



Bodleian Libraries

UNIVERSITY OF OXFORD

This book is part of the collection held by the Bodleian Libraries
and scanned by Google, Inc. for the Google Books Library Project.

For more information see:

<http://www.bodleian.ox.ac.uk/dbooks>



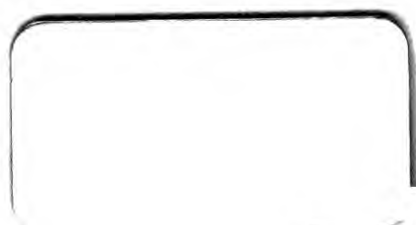
This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales (CC BY-NC-SA 2.0) licence.

06

e.24



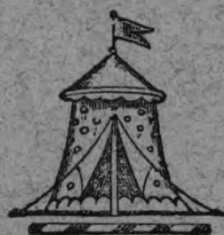
1706 e



THE
GROSVENOR GALLERY,
NEW BOND STREET.



EXHIBITION OF THE WORKS
OF
THOMAS GAINSBOROUGH, R.A.,
AND A COLLECTION OF DRAWINGS BY THE LATE
RICHARD DOYLE.



MDCCCLXXXV.



LONDON:
DOHERTY & CO., PRINTERS, 6, GREAT NEWPORT STREET, W.C.
PRICE ONE SHILLING.

1706.e.24

GROSVENOR GALLERY LIBRARY.

TERMS OF SUBSCRIPTION.

(Subscriptions can commence at any date.)

TOWN.

	3 Months.			6 Months.			12 Months.		
	£	s.	d.	£	s.	d.	£	s.	d.
Two Volumes	0	7	0	0	14	0	1	1	0
Four Volumes	0	14	0	1	4	0	2	2	0
Four Volumes (with delivery)	0	15	6	1	6	6	2	6	0
Six Volumes (with delivery)	1	1	0	1	16	0	3	3	0

COUNTRY.

Five Volumes	0	14	0	1	4	0	2	2	0
Nine Volumes	1	1	0	1	16	0	3	3	0
Twelve Volumes (4 New and 8 Old) ...	1	1	0	1	16	0	3	3	0
Twenty Old Volumes	1	8	0	2	8	0	4	4	0

Subscribers may confidently rely upon an ample supply of NEW BOOKS of general interest, while the stock of STANDARD WORKS in permanent circulation is one of the largest and most varied in London.

All Subscribers are entitled to select volumes from the FOREIGN and MUSIC SECTIONS, the latter offering a distinct advantage not obtainable elsewhere.

The leading MAGAZINES and REVIEWS are placed in circulation as soon as published.

In response to numerous applications, arrangements have been made for the opening of new and commodious LADIES' READING ROOMS, &c. Full particulars will shortly be announced.

CHEAP BOOKS FOR SALE.

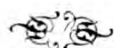
The liberal supply of New Books in circulation causes a large accumulation of copies as the demand decreases. This stock is sold at greatly reduced prices.

A discount of 3d. in the shilling is allowed off new books.

Lists of Books for sale and in circulation can be had gratis, on application to the Librarian, who will furnish further particulars of terms, regulations, &c.

GROSVENOR GALLERY LIBRARY, NEW BOND STREET, W.

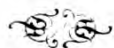
THE
GROSVENOR GALLERY.



NOTICE.—Several Drawings by Mr.
Doyle have been added since the First
Edition was printed, see pages 124 and 125.

J. COMYNS CARR AND C. E. HALLÉ,

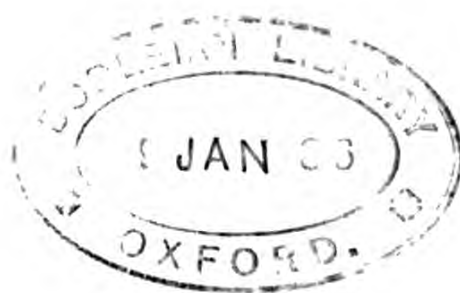
Assistant Directors.



J. W. BECK,

Secretary.

1706.e.24



LONDON:

DOHERTY AND CO., PRINTERS,

6, GREAT NEWPORT STREET, ST. MARTIN'S LANE, W.C.

EXHIBITION OF THE WORKS
OF
THOMAS GAINSBOROUGH, R.A.,
WITH HISTORICAL NOTES
BY
F. G. STEPHENS,
AUTHOR OF "ENGLISH CHILDREN AS PAINTED BY
SIR JOSHUA REYNOLDS;"
AND A
COLLECTION OF DRAWINGS
BY THE LATE
RICHARD DOYLE.



NOTICE.



SIR COUTTS LINDSAY and the Directors of the Grosvenor Gallery desire to express their thanks to the owners of works by Thomas Gainsborough for the readiness with which many of the most famous and valued productions of the master have been entrusted to them for the present exhibition.

They likewise take this occasion of recording their indebtedness to Mr. Algernon Graves and Mr. McKay, who have assisted them in tracing many of the Artist's works, as well as to Mr. F. G. Stephens, who has kindly supplied the historical and illustrative notes accompanying the catalogue.

SUMMER EXHIBITION, 1885.

Pictures and Drawings are admitted to the Gallery solely on Sir Coutts Lindsay's invitation. Every possible care will be taken of the works sent for exhibition, but Sir Coutts Lindsay cannot hold himself responsible for injury or loss.

Artists can insure their works at the Gallery at the rate of 2s. 6d. per cent. The prices of works to be disposed of should be communicated to the Secretary. A deposit of 25 per cent. must be made at the Gallery when a work is purchased.

No work can be removed before the close of the Exhibition.





CATALOGUE.

The Numbers commence in the larger or West Gallery, and continue from left to right.

The terms "right" and "left" in the descriptions of the pictures denote the right and left of the spectator.

In describing the size of a picture, the first measurement indicates the height, the second the width, of the canvas or panel.

Portraits are described as of four sizes:—"bust," the head and shoulders; "half-length," to the waist; "three-quarters length," to the knee or a little below; "whole-length," the entire figure.

WEST GALLERY.



I. THE ARTIST.

Lent by the Royal Academy of Arts.

Thomas Gainsborough was born at Sudbury, in Suffolk, in 1727, some time before May the 14th, when he was baptized in the Meeting House of the Independents of that little town, on the bank of the East Anglian Stour. The father, John, who was a clothier,

had developed his business in respect to shroud-making, and secured a moderate amount of property. His mother, born Borroughs, belonged to Sudbury. Beginning to draw while yet a child, T. Gainsborough painted in his earliest boyhood, and, among other examples, produced "View of Henny Church," and, somewhat later, "Head of a Man looking over a Wall," which are in this collection. Educated, but imperfectly, in the Grammar School of Sudbury, the lad determined to be an artist, was sent to London in 1741, and placed under Gravelot, one of the best engravers and cleverest designers of book prints of his time. Gainsborough entered the Academy in St. Martin's Lane, a drawing school which preceded the Royal Academy, and, during his sojourn of four years in the metropolis, studied painting under F. Hayman, and lodged in Hatton Garden.

Returning home in 1744 or '5, he practised portraiture at Ipswich, and, among other instances of his powers in the current exhibition, painted the likeness of "Mr. Hingeston, when young." In 1745 he married Miss Margaret Burr, see her portrait, and devoted himself to the practice of his art as a painter of landscapes and of the houses of the neighbouring gentry, the faces of their wives and children, as well as the own. After nine years spent thus, he met Mr. P. Thicknesse, Governor of Landguard Fort, at the mouth of the Stour, and was advised by that gentleman, who had a house in the city on the Avon, to migrate to Bath, where a good portrait painter was much in demand. Thus incited, Gainsborough removed to the West in 1760. All the pictures he executed before this date are spoken of as belonging to the Ipswich period of his career.

