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THE
BATTLE OF WATERLOO,
IN AN
Allegory,

PAINTED FOR THE DIRECTORS

OF THE
BRITISH INSTITUTION,

FOUNDED JUNE 1805.

For the express Purpose of encouraging the Fine Arts.

By JAMES WARD, Esq. R. A.

NOW EXHIBITING
AT THE
EGYPTIAN HALL, PICCADILLY.

—
Size of the Picture 35 feet by 21 feet.
—

LONDON:

PRINTED AND STEREOTYPED BY J. M'GOWAN, GREAT
WINDMILL STREET.

—
1821.

TO THE PUBLIC.

IN the year 1805 an Institution was founded for the express purpose of encouraging the Arts.

Patron,

THE KING'S MOST EXCELLENT MAJESTY

Vice Patron and President,

His Royal Highness the PRINCE REGENT.

Deputy President,

The Most Noble the MARQUIS OF STAFFORD.

The Directors of this National Institution, in the year 1816, advertised and circulated letters inviting the Painters of the United Kingdom severally to send to the Gallery a finished Sketch of the Battle of Waterloo, or a subject in any way illustrative or connected with that important event.

Mr. Ward, strongly impressed with the vast importance of this extraordinary and decisive Victory, as teaming with the most beneficial pre-

sent and future consequences, and as the conclusion of a struggle the most awful and the most momentous the world has ever witnessed, was induced to take up the subject in the Allegory now offered to the public.

The Directors were pleased to express their approbation, and gave the commission to paint the present Picture, to be placed in the Royal Hospital, Chelsea, as a national commemoration of the moral and political effects of this great victory.

It is unnecessary here to comment on the train of ideas out of which this Picture has grown, as it is more fully dwelt upon in the descriptive pamphlet. It originated in a wish to lay before the public a few sentiments under a new form. His great aim has been to advance the spirit of truth, and at the same time, in some degree tend to stem that torrent of infidelity which has in so remarkable a degree manifested a demoniacal frenzy in our own, as well as in a neighbouring nation, at the present awful and momentous era, to the widest increase, and fast spreading devastation of those principles which alone are to afford happiness to man, either individually or collectively.

Mr. Ward has ever been of opinion that the art of painting may be made a mean of good, in furthering the morals, and therefore establishing the happiness of man, and in this he feels strong sup-

port in the example of those people (so much the admiration of mankind) the ancient Greeks, who invariably made use of painting and sculpture to aid their religion and laws. Mr. Ward, however, is far from considering this a sufficient reason alone; those nations have at once manifested the most exalted and the most depraved and humiliating operation of the human mind. It is for the future to improve upon the past, wisdom advances by observation and experience, united with perseverance, energy, and freedom of thought. If the support of a system so frightfully opposite to truth, (and therefore to the real interest of man) could render the art of painting worthy the consideration of governments, surely a government may consider it of some value in the furtherance and support of light and truth itself, and without which, no permanent happiness can be secured to man.

As to the merit or demerit of his work, he rests upon a candid and generous public, with the hope that a future period may enable him to bring forward similar productions, aided by more favourable circumstances than those under which this extensive and laborious undertaking has been accomplished.

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A
GENERAL VIEW
OF
THE PICTURE.

THE Genius of Wellington, upon the Car of War, directed by Britannia, who bears in her hand the Trident, which, with the tricoloured Cross, upon her *Shield*, (supporting the hero,) is emblematic of that Power which superintends the whole. On her head is a richly embossed helmet, composed of gold, silver, and steel, intended to convey an idea of the three Ages; and for her crest the *Dove of Peace*, sustaining the fiery rays of Genius.

The Hero is commanding away the Demons, Anarchy, Rebellion, and Discord, with the Horrors of War; as variegated serpents, and harpies. Bellonã is endeavouring to take the reins of the Horses of War; and is urging them on with her many-thong scourge, while they are tightly re-

