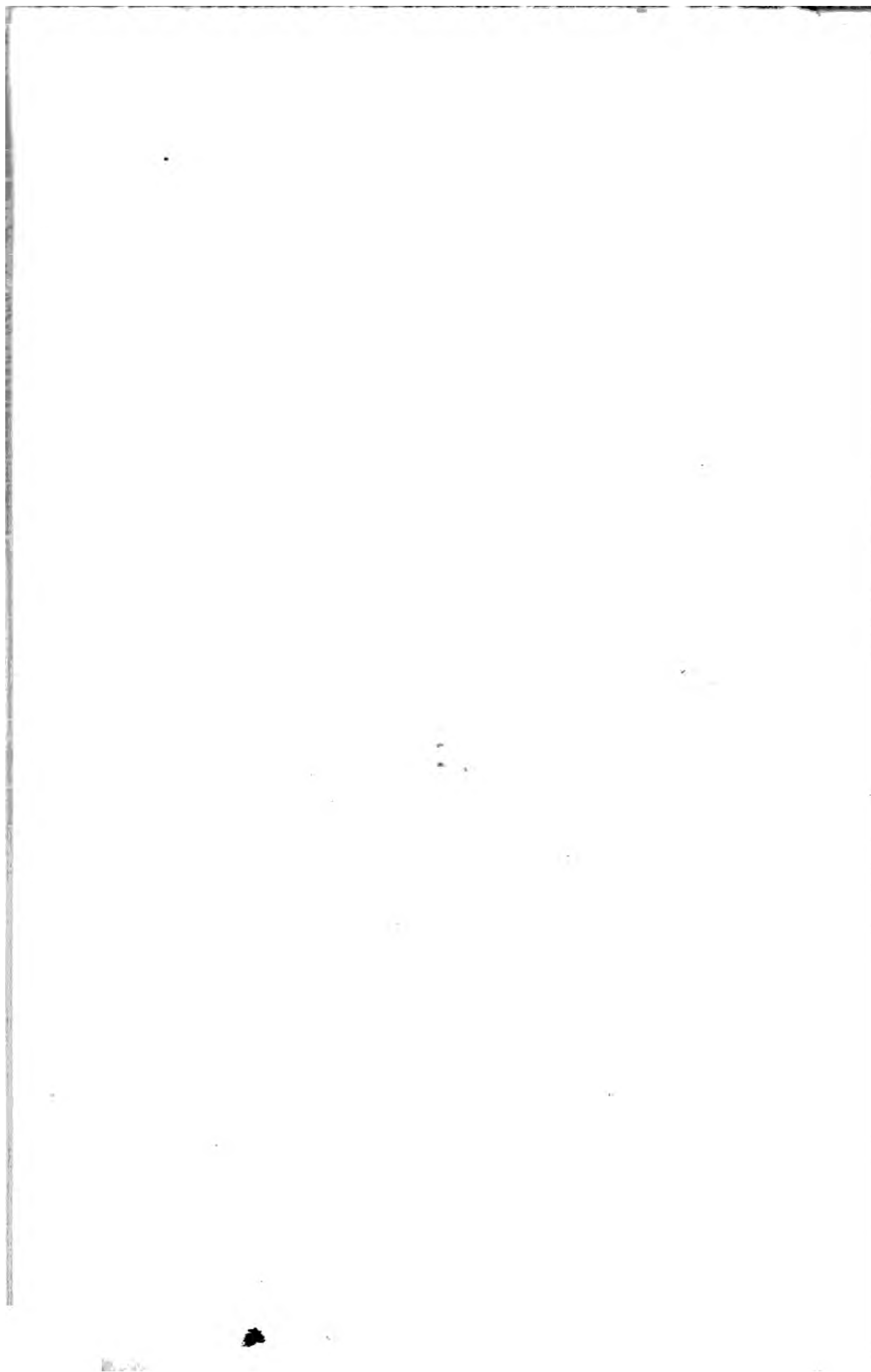
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Obituary.

On the 16th Nov. 1859, died at Cheshunt, James Ward, Esq. R.A., at the advanced age of 91; he was styled "The Father of the Royal Academy."
[See p. 72 *ante*.]

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