Rapidly succeeding in Bath, he, being then thirty-three years of age, secured his position in London by contributing, in 1761, to the Gallery of the Society of Artists of Great Britain, a body which was centred in Spring Gardens, that "Whole-length of a Gentleman" which has been identified as the portrait of "Earl Nugent," lent to this collection by the sitter's descendant, Sir George Nugent, Bart. Gainsborough painted "The Hon. Miss Georgiana Spencer" in 1763, and continued to exhibit pictures with the Society just named, of which he became a member in 1766, until 1768, when, his reputation being advanced, he was nominated a foundation member of the Royal Academy. His first contribution to the gatherings of the new body was a likeness of Isabella, Lady Molyneux (Countess of Sefton), a lady whom Reynolds had painted not long before. With this capital work Gainsborough sent to the Academy a portrait of George Pitt, son of Earl Rivers, "A Boy's Head," and "A large Landscape." To these examples succeeded the "Garrick," lent to this collection by the Corporation of Stratford-on-Avon, "The Hon. Thomas Needham," "The Harvest Waggon," "The Countess of Sussex," and other pictures, many of which the owners have generously lent, such as "The Blue Boy," "Lady Ligonier," "Lord Ligonier," "Mr. Nuthall," and "Captain Wade." He did not contribute to the exhibitions of 1773, '4, '5, and '6. In 1777 he sent whole-lengths of the Duke and Duchess of Cumberland, "Lord Gage," "Mr Abel," other portraits which have not been identified, and "A large Landscape." In the next year he displayed at the

Academy the "Duchess of Devonshire," "Lord Chesterfield," "Mrs. Dalrymple," "Clara Heywood," "Mr. De Louthembourg," "Mrs. Minet," "Mr. Minet," "Mr. Christie," some not now distinguishable portraits, and two landscapes. In the next year he produced the "Duchess of Cumberland," "Duchess of Gloucester," "Duke of Argyll," "Judge Perrin," "Two Ladies," and "A Landscape." "General Conway," "Mrs. Fossett," six Landscapes, "Madame Le Brun," "Dr. Stevens," "Mrs. Beaufoy," "Mr. Bate" (Dudley), "Mr. Coyte," and three anonymous Gentlemen, were all at the Exhibition in 1780. In 1781, "Bishop Hurd," "His Majesty," "Her Majesty," "A Shepherd," and four Landscapes, were contributed. It was of two of these landscapes Walpole wrote to Mason, May 6, 1781: "The Exhibition is much inferior to last year's; nobody shines there but Sir Joshua and Gainsborough. The head of the former's *Dido* is very fine: I do not admire the rest of the piece. His *Lord Richard Cavendish* is bold and stronger than he ever coloured. The picture of my three nieces is charming. Gainsborough has two pieces with land and sea, so free and natural, that one steps back for fear of being splashed." Lord R. Cavendish's portrait was here last year. "*Dido*" belongs to the Queen.

The next year produced "Mr. Fane," "Mr. Merlin," "Major St. Leger," "The Prince of Wales," "A Nobleman," "A Girl with Pigs," "A Landscape," "Miss Dalrymple," "Lieut.-Col. Tarleton," "Madame Baccelli," and "A Young Gentleman." For "Mr. Merlin" see "Fischer," No. 112. 1783 was the last year of Gainsborough's contributing to the exhibition; he then produced "Sir Harbord Harbord," "Landscape," "Two Shepherd Boys, with Dogs fighting," "Duke of Northumberland," "Duchess of Devonshire," "The Royal Family," (fifteen persons), "Duke of Newcastle," "Lord Sandwich," "Captain Sir Charles Gould," "Mrs. Sheridan," "A Sea Piece, a Calm," and "Billy Ramus," who was one of the royal pages, and not in the best odour with the people. Many of these pictures are now in this Gallery.

Quarrelling with the Academicians about the unfair manner in which, as he declared, his portraits of the King's daughters had been hung in the Exhibition of 1784, Gainsborough withdrew his contributions from the gallery, ceased to send pictures there, and practically declined to have anything more to do with the body. Living during the summer at Richmond, he painted the small pictures of "Jack Hill," now before us, and continued to flourish as an artist with increase of reputation and fortune. In 1788 he was present at the trial of Warren Hastings in Westminster Hall, and, being exposed to the draught from an open window, experienced the development of what the doctors styled a cancer in the neck; he died August 2, in the same year, at his town residence, Schomberg House, Pall Mall, and was buried at Kew.

Presented to the Royal Academy by the painter's elder daughter, with another portrait and a landscape. It was at Leeds in 1868.

Engraved by F. Bartolozzi, January, 1798, and by J. Scott in 1867.

Canvas, 29½ × 24 inches.

2. IGNATIUS SANCHE, DRAMATIC CRITIC.*Lent by H. Stevenson, Esq.*

Born a slave; the Duke of Montagu's footman; painted by Hogarth in "Taste in High Life"; born, 1727; died, December 14, 1780.

Painted at Bath, 1768; engraved by F. Bartolozzi.

Canvas, 29 × 24 inches.

3. A LANDSCAPE.*Lent by W. Wells, Esq.*

Three cows compactly grouped on a hillock at the side of a little stream; trees on our left; glimpse of open country near the centre.

Canvas, 13½ × 11½ inches.

4. THOMAS GAINSBOROUGH, R.A.*Lent by the Lord Ronald Gower.*

Mentioned in Fulcher's "Life" of the artist, as of the size of a large miniature.

Canvas, 5½ × 4½ inches.

5. JOHN, SECOND VISCOUNT BATEMAN, M.P.*Lent by the Lord Bateman.*

Son of the first Viscount of the name, by Anne, only daughter of Charles, Earl of Sunderland; he succeeded to the title in 1744; was elected M.P. for Woodstock, and became Master of the Buckhounds. Dying without issue, the title became extinct in 1802. His cousin, William Hanbury, Esq., succeeded to the estates of the family, and, in 1837, his grandson, William Bateman, was created Baron Bateman. This picture was at the Academy in 1882. See No. 135.

Bust, to left; blue jacket and white collar; long hair; signed "T. G."

Canvas, 20 × 15 inches; oval.

6. MRS. MINET.*Lent by H. L. Bischoffsheim, Esq.*

At the Academy, with the portrait of Mr. Minet, in 1778.

Canvas, 28½ × 22½ inches.

DAVID GARRICK.

Lent by the Town Council of Stratford-on-Avon.

David Garrick, the son of Captain Peter Garrick, was born at Hereford in 1716; partly educated at Lichfield Grammar School, partly by Dr. Johnson, whom he accompanied to London, intending to study law. Turning his attention to the stage, he made his first appearance at Ipswich, in 1741, and on October 19, in the same year, in London, in the character of "Richard the Third" (in which Hogarth painted him at a later time), with immediate success. Became Joint Patentee of Drury Lane Theatre, 1747-1776; wrote many pieces for the stage, and retained till his death the honour of being the greatest actor of his day. Garrick was an intimate friend of Gainsborough, who painted his portrait at least five times. He also sat to Hudson, Cochin, Reynolds, B. Wilson, Zoffany, Dance, A. Pond, R. E. Pine, and others, and to several of these artists on more than one occasion.

This work was one of two whole-length portraits of gentlemen which were Nos. 50 and 51 in the exhibition of the Society of Artists of Great Britain held in the Great Room, Spring Gardens, 1766. It was at the Academy in 1876. It was presented by Garrick to the Corporation of Stratford-on-Avon, on the occasion of the Shakespeare Jubilee in 1769, in commemoration of that event, which Garrick promoted, and when he acted as President. Fulcher, in his "Life of Gainsborough," p. 65, epitomized various anecdotes of Garrick when sitting to Gainsborough:—"Gainsborough, it has been said, was unable to catch Garrick's likeness by reason of the constant change in the expression of the artist's countenance, now squinting like Wilkes, and now appearing as handsome as Lord Townshend, anon his cheeks were dilated, and he puffed and gasped like the leviathan Johnson, and then his features wore the pinched aspect of Sir John Hawkins's, so that the baffled painter was compelled to throw down his brush in despair." The story, however, is considerably exaggerated. Garrick, being on intimate terms with Gainsborough, may occasionally have personated others, as Edwin did when sitting to the young Lawrence, more to amuse than annoy. But he had too much regard for Gainsborough and too much vanity to prevent the artist from accomplishing his object. This portrait so far from being a failure, is admirable, not only as a likeness, but as a picture. Mrs. Garrick, indeed, used to say that "it was the best portrait ever painted of her Davy," and that Garrick himself thought highly of the work is evident from the fact that he presented it to the Corporation of Stratford-on-Avon. Fulcher continued:—"He is drawn leaning against a pedestal, surmounted by a bust of Shakespeare, which he encircles with his right arm, holding his hat. Trees, in full foliage, o'ershadow the column, and flowers and shrubs entwine its base. In the background, and on the left of Garrick, flows a small stream, arched at the extremity by a small summer-house. The scene is said to represent a favourite haunt in Garrick's retreat at

Hampton; the principal features of the landscape remain much in the same state now as then." Dance painted Garrick contemplating the Stratford Jubilee Medal; the picture belongs to the Baroness Burdett-Coutts. Garrick died in 1779.