strained by *Humanity or Love to Mankind*, seated upon the head of Britannia's Lion. Between these two contending principles, *Hatred to Mankind* the origin, and *Love to Mankind*, the conclusion of the *War*, the horses are regulated by the Cardinal Virtues, Prudence, Fortitude, Temperance, and Justice. The Horses are of the Hanoverian breed, in allusion to the house of Hanover. Usurpation, with the Crown removed from its head, and marked with blood, is sinking under the feet of the horses. Opposition, and Tumult, are expiring under the wheels of the Car; on the side of which are the *Rose*, *Thistle*, and *Shamrock*, *England*, *Scotland*, and *Ireland*, which have formed the splendid Carriage composed of pearl and gold, and decorated with gems, and upon its end, is the Palm Tree, emblem of Victory, and to which are endeavouring to fasten themselves, the passions, Anger, Cruelty and Revenge; but they are overturned, and sinking under the foot of Charity, whose other foot is on the emblems of Slavery. She is raising her Children into the *Bosom* of *Religion*, who risen above the clouds of Superstition, a gloomy form, bearing the torch, and globe, with the planetary system, and accompanied by the Raven, (omen of evil) and the Owl, who is treading down Osiris, the God of the Egyptians; with the emblems of Folly, and Biggotry, which are represented under the forms of the molten

calf, Dagon, the God of Ashdod, the cap of liberty, with a bell, the nightly rattle, the infantile hobby-horse, and windmill. Religion is pursued by the harpies, Calumny, Malice, and Derision, and bowing under the pressure of two monsters, Prejudice, and Obstinacy, emerging from the dense clouds of Ignorance, and Error, who cling to each other. Error is blindfold, and Ignorance, bearing as its Sceptre, the feeble reed. Religion, assailed by these complicated enemies, stretches out her arms to Britannia, for protection, supported by Hope, with the Anchor, upon which rests one of the Children of Charity, and led on by Faith, who (through the medium of the Cross) is directing her to the glory of the Deity, in its first principle of Fire, immediately under the pointed rays of which, is the Dove of Peace, with the Olive Branch, above the *Angel of Providence*, which is expanding its arms over the whole groupe, as taking the whole under its guidance, and regulation, and under whose wings (as its offspring) is Victory, with a laurel wreath, ready to crown the Hero, and Plenty with the full Cornucopia, to pour upon Britannia in the event of peace, while a Group of Children, of various complexions, characters, and sizes, (as the lesser victories,) are profusely scattering the Roses of their conquests, over the Genius of Britannia, and the British Lion. In the background, are, Blucher, and Platoff, expressive of the allies,

in union with Wellington, bearing the colours of the different nations, engaged in this important struggle.

Before the Horses, and descending from the clouds, is the Hydra headed monster, as the seven evils, in contradistinction to the seven Virtues, which with Religion are the companions, and assistants of Britannia. This creature alludes to those direful principles which have disturbed the civilized world, and followed by serpentine monsters, as its companions, or satellites, streaming from darkness flames, and blood ; are sinking into the pit of confusion, and remorse. Immediately under this whirling overgrown reptile, is Rapine, with its many teeth, and Fear, a terrified Harpy, flying to Despair, who is leading them into the abyss, to which they are all hurrying.