This portrait was engraved by Val. Green, and published by Boydell, in 1769.

Canvas, $91\frac{1}{2} \times 59\frac{1}{2}$ inches.

8. CHARLES, THIRD EARL STANHOPE.

Lent by the Earl Stanhope.

This distinguished statesman and man of science was the eldest surviving son of Philip, second Earl Stanhope, and Grizel, daughter of Charles, Lord Binning. He was born August 3, 1753; educated at Eton and Geneva; M.P. for Wycombe; succeeded his father in the earldom in 1786. He opposed the American War, and, subsequently, the war with France; he approved of the French Revolution, and was described as "Citizen Stanhope." He became known by means of his numerous mechanical experiments and inventions, including an improved printing-press, which bears his name, and stereotype printing; the Stanhope Lens attested his researches into optical laws. Among other applications of science, the steam-engine engaged his attention with considerable advantage; he developed a calculating machine, a plan for securing buildings from fire, canal locks, and various electrical apparatus. His studies in electricity were of great merit and value. He married first, Lady Hester Pitt, daughter of the first Earl of Chatham, by whom his eldest daughter was Lady Hester Stanhope, who retired to Syria, and lived among the Druses; she died in 1839. The Earl produced several political essays of great weight, and was one of the most energetic men of his time. He died December 15, 1816. He was frequently represented in Gillray's caricatures.

This portrait, begun in 1787, was continued in two sittings, not long after the Earl's accession to the title; it was left unfinished at Gainsborough's death. It was included in the National Portrait Exhibition, 1867.

Seated, three-quarters length, in a scarlet ermine-trimmed robe.

Canvas, 30×25 inches.

9. THOMAS SANDBY, R.A., AND HIS WIFE.

Lent by the Venerable Archdeacon Burney

Elder brother of Paul Sandby, R.A.; born at Nottingham, in 1721; kept a school in his native town in company with his brother; developed a new system of perspective

became military draughtsman at the Drawing Office in the Tower, and in Scotland; was at Fort William when the Pretender landed in 1745, and became the first to convey intelligence of that event to the Government; was, by way of reward for this service, appointed Draughtsman to the Duke of Cumberland, and attended that commander in Flanders. Returning home, he studied architecture with success, and applying his ability to decorative gardening, was appointed Deputy Ranger of Windsor Great Park, where he formed Virginia Water. He was one of a committee to found a Royal Academy in 1755; became a member of the Society of Artists of Great Britain, and exhibited drawings with them in 1767. A foundation member of the Royal Academy in 1768, he took a prominent part in its affairs, especially in that discussion on the appointment of a Professor of Perspective which led to the temporary resignation of the P.R.A.-ship by Sir Joshua Reynolds in 1789. Built Freemasons' Hall, London, in 1775. Died in the Ranger's House, Windsor, June 25, 1798, and was buried at Old Windsor. He was an excellent artist and very amiable and accomplished man. Many of his drawings are at Windsor and the Soane Museum. First Professor of Architecture to the Royal Academy, and as such lectured to the Students. Mentioned as a zealous friend of T. Wilson, R.A., in his poverty.

This picture having been exhibited at the British Institution, in 1859, as "Portraits of Gainsborough, himself, and Mrs. Gainsborough," was at the Royal Academy in 1877, with its present title. "Portraits of Gainsborough and Mrs. Gainsborough in a Landscape," was sold with the pictures of Mr. G. Watson Taylor, in 1832, for eleven guineas. Zoffany painted T. Sandby among the Royal Academicians assembled.

Small full-length figures seated on a bench in a landscape among trees; Mr. Sandby wears a red coat and breeches and a cocked hat; Mrs. Sandby a pink and white dress, a blue fringed petticoat, and a straw hat.

Canvas, 28½ × 25 inches.

10. MRS. FITZ-HERBERT, BORN SMYTHE.

Lent by the Earl Fortescue.

Youngest daughter of Mr. Walter Smythe, of Bambridge, Hampshire, born July 20, 1756; married, first, Edward Weld, Esq., of Lulworth Castle, who died within a year, 1775; secondly, in 1778, Thomas Fitz-Herbert, Esq., of Swinnerton, Staffordshire, who died in 1781; said to have been married to the Prince of Wales (George IV.), in 1785; died at Brighton, March 27, 1837. This picture was at the National Portrait Exhibition, 1868.

To the waist; seated to the right, resting her head on her right hand; low dress.

Canvas, 30 × 25 inches.

II. MR. VESTRIS, THE CELEBRATED DANCER.*Lent by Louis Huth, Esq.*

A Portrait of Vestris was at the British Institution in 1857, No. 161.

Head and bust, oval.

Canvas $23\frac{1}{2} \times 22\frac{1}{2}$ inches.

12. SIR BENJAMIN TRUMAN.*Lent by H. Villebois, Esq.*

Father of Mrs. Villebois, No. 186, and Mrs. Meares, No. 166; grandfather of the Masters Truman-Villebois, No. 177. Founder of the firm of Truman, Hanbury, Buxton & Co. Mr. Villebois, husband of his daughter, became a partner, caused this group of portraits to be painted by Gainsborough, and directed that they should remain on the premises of the firm so long as one of its members bore the name of Villebois; further, that when this was no longer the case the pictures should be sold for the benefit of the heirs of the family. Exhibited at the Royal Academy in 1878.

Full-length, landscape background. He stands, holding a stick in his right hand, a hat in his left hand, near a piece of water; wears a brown coat and breeches, a yellow waistcoat.

Canvas, 93 × 59 inches.

13. WILLIAM PITT.*Lent by W. Wells, Esq.*

Canvas, 13 × 11 inches.

14. SMALL LANDSCAPE, WITH RIVER AND BRIDGE.*Lent by John Rohde, Esq.*

Canvas, 8 × 11 inches.

15. A SMALL LANDSCAPE.*Lent by Edward McDermott, Esq.*

Woody landscape; group of trees on our right; stream crossing the front to the distance; figures on the bank; clear sky, with white clouds.

Canvas, 12 × 14 inches.

16. JOHN, FIRST EARL SPENCER.

Lent by the Earl Spencer, K.G.

The only son of the Hon. John Spencer, grandson of the great Duke of Marlborough, and Georgiana Caroline, third daughter of John, Earl Granville. He was born September 18, 1734, and, in 1761, created Baron and Viscount Spencer, and, in 1765, Viscount Althorp and Earl Spencer. Married, in 1755, Margaret Georgiana, eldest daughter of the Right Hon. Stephen Poyntz, of Midgham, Berkshire. He was a liberal buyer of pictures, and Walpole noted that "Mr. Spencer gave no less than 2,200*l.* for the Andrea Sacchi and his Guido" from "Harry Furnese's" collection, which was sold in 1758. The Althorp Gallery was mainly formed by him. His eldest daughter, Georgiana, married, in 1774, the fourth Duke of Devonshire, and is represented by No. 145; her mother's portrait is that of "Margaret Georgiana, First Countess Spencer" No. 168.

Mrs. Delany, writing in 1755 to Mrs. Dewes, commented on the marriage of this gentleman, his character, and his wife's: "I heartily wish *that* poor young man may live to enjoy it (his great estate) and fulfil his engagement with his present passion; she is too worthy a young woman to be trifled with, and he has not been won by any arts on her side * * * She was born a gentlewoman, greatly allied by her mother's side, well educated, a most sensible, generous, delicate mind, and, I think, a very agreeable person; he has rank and an immense estate, and, I hope, good qualities—I never heard of any bad ones." The same writer dilated with admiring zest on the superb trousseau and jewelry of Miss Poyntz, treasures which the lady, when a newly-made wife, displayed. "All these things I have just seen at Mrs. Spencer's, who looked at them with the utmost unconcern, though not insensible of their merit as fine of their kind, and pretty things, but as the least part of her happiness." * * * "Lady Cowper, says he (Mr. Spencer) may spend near thirty thousand a-year without hurting himself." Lady Hervey relates in her memoirs that when the newly married pair went to London from Althorp "in three coaches with six horses and two hundred horsemen, the villages through which they passed were in the greatest alarm, some of the people shutting themselves up in their houses, and others coming out with pitchforks, spits, and spades, crying out, 'The invasion is come!' believing that the Pretender and the King of France were both come together; and great relief was experienced when the formidable cavalcade had passed without setting fire to the habitations, or murdering the inhabitants." J. T. Smith's "Antiquarian Rambles in the Streets of London" contains an account by an eye-witness of the magnificent progress of Mr. Spencer and his wife in London: "The bride followed in a new sedan chair, lined with white satin, a black page walking before, and three footmen behind, all in the most superb liveries. The diamonds worn by the newly married pair were presented to Mr. Spencer by Sarah, Duchess of Marlborough, and were worth £100,000. The shoe

buckles of the bridegroom alone were worth £30,000." In 1756, Mrs. Delany met "Mrs. Spencer, one of the finest figures I ever saw, in white and silver, with all her jewels and scarlet decorations; her modest, unaffected air gives a lustre to all her finery that would be only tinsel without it."

This picture was at the British Institution in 1859, the National Portrait Exhibition, 1867, and at the South Kensington Museum in 1876.

Bust, looking to our left, wearing a claret-coloured coat and red waistcoat.

Canvas, 30 × 25 inches.

17. JOHN PLUMPIN AS A BOY.

Lent by R. Oliverson, Esq.

Canvas, 30 × 25 inches.

18. A GIPSY ENCAMPMENT, AN UNFINISHED SKETCH.

Lent by the Rt. Hon. G. Cavendish-Bentinck, M.P.

Unfinished, a single oak in the centre of the foreground; its foliage rises to the top of the canvas; on its trunk is a bright gleam. Figures, some being seated on the earth, are grouped under the boughs.

Canvas, 24 × 19 inches.

19. WILLIAM MARKHAM, ESQ., OF BECCA HALL, YORKSHIRE.

Lent by Col. W. T. Markham.

William Markham, born 1760, died 1815, was eldest son of Dr. Markham (whom Reynolds and Romney painted), Preceptor to George III., and Archbishop of York and brother of Admiral John Markham, M.P. for Portsmouth. Mr. Markham was private secretary to Warren Hastings while the latter was Governor-General of India; this picture was painted for himself, and has been passed from father to son. It was exhibited as No. 181, at the British Institution in 1867.

Canvas, 30 × 25 inches.

20. MR. ALEXANDER FORDYCE, BANKER.

Lent by the Earl of Crawford and Balcarres.

A portrait of the husband of Lady Margaret Lindsay, a banker, whose history is partly epitomized in the account of the picture of that lady, No. 160. He is said to have been bred a hosier, of Aberdeen. A memoir of him is given in the "Gentleman's Magazine," vol. xliii., p. 310. "It is lucky that I have had no dealings with Mr. Fordyce," wrote Walpole to the Hon. H. S. Conway, June 22, 1772, "for if he had ruined me, as he has half the world, I could not *have run* away. I tired myself with walking, on Friday; the gout came, on Saturday, in my foot." * * * "*Apropos* to Mr. Fordyce, here is a passage ridiculously applicable to him, that I met with, yesterday, in the letters of Guy Pontin—'Il est fils d'un paysan; a été laquais de son premier métier, et aujourd'hui il n'est plus rien, sinon qu'il lui reste une assez belle femme'" (Lady Margaret Fordyce).

Canvas, 30 × 25 inches.

21. MRS. CARR.

Lent by R. K. Hodgson, Esq.

This portrait was exhibited at the Royal Academy in 1875.

Panel, 7½ × 6½ inches.

22. A LANDSCAPE—EVENING.

Lent by John Rohde, Esq.

Canvas, 8 × 11 inches.

23. COLONEL ST. LEGER.

Lent by H.M. the Queen.

This picture, one of the best of Gainsborough's productions, was painted as a companion to this artist's similar portrait of the Prince Regent. Col. St. Leger was one of the boon companions of the Prince. His portrait was at the Academy in 1782, at the British Institution in 1814, and at the same place, with the Carlton House pictures, in 1827. At the Academy in 1882, thus a century after Gainsborough's picture was first seen, Sir Joshua Reynolds's portrait of the Colonel was shown as the property of Baron F. de

Rothschild. Walpole wrote to Sir Horace Mann on the 18th of June, 1751, and thus described the character of the man before us long before Gainsborough painted him. "The two Miss Gunnings, and a late extravagant dinner at White's, are twenty times more the subject of conversation than the two brothers (Newcastle and Pelham, powerful and long established ministers who had just fallen) and Lord Granville."

* * * "The dinner was a party of seven young men, who bespoke it to the utmost extent of expense; one article was a tart made of duke-cherries from a hot-house, and another that they tasted but one glass out of each bottle of champagne. The bill of fare is got into print, and with good people has produced the apprehension of another earthquake. Your friend, St. Leger, was the head of these luxurious heroes—he is the hero of all fashions. I never saw more dashing vivacity and absurdity, with some flashes of gusto. He had a cause, the other day, for ducking a sharper, and was going to swear, the judge said to him: 'I see, Sir, you are very ready to take an oath.' 'Yes! my Lord,' replied St. Leger, 'My father was a judge.'"

The scandalous chronicles of the Regency are not seldom silent about Colonel St. Leger; the most interesting note on his picture was furnished by "Peter Pindar," who, in his Ode IV., "To the Royal Academicians" described the pictures by Gainsborough exhibited at Somerset House in 1782.

And now, O Muse, with song so big,
Turn round to Gainsborough's Girl and Pig,
Or Pig and Girl, I rather should have said:
The pig in white, I must allow,
Is really a well-painted Sow:
I wish to say the same thing of the Maid.

As for poor St. Leger and Prince,
Had I their places I should wince,
Thus to be gibbeted for weeks on high:
Just like your felons after death,
On Bagshot, or on Hounslow Heath,
That force from travellers the pitying sigh.

Yet Gainsborough has great merit, too,
Would he his charming *fort* subdue—
To mind his Landscapes have the modest grace—
Yet there, sometimes, are Nature's tints despis'd,
I wish them more attended to and priz'd,
Instead of trump'ry that usurps their place."

The portrait of the Prince here alluded to as:—

“ —gibbeted for weeks on high ”

was intended as a companion to the work before us, and was exhibited with it at the Academy. The “Girl and Pig” was the “Girl with Pigs,” which Sir Joshua Reynolds bought of Gainsborough, and afterwards generously gave up to the Earl of Carlisle, with an enhanced price for the artist’s benefit; it is now at Castle Howard.

Walpole made a note on this picture in his catalogue of the Exhibition of 1781, that he thought it was “like, but the lower parts (are) too small in proportion.”