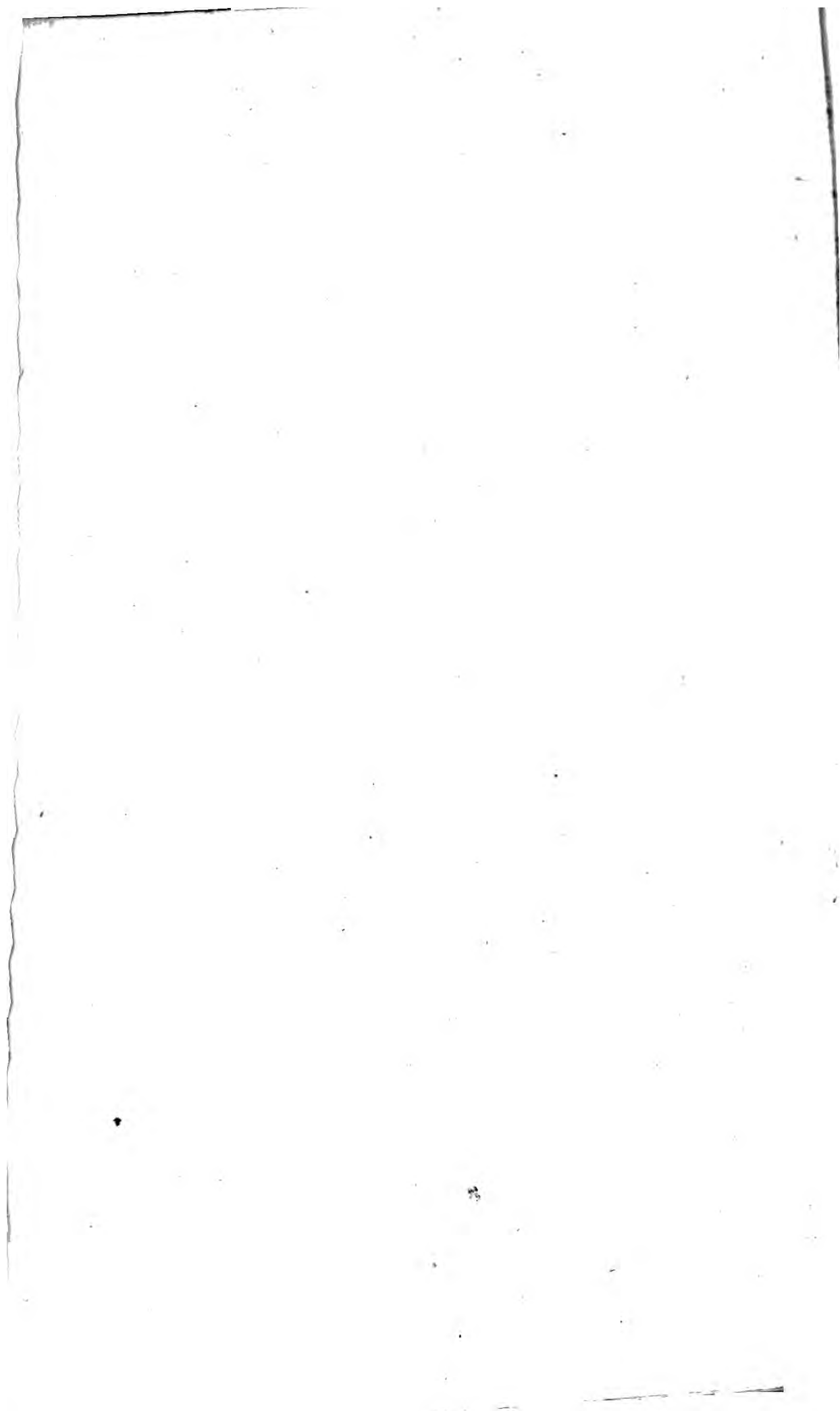
From the dark clouds of Superstition, Folly, and Biggotry, the Chains of Slavery, and under the immediate influence of the passions, Anger, Cruelty, and Revenge, Death, as a grim tyrant, is endeavouring to raise itself, throwing off the Veil, as it sends forth varied hideous phantoms, in all the shapeless forms of horror, into the field of Bellona, but which all sink into annihilation, as they approach Humanity, or love to mankind, seated upon the Head of Britannia's Lion. The whole is sup-