John St. Leger, commonly called “Handsome Jack Sellinger,” was born July 23, 1756; was of the Doneraile family, whose mother was the Hon. Miss Butler, niece of Lord Lanesborough. He became Colonel of the First Foot Guards in 1782; Deputy Adjutant-General; M.P. for Okehampton; Groom of the Bedchamber to the Prince of Wales; Major-General, and Commander of the Forces in Ceylon, where he died late in 1799. Is said to have been the founder of the “Hell-Fire Club,” and to have given his name to the St. Leger Stakes at Doncaster. This picture, and that of the Prince of Wales, which Gainsborough painted at the same period, and exhibited at the same Academy, were intended to be exchanged as tokens of friendship between the subjects. This work, relegated to Hampton Court, remains in the royal possession; its counterpart still belongs to the St. Leger family. The peasantry of St. Leger’s Irish estates are said to believe that his spirit is still driven in a phantom coach, by a headless coachman, drawn by headless horses, and attended by a headless footman. The picture before us was engraved, in 1783, by Gainsborough Dupont, whose portrait is No. 146.

Canvas, 96 × 70 inches

24. A WOODLAND SCENE.

Lent by the Rt. Hon. G. Cavendish-Bentinck, M.P.

Skirt of a wood; on our left three figures are conversing; broken foreground; small building in the middle distance; sunlight from our left.

Canvas, $13\frac{1}{2}$ × 12 inches.

25. ANNE, DUCHESS OF CUMBERLAND, BORN LUTTRELL, AFTERWARDS HORTON.

Lent by the Rev. J. Corby White.

For another portrait of this lady see No. 97, the property of Lord Wenlock.

Canvas, 13 × $10\frac{1}{2}$ inches.

26. HENRY FREDERICK, DUKE OF CUMBERLAND.*Lent by the Rev. G. Corby White.*

Brother of George III.; married Anne Horton, born Luttrell, see No. 97. This picture was at the Academy in 1771.

Canvas, $13\frac{1}{2} \times 11$ inches.

27. A LANDSCAPE.—A MAN WITH SHEEP.*Lent by John Rohde, Esq.*

Woodland view, small oaks near the front, close to which are five sheep, one of which scratches its ear; on our right a shepherd leans on a staff.

Canvas, 14×11 inches.

28. MARY, BORN MONTAGU, DUCHESS OF MONTAGU (of the second creation).*Lent by the Duke of Buccleuch.*

Grand-daughter of the great Duke of Marlborough, and third daughter and co-heiress of John, second Duke of Montagu (of the first creation); married George Brudenell, fourth Earl of Cardigan, who, on the death of his father-in-law, in 1749, was created Marquis of Monthermer and Duke of Montagu. After the death, of the last, in 1799, the dukedom became extinct. Her eldest sister was Isabella, Duchess of Manchester, who married Mr. Hussey (Lord Beaulieu), and was celebrated by Sir C. Hanbury Williams in "Isabella, or the Duchess." The lady here represented was the daughter of another Mary, Duchess of Montagu, born Churchill.

Walpole wrote "I have outlived nearly all the persons that were on the stage when I came into the world. My contemporaries seem going too. I have lost three of them very lately, Lady Milton, General Boscawen, and the Duchess of Montagu. I don't believe the latter's death has put the same thoughts into the widower's head as it has into mine: he will think of leaving a young duke before he packs up. The Duchess has given £7,000 a-year to her daughter, the Duchess of Buccleuch, and as much to the Duke of Montagu, yet only for his life; so perhaps she was not very desirous of his leaving a son and heir" (Walpole to Mann, May 7, 1775). Walpole elsewhere spoke of her as Lady Cardigan, "whom I grow every day more in love with; you may imagine not her person, which is far from improved lately" (to the Hon. H. S. Conway, Oct. 6, 1748). See the same to the Earl of Hertford, March 17, 1764.

This was one of the pictures of which Gainsborough thought highly. It was painted about 1768, when the artist wrote to Garrick :—" I could wish you to call on any pretence at the Duke of Montagu's, because you would see the Duke and Duchess in my *last* manner ; but not as if you thought anything of mine worth that trouble, only to see his Grace's landscape of Rubens, and the four Vandykes, whole-lengths, in her Grace's dressing room." Exhibited at the Royal Academy in 1872, as No. 263.

Canvas, 30 × 25 inches.

29. JUSTUS FERDINANDO TENDUCCI, TENOR SINGER.

Lent by Gray Hill, Esq.

Justus Ferdinando Tenducci, a famous *castrato*, was distinguished by the vivacity of his manners and his charming voice ; sang at the Rotunda, Vauxhall, the Opera, Pantheon, and theatres. Attained such distinction by singing pieces by Handel, that a portrait of him was engraved representing him in the act of singing " Water parted from the Sea." He allowed himself to be styled Count Palatine and Knight of St. John. Smollett described him in *Humphrey Clinker*, " At Ranelagh, I heard the famous Tenducci, a thing from Italy ; it looks for all the world like a man, though they say it is not. The voice, to be sure, is neither man's nor woman's ; but it is more melodious than either, and it warbled so divinely that, while I listened, I really thought myself in Paradise." He married a lady in Dublin, and was concerned in a scandalous trial which attended that circumstance. This picture was at the Academy in 1870, as the " Portrait of a celebrated Singer."

A half-length figure, seated, in a grey coat ; turned to our left, looking on a music sheet held by the left hand ; expression of singing with parted lips and raised eye-brows.

Canvas, 26½ × by 24¼ inches.

30. JOHN NEEDHAM, TENTH VISCOUNT KILMOREY.

Lent by the Earl of Kilmorey.

Lord Kilmorey, born January, 1710 ; entered the army, became colonel ; married, in 1738, Anne, daughter of John Hurleston, Esq., of Newton, Cheshire, relict of P. Shakerley, Esq. ; succeeded to the title 1768, and died May 27, 1791. His eldest son was the Hon. Thomas Needham, whose portrait is No. 60. This picture was at the Academy in 1882.

Full-length, standing in front view in a landscape, wearing a blue coat and breeches, red waistcoat ; leans on a stick, and carries a hat.

Canvas, 91 × 60 inches.

**31. LADY EARDLEY AND HER DAUGHTER, MARIA, AFTERWARDS
LADY SAYE AND SELE.**

Lent by Sir Robt. Loyd-Lindsay.

The elder lady was born Maria Wilmot ; married December 6, 1766 ; died March 1, 1794.

At the British Institution in 1845 ; and the National Portrait Exhibition, 1868.

Canvas, 91 × 60 inches.

**32. ROBERT CRAGGS NUGENT, BARON NUGENT, VISCOUNT CLARE,
EARL NUGENT, VICE-TREASURER OF IRELAND.**

Lent by the Corporation of Bristol.

Born in 1709, a son of Michael Nugent, Esq., of Carlanstown, Westmeath. Lord of the Treasury, Controller of the Prince's Household, M.P. for St. Mawe's (1741) and Bristol (1754-74), created Baron Nugent and Viscount Clare in 1767, and Earl Nugent in 1776. He married, first, in 1730, Lady Emilia Plunket, daughter of the fourth Earl of Fingall ; secondly, in 1736, Ann (Mrs. Newsham, a widow for the second time), daughter of James Craggs, Esq., Postmaster-General, sister and heir of the James Craggs (son of Pope's friend), and relict of R. Knight, Esq., of Gosfield Hall, Essex (with her Nugent obtained a large fortune) ; and, thirdly, Elizabeth, Countess-Dowager of Berkeley. Walpole called the second-named lady "Nugent's plump wife," and added: "Lord Middlesex is going to be married to Miss Boyle, Lady Shannon's daughter ; she has thirty thousand pounds, and may have as much more, if her mother, who is a plump widow, doesn't happen to *Nugentize*." Nugent married two widows, as above stated. He was an occasional poet, and, in 1748, repeated to Walpole "10,000 stanzas and a whole tragedy," as well as a more valuable "Ode to William Pulteney, Esq." "He seems," said Lord Dover, who sarcastically called him a patriot, "to have passed his long life in seeking lucrative places and courting rich widows, in both of which pursuits he was eminently successful." He is the Mr. Nugent of the "Grenville Papers" and similar collections ; he was the Lord

Clare to whom, in gratitude for a gift, Goldsmith addressed "The Haunch of Venison," a poetical epistle, beginning:—

Thanks, my Lord, for your Ven'son; nor finer or fatter
Ne'er ranged in a forest, or smoked in a platter.