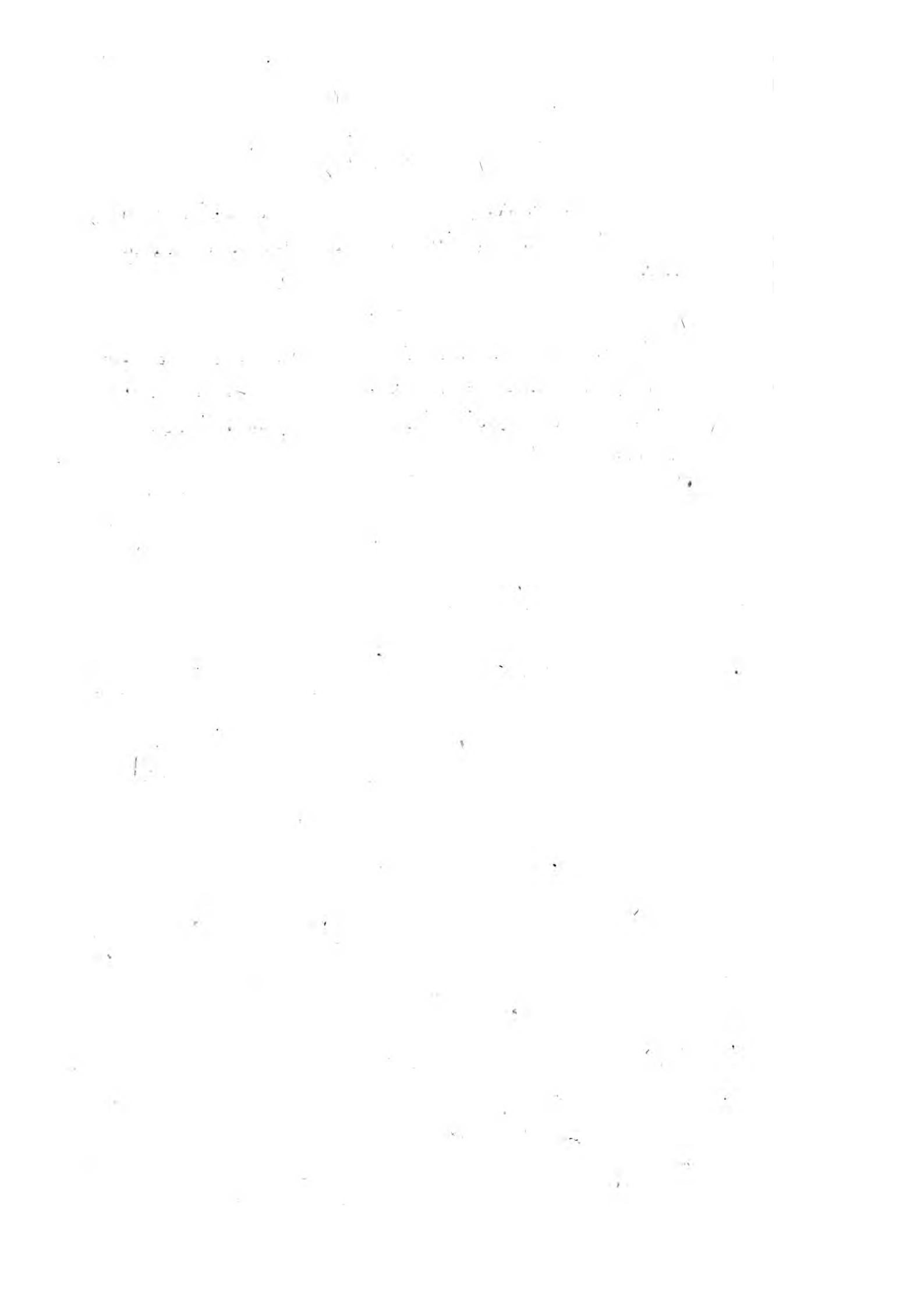
posed to be moving upon the mixed and disturbed elements as the confused and troubled ocean of life.