* * * * *

—— as I gazed on the haunch,
I thought of a friend that was trusty and staunch.
So I cut it, and sent it to Reynolds undrest,
To paint it, or eat it, just as he liked best.

"Goldsmith is at Bath with Lord Clare," wrote Johnson to Langton, from Mr. Thrale's, at Streatham, March 20, 1771. Mr. Robert Knight, mentioned above, was famous, or otherwise, in relation to the South Sea Company, a body to which he acted as Cashier. He absconded in 1721, having, it was said, in his possession, not only considerable wealth, but secrets gravely compromising many leading persons of the period. Some of Lord Clare's verses are re-printed in "The New Foundling Hospital for Wit," and in "Dodsley."

Fulcher stated that Gainsborough exhibited, in 1761, "an excellent whole-length portrait of Mr. Nugent, afterwards Lord Clare." If there is no error here, the picture cannot be the three-quarters-length portrait before us. Gainsborough's contribution—his first public appearance—to the exhibition of the Society of Artists of Great Britain, in Spring Gardens, is described as "34, Whole-length of a Gentleman," see below. Lord Clare died in 1788, and was buried at Gosfield.

This picture was at the National Portrait Exhibition, 1868, and at the Academy in 1880. A three-quarters-length figure to the right, seated near a table, on which are various Acts of Parliament, and wearing a wig and red coat. The picture is inscribed "Rt. Hon. Robert Nugent, Esq., unanimously re-elected Member for Bristol, December 26th, 1759." See the portrait of the same person, No. 204, the property of Sir George Nugent, Bart., which is, no doubt, the whole-length likeness referred to by Fulcher. No. 138 represents the Hon. Col. Nugent, son of the Earl.

Canvas, 48 × 38 inches.

33. THE HARVEST WAGGON.

Lent by the Lord Tweedmouth.

A landscape, showing a large waggon halted near some trees, with a distant open view of fields and the sky; the scene is stated to have been painted near Bath, where Gainsborough lived when this picture was produced. It was given as a present to Mr.

Wiltshire, the carrier who, being a great lover of Gainsborough's art, always refused payment for taking his paintings to London when they were sent to the exhibitions. "Gainsborough, however, was not to be outdone. He presented him (Wiltshire) with several fine paintings, which are still in the possession of his grandson, John Wiltshire, Esq., a gentleman who does not think it essential to the enjoyment of his treasures that lovers of art should be excluded from seeing them. One of these works is called 'The Return from Harvest;' it represents a picturesque-looking wain passing along a cool sequestered spot at close of day. The driver is in the act of stopping his team that a peasant girl may mount. This girl is a portrait of one of Gainsborough's daughters; and a figure seated in the waggon is a portrait of the other. The painter has also introduced into the picture a favourite horse given him by Mr. Wiltshire, which served, indeed, as a model on many occasions. There was long extant a remarkably fine study from this animal when, too old to work, it had retired to ease and clover. On presenting the painting to Mr. Wiltshire, Gainsborough said that it pleased him 'more than any he had ever executed.'"—Fulcher's "Life of Gainsborough," p. 70.

The younger daughter was Mrs. Fischer; she is ascending the waggon; see her portrait in this Gallery. The white horse was given to Gainsborough by Mr. Walter Wiltshire. Mr. J. Wiltshire's pictures were sold in 1867, when this example fetched £3,097 10s. With it were portraits of Quin, Foote, Orpin, the Clerk of Bradford-on-Avon—now in the National Gallery—"A Boy and Dog," and two landscapes, one of which realized £1,800. This picture was at the British Institution in 1814. It was engraved by E. Finden, in 1843, as "The Hay Cart."

Canvas, 48 × 57 inches.

34. GEORGE III.

Lent by the Royal Society of Musicians of Great Britain.

A full-length standing figure, in white breeches; dark coat.

Canvas, 91 × 60 inches.

35. HESTER, COUNTESS OF SUSSEX AND LADY BARBARA YELVERTON.

Lent by the Lord Donnington.

Painted in 1771. Exhibited at the British Institution in 1862, and at the Academy in 1871. Engraved by H. Every in 1871.

Canvas, 88 × 60 inches.

36. JOHN THORNTON, ESQ., OF CLAPHAM.

Lent by John Thornton, Esq.

This benevolent gentleman, a rich Russia merchant, of London, was born in 1719, of a Yorkshire family; uncle of Samuel Wilberforce; Treasurer of the Marine Society from 1756 till 1783; High Sheriff of Surrey in 1769; promoted the Society for the Propagation of the Gospel; died at Bath, November 7, 1790. His three sons were M.P.'s—Samuel for Surrey, Robert for Colchester, and Henry for Southwark; the last took part in the abolition of the slave trade, and was known to Dr. Johnson and the Thrales. The Marine Society has another version, painted by Gainsborough for the society, which was in the British Institution in 1814, at the National Portrait Exhibition in 1867; engraved by Val Green in 1782. It is a full-length, life-size picture.

Canvas, 48 × 38 inches.

37. SIR HARBORD HARBORD, BART., M.P., FIRST LORD SUFFIELD.

Lent by the Corporation of Norwich.

M.P. for Norwich, an active member of the House of Commons; born in 1734; married, in 1760, Mary, daughter of Sir Ralph Assheton, from whom, to Lady Bingham, there is an amusing letter, dated April 8, 1776, in the Selwyn Correspondence, concerning the education of George Selwyn's *protégée*, "*Mie Mie*," dilating on the advantages of certain schools for the child, and other matters. He succeeded his father as second baronet in 1770. Sir Harbord Harbord was created Baron Suffield in August, 1786, and died in 1810. The picture was painted at the cost of some of the M.P.'s supporters in Norwich, "in testimony of their gratitude for his uninfluenced conduct in Parliament," &c. Fulcher, "*Life of Gainsborough*," remarked that it resembles that of Garrick (?): "his dress is somewhat fanciful, a coat of lively green, trimmed with gold lace, and a waistcoat as red as the far-famed vest of Cobbett," &c. Exhibited at the Royal Academy in 1783 as "*A Gentleman*;" engraved, and published by J. R. Smith, 1783.

Whole-length, standing, looking downwards towards our left; right hand holding a long cane next his hip, left elbow on a pedestal, on which is a large vase.

Canvas, 93 × 60 inches.

38. JOHN, FOURTH DUKE OF BEDFORD, K.G.

Lent by the Duke of Marlborough.

Second son of Wriothsley, second Duke of Bedford, born September 30, 1710;

succeeded his brother as fourth duke and eighth earl in 1732; First Lord of the Admiralty, 1744; Secretary of State, 1748; Knight of the Garter, 1749; Lord Lieutenant of Ireland, 1756; Lord Privy Seal, 1761; Minister Plenipotentiary to France, for the Treaty of Paris, 1762; Lord President of the Council, 1763; died in Bloomsbury Square, January 15, 1771. His Grace was the chief of those who were satirically assailed as "The Bloomsbury Gang;" he was bitterly denounced by "Junius," and the subject of immense contumely.

There is another portrait of the Duke, by Gainsborough, at Woburn. This picture was at the Royal Academy in 1882.

Bust; scarlet coat; ribbon and Star of the Garter; signed "Gainsborough." The signature is very unusual, as the painter seldom signed or dated his works. Life-size, as if seen in an oval frame.

Canvas, $30\frac{1}{2} \times 25\frac{1}{2}$ inches.

39. MRS. WALKER.

Lent by Mrs. Eason Wilkinson.

Canvas, 30×25 inches.

40. SKETCH OF GEORGIANA, BORN SPENCER, DUCHESS OF DEVONSHIRE.

Lent by the Viscount Clifden.

See "The Hon. Miss Georgiana Spencer."

Wraxall gave one of the best and clearest descriptions of the person of this lady when, as before us here, in her prime: "The personal charms of the Duchess of Devonshire constituted her smallest pretensions to universal admiration; nor did her beauty consist, like that of the Gunnings, in regularity of features and faultless formation of limbs and shape; it lay in the amenity and graces of her deportment, in her irresistible manners, and the seduction of her society. Her hair was not without a tinge of red; and her face, though pleasing, yet, had it not been illuminated by her mind, might have been considered an ordinary countenance." * * * "In addition to the external advantages she had received from nature and fortune, she possessed an ardent temper, susceptible of deep as well as strong impressions; a cultivated understanding, illuminated by a taste for poetry and the fine arts; much sensibility, not exempt, perhaps, from vanity and coquetry. To her mother, the Dowager Countess Spencer, she was attached with more than common filial affection." * * * "Nor did she display less attachment to her sister, Lady Duncannon."

Walpole gave a series of charming etchings of the lady before us. "Last night I was at a ball at the Lady's Club. It was all goddesses, instead of being a resurrection of dancing matrons, as usual. The Duchess of Devonshire (who was then twenty years of age) effaces all without being a beauty, but her youth, figure, flowing good nature, sense, and lively modesty, and modest familiarity make her a phenomenon." "Lady Di. Benedick has drawn the portrait of the Duchess of Devonshire, and it has been engraved by Bartolozzi. A Castilian nymph conceived by Sappho, and executed by Myron, would not have had more grace and simplicity; it is the divinity of Venus piercing her veil of immortality, when,

roseâ cervice refulsit,
Ambrosiæque comæ divinum vertice odorem
Spiravere.

The likeness is perfectly preserved, except that the paintress has lent her own expression to the Duchess, which you will allow is very agreeable flattery. What should I go to the Royal Academy for? I shall see no such *chefs d'œuvre* there."

Of her gambling many stories were told: "The Duchess of Devonshire, in one day, won nine hundred pounds" in the Opera Lottery, so said Walpole to Lady Ossory, December 17, 1780. In July, 1783, the same writer told the same correspondent: "I have been to town to see Lady Chewton, and found her excellent well, and suckling her infant without mercy. I believe she will be a more staid nurse than the Duchess of Devonshire, who probably will stuff her poor babe into her knotting bag when she wants to play at macao, and forget it." Lady Chewton was one of the three fair Ladies Waldegrave, Walpole's nieces, whose grouped portraits in white, by Reynolds, were among the greatest attractions of last year's Grosvenor Exhibition. The notion of the Duchess neglecting her baby did not occur to Walpole only. In April preceding this last-quoted letter, Rowlandson published a satirical print called "Political Affections," in which, while the young Cavendish lies neglected in a cradle, the buxom mother nurses a hybrid Fox-cub. This is an allusion to her Grace's ardent advocacy of C. J. Fox, in the Westminster election of 1784, when she was brought into contact with Viscount Hood, the subject of Gainsborough's portrait in this Gallery. "The beldams hate him (Fox); but most of the pretty women in London are indefatigable in making interest for him, the Duchess of Devonshire in particular. I am ashamed to say how coarsely she has been received by some worse than tars." These "tars" were three hundred sailors of Lord Hood's squadron, who fought with, and were ignominiously defeated in the streets by, the Irish chairmen retained by Fox's party.

The "Table Talk" of Samuel Rogers contains several terse notes illustrating the passion of this lady for gambling. "Gaming was the rage during her day; she indulged in it, and was made miserable by her debts. A faro-table was kept by Martindale, at which the Duchess and other high fashionables used to play. Sheridan said that the Duchess

and Martindale had agreed that whatever they two won from each other should be sometimes *double*, sometimes *treble*, the sum which it was called; and Sheridan assured me that he had handed the Duchess into her carriage when she was literally sobbing at her losses—she perhaps having lost £1,500 when it was supposed to be only £500."

This picture was at the National Portrait Exhibition, 1867. It is nearly in monochrome, and may have been made for the use of an engraver.

One of the most pathetic tributes to the beauty of the Duchess of Devonshire was offered by an unexpected hand, that of Dr. Wolcot, or "Peter Pindar," who addressed "A Petition to Time in favour of the Duchess of Devonshire," and implored the Inexorable thus:

Hurt not the form that all admire—
Oh, never with white hairs her temple sprinkle—
Oh, sacred be her cheek, her lip, her bloom,
And do not, in a lovely dimple's room,
Place a hard mortifying wrinkle.

Know, should'st thou bid the beauteous duchess fade,
Thou, therefore, must thy own delights invade;
And know, 'twill be a long, long while
Before thou giv'st her equal to our isle—
Then do not with this sweet *chef d'œuvre* part,
But keep to show the triumph of thy art.

Engraved by R. Graves in 1870; by T. L. Atkinson in the same year.

Full-length, small size; walking in a landscape, and wearing a large plumed hat.

Canvas, 23 × 15 inches.

41. SKETCH OF A BOY'S HEAD.

Lent by F. W. Newton, Esq.

This study was painted at Barton Grange, near Taunton, where the present owner lives, and where it has been preserved under the following circumstances, since it was executed by Gainsborough. A village boy was employed to grind colours for the painter, then on a visit at the Grange. Gainsborough, returning suddenly to the room, found the boy assiduously trying to copy something on a piece of board, while looking upwards intensely, as if for artistic inspiration. The artist was so struck by the boy's earnest gaze, that, shouting "Stay as you are!" and catching up a canvas, he immediately dashed off this sketch. This picture was at the Academy in 1882.

Bust to left; red waistcoat; holding a palette and brushes

Canvas, 23 × 20 inches.

42. MISS ELIZABETH LINLEY, AFTERWARDS MRS. SHERIDAN.

Lent by the Viscount Clifden.

Born 1754; married 1772; died 1792. Picture at the National Portrait Exhibition in 1867.

Canvas, 23 × 15 inches.

43. RALPH BELL, ESQ.

Lent by Reginald Bell, Esq.

Canvas, 91 × 60 inches.

44. MR. COX.

Lent by Miss Cox.

Canvas, 11 × 9 inches.

45. A RUSTIC DWELLING.

Lent by Mrs. George Henry.

Two women and two children are near the door of a cottage; one of the women nurses a child; large trees incline towards the cottage; one of the trees is nearly devoid of leaves; a rapid brook flows to the front.

Canvas, 49 × 39 inches.

46. KARL FRIEDRICH ABEL, MUSICIAN.

Lent by W. H. Cummings, Esq.

K. F. Abel, a German, born in 1725, came to London in 1759, and distinguished himself by performing on various musical instruments, the best esteemed of which in his hands was the viol-di-gamba. Chamber Muscian to Queen Charlotte; wrote pieces of music, which were much admired at the time, and long retained popularity. He died in London, in 1787. Long and intimately associated with Gainsborough,

the anecdotes of their friendship and passion for music are rife in all the books which refer to the painter. W. Jackson, the musician of Exeter, thus described the characteristics of this friendship with reference to Giardini, the violinist, see his portrait, No. 156:—"When I first saw Gainsborough, he lived at Bath, where Giardini had been exhibiting his unrivalled powers on the violin. His excellent performance made the painter enamoured of that instrument; and he was not satisfied till he possessed it. He next heard Abel on the viol-di-gamba. The violin was hung on the willow. Abel's viol-di-gamba was purchased, and the house resounded with melodious thirds and fifths. My friend's passion had now a fresh object—Fischer's hautbois; but I do not recollect that he deprived Fischer of his instrument; and though he procured a hautbois, I never heard him make the least attempt on it." * * * * * "The next time I saw Gainsborough it was in the character of King David. He had heard a harper at Bath—the performer was soon left harpless—and now Fischer, Abel, and Giardini were all forgotten—there was nothing but chords and arpeggios. He really stuck to the harp long enough to play several airs with variations, and, in a little time, would nearly have exhausted all the pieces usually performed on an instrument incapable of modulations (this was not a pedal harp), when another visit from Abel brought him back to the viol-di-gamba." Fischer, the hautbois player, married Gainsborough's daughter, Mary, whose portrait, by her father, is in this collection, No. 87. Fischer's portrait, lent by the Queen, is No. 112.