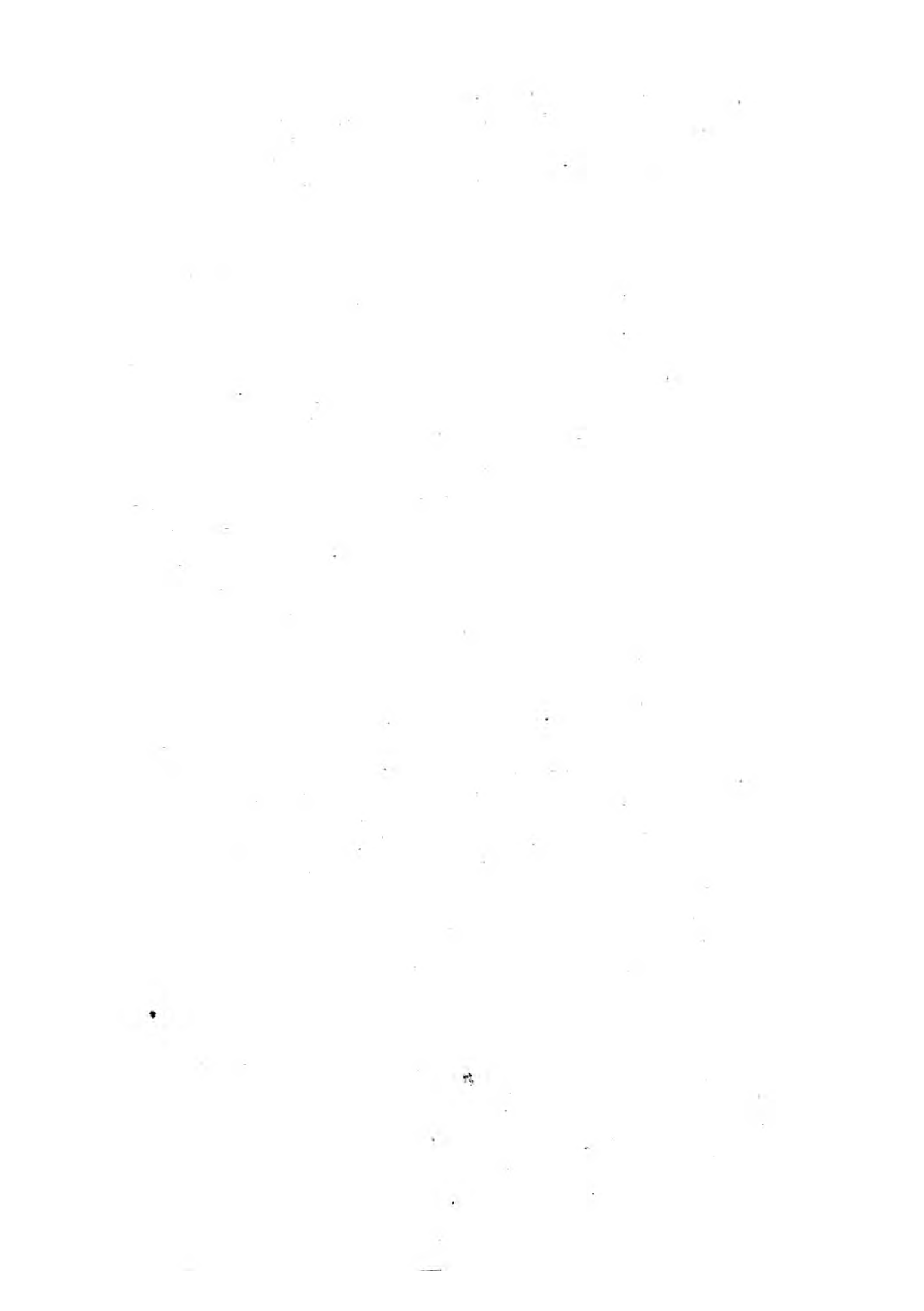


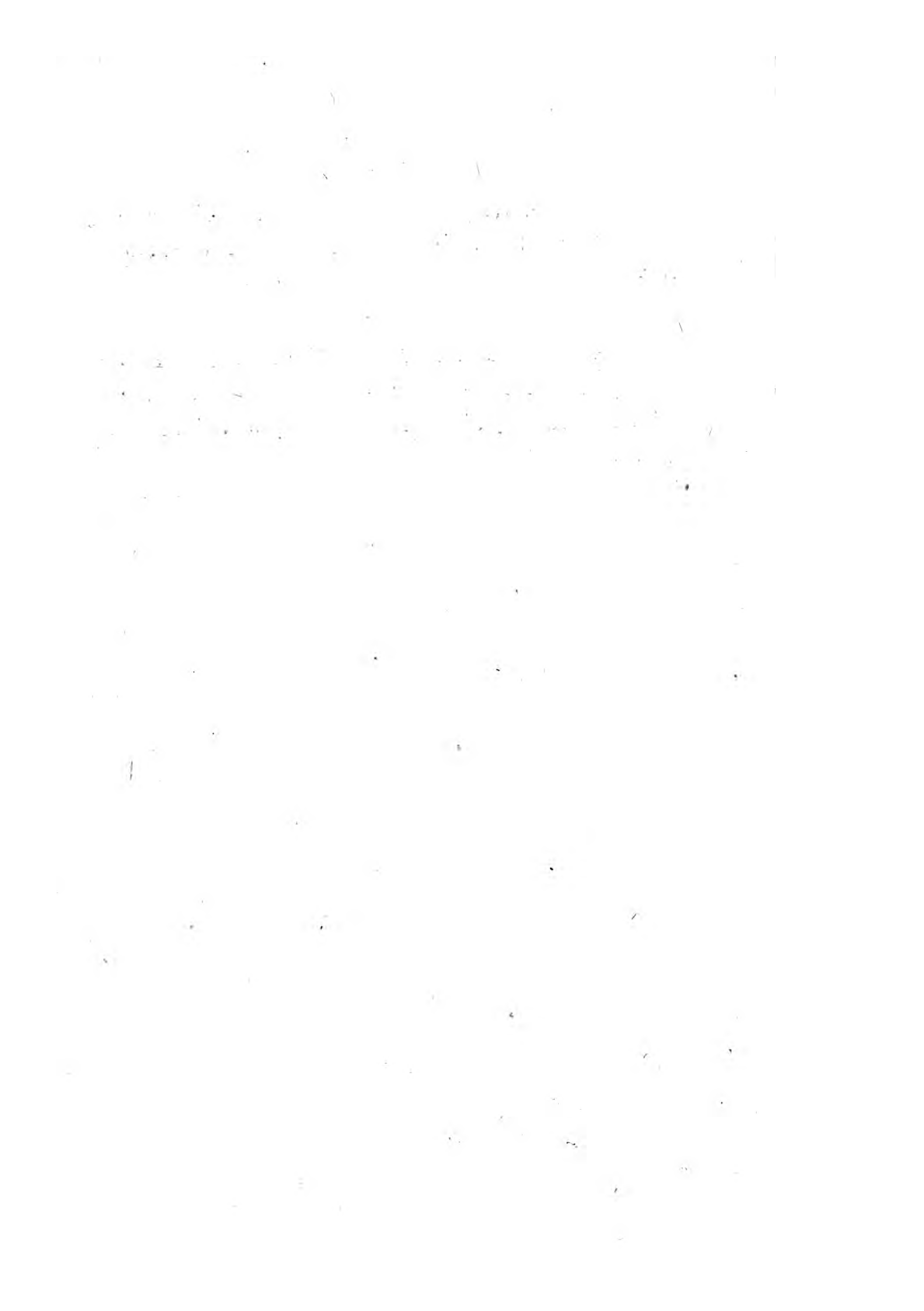
For a fuller Description of this Allegory, containing moral Reflections, and an etched Outline with References, vide PAMPHLET, to be had in the Room.



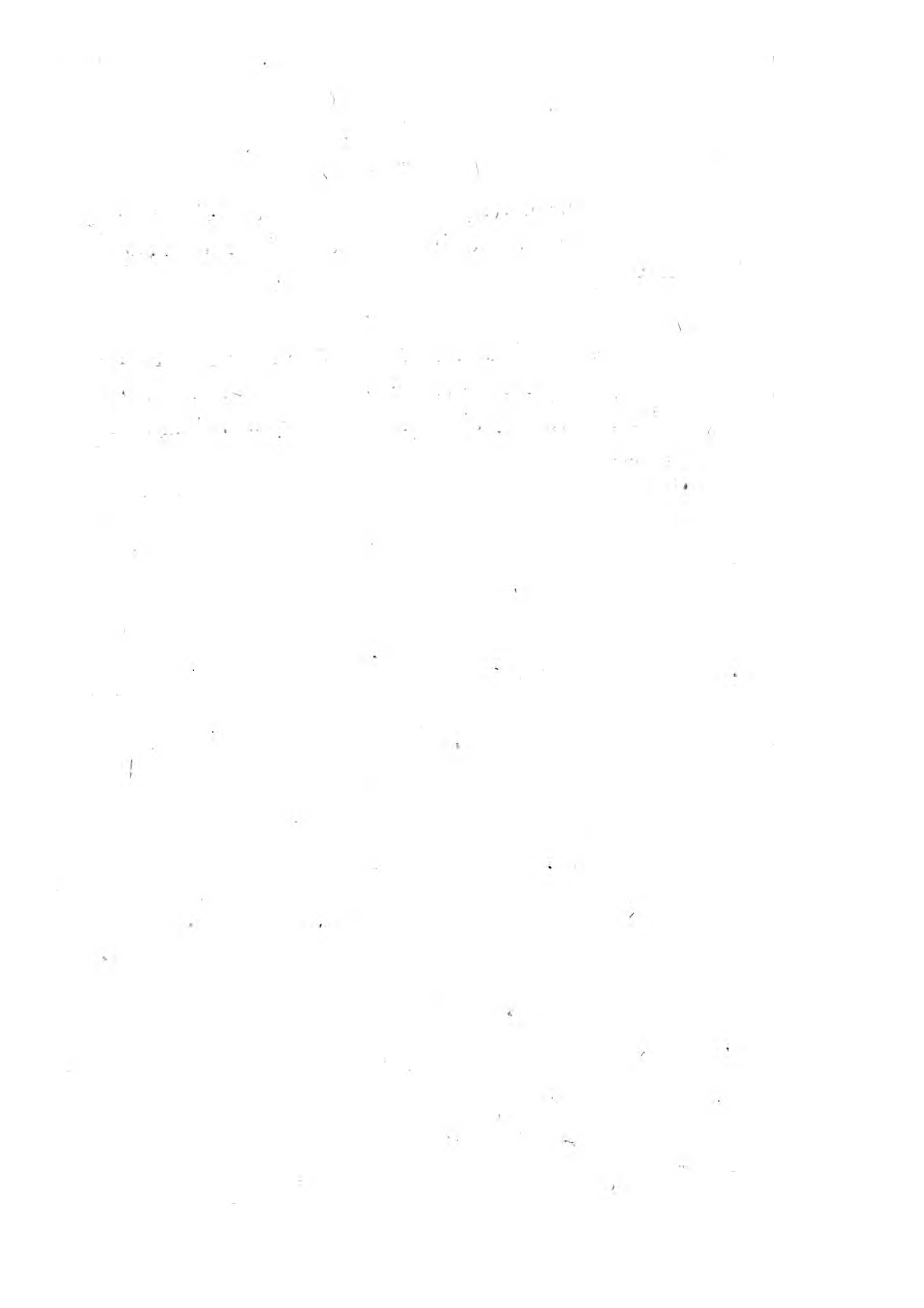


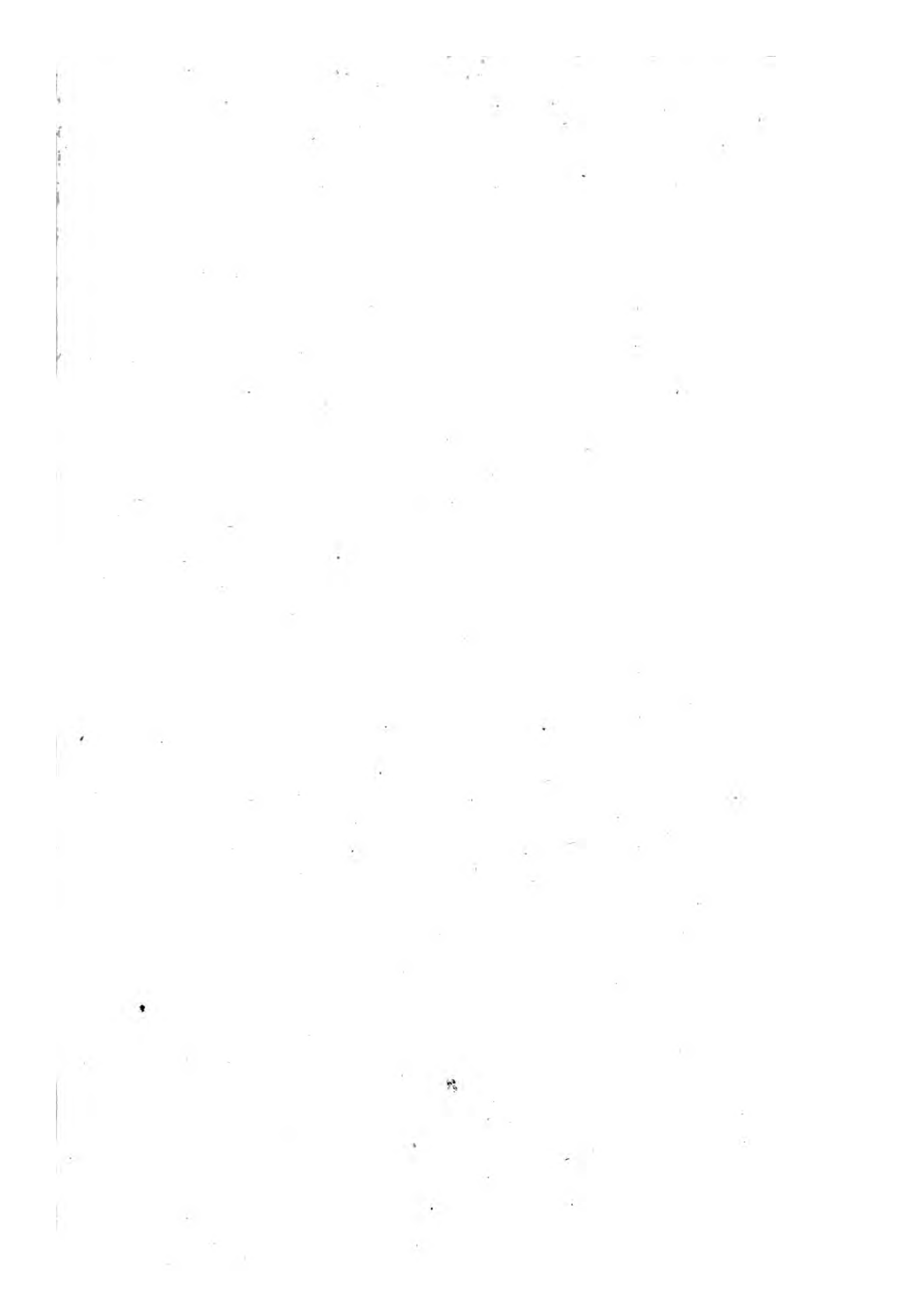