Walpole thought the portrait of Abel, which was at the Academy in 1777, "very like and well." It was No. 135, a whole-length picture, and, a very uncommon circumstance, the catalogue bore the name of the sitter, "Mr. Abel." Gainsborough painted two portraits of his friend, one of which, in 1856, belonged to Dr. Hoskins, F.R.S., and represented the musician seated in an old-fashioned chair, with a viol-di-gamba between his knees, while intently using the bow with his right hand. For Abel's dog, see "Pomeranian Dog and Puppy," No. 113. The "Reminiscences" of Henry Angelo, 1830, contains many references to Abel, Gainsborough, and other persons whose portraits are before us, especially one on p. 19, vol. i., which describes meetings of the musicians with S. Bach at the house of the writer's father, when Bartolozzi and Cipriani were of the company. Further, the *Maître d'Armes* described a visit of his to Paris in company with Abel, and William and John Cramer (the latter a boy of four years old). "Abel bore," said he, "a tall, big, portly person, with a waistcoat, under which might easily have been buttoned twin brothers, such as my Monsieur Boileau." The last was the miserable tutor, the leanest of men, with whom Angelo was appointed to lodge in the capacity of a pupil.

"I have before related," said Angelo, as above, p. 190, "how Bach and Abel obtained drawings from these former two artists (Bartolozzi and Cipriani); I may now add, that Abel laid an impost upon the talent of Gainsborough. Doubtless it was in exchange for

the notes of his viol-di-gamba that he obtained so many drafts upon the genius of the painter, whose prolific crayons supplied him with so many specimens of his art, that on his return home my father found the walls of his apartment covered with them, slightly pinned to the paper hangings. These, many of them the best of his sketches, being executed *con amore*, Abel subsequently parted with, not for filthy lucre, but for the indulgence of that vanity which led many a wiser man than Abel to keep a mistress." * * " Fischer, Gainsborough's son-in-law, though a man of few words, in making a visit there (to Signora Grassi's house in Frith Street, which, on account of the Gainsboroughs hanging there, she called a 'painted Paradise'), objected to this designation, by exclaiming, 'Abel, you are a fool; and mine fader Gainsborough is a plockhead; for the only painted thing in the house is mine lady's cat-face.' " After Abel's death the pictures were sold at Langford's rooms by his mistress.

Mrs. Delany described to Mrs. Port, of Ilam, a concert performed at Windsor, in October, 1779:—"Indeed, I had two hours' most delightful entertainment; the musick, tho' modern, was excellent in its *kind*, and well performed; particularly the first fiddle, by William Cramer, Abel on the viol-di-gamba (tho' I don't like the instrument), and a new hautbois, just come from Germany. The room was full of company, all seated, and I had a comfortable corner."

Canvas, 49 × 39 inches.

47. SOPHIA CHARLOTTE, LADY SHEFFIELD, BORN DIGBY.

Lent by Sir Robert Sheffield, Bart.

Daughter of Dr. William Digby, Dean of Durham; married, April 3, 1784, Sir John Sheffield, second baronet, of Normanby, who died without issue in 1815; his widow survived until 1835. She is not to be mistaken for her contemporary, the wife of Gibbon's friend, Lord Sheffield. Picture at the British Institution in 1864.

Canvas, 91 × 60 inches.

48. WATERFALL.

Lent by Henry Graves, Esq.

Mountain stream, with overhanging trees to the right, a broken road, down which some cows are descending.

Canvas, 27 × 35 inches.

49. THE MILK GIRL.

Lent by Col. Sir Francis Bolton

In 1863 the original "Milk Girl" belonged to Sir G. R. Phillips, Bart.

Canvas, 55 × 43 inches.

50. EDWARD CLIVE, EARL OF POWIS, AS A BOY.

Lent by the Earl of Powis

Engraved by R. B. Parkes in 1879.

Canvas, 49 × 39 inches.

51. A LANDSCAPE—A STUDY.

Lent by J. P. Heseltine, Esq

Rough landscape seen in an effect of storm; on our left an old oak has a mass of large leaved herbs at its foot. Exhibited at the Academy in 1878.

Canvas, 11½ × 13½ inches.

52. WELBORE ELLIS, LORD MENDIP.

Lent by Christ Church College, Oxford

A well-known Minister of State. Picture at Manchester in 1857; engraved by C. Tomkins in 1867.

Canvas, 49 × 39 inches.

53. THOMAS HAVILAND, ESQ.

Lent by Henry Graves, Esq

Canvas, 49 × 39 inches.

54. A LANDSCAPE WITH FIGURES AND CATTLE.

Lent by the Lord Tweedmouth

Near Bath; belonged to Wiltshire, carrier of that city, who is mentioned in the note on "The Harvest Waggon." Sold with that work in 1867, as "A Grand Landscape with Cattle and Figures, painted at Schockerwick;" realized £1,800; at the British Institution, 1814.

Rocky view, with open distance in the centre. In front a pool with three cows and a goat. On our right a youth, leaning on a rock, talks to a girl who sits on the bank of the pool.

Canvas, 48 × 58 inches.

55. MR. WILLIAM POYNTZ, OF MIDGHAM, BERKSHIRE.

Lent by the Earl Spencer, K.G.

This gentleman was the son of the Right Hon. Stephen Poyntz, of Midgham, Berkshire, Governor of William, Duke of Cumberland, and Ambassador to Sweden and France. Mr. William Poyntz's mother was Anna Maria, born Mordaunt, Maid of Honour to Queen Caroline, who, on account of her beauty, was celebrated in a poem called "The Fair Circassian," which was written by one of her admirers. Mr. W. Poyntz was the brother of Margaret Georgiana, first Countess Spencer, whose portrait is in this gallery, and uncle to the famous Georgiana, Duchess of Devonshire, of whom there are three portraits here. Mrs. Delany wrote to Mrs. Dewes, March 27, 1756:—"Have you heard anything of Mrs. Poyntz's gold snuff-box, that she lost at Lord Darlington's assembly, which was *pocketed* by a certain *thundering* lady who keeps company with *Irish Lightning*?"

This picture was exhibited with the Society of Artists of Great Britain, Spring Gardens, in 1762, as No. 30, "A whole-length of a Gentleman with a Gun," the painter's sole contribution. Mr. Poyntz was living at Bath when Gainsborough painted him thus; he was an active and successful sportsman. The picture was exhibited, in 1859, at the British Institution, and, in 1876, at the South Kensington Museum.

Life-size, full-length figure, bare-headed, in a shooting dress, carrying a gun, and leaning on one elbow against a tree, legs crossed; landscape background.

Canvas, 91 × 60 inches.

56. SIR FRANCIS BASSET, AFTERWARDS BARON DE DUNSTANVILLE,
OF TEHIDY, AND BARON BASSET, OF STRATTON, CORNWALL.

Lent by G. L. Basset, Esq.

See No. 155. This picture was at the National Portrait Exhibition, 1867, and at the Academy in 1876. Engraved by G. H. Every.

Three-quarters, life-size, bare-headed, standing near rocks; blue coat.

Canvas, 50 × 40 inches

57. A MASTER IN CHANCERY IN A WIG AND ROBES.

Lent by the Earl of Ravensworth.

Canvas, 50 × 40 inches.

58. A LANDSCAPE—A PEASANT CROSSING A STREAM.

Lent by the Rt. Hon. G. Cavendish Bentinck, M.P.

Open view, with a mass of rocks on our left in sunlight; a small river extends in curves from the distance on the plains; a sheep, two asses, a cow and a calf appear with a herdsman in front.

Canvas, 13 × 14 inches.

59. MRS. FRANCES SUSANNA BASSET, BORN COXE, AFTERWARDS
LADY DE DUNSTANVILLE.*Lent by G. L. Basset, Esq.*

This lady was a daughter of John Hippisley Cox, Esq., of Stone-Easton, Somerset; married, May, 1780, to Francis