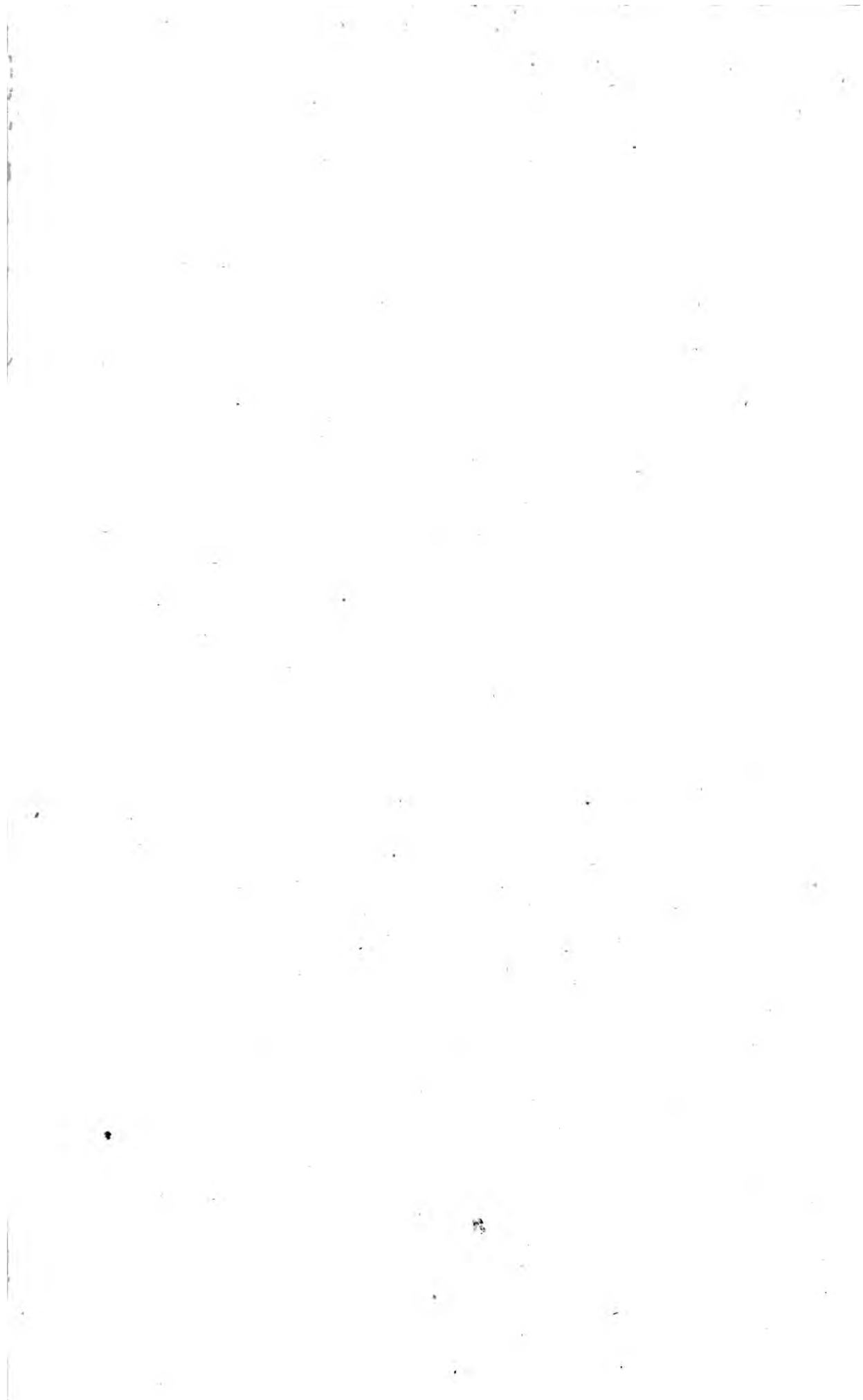












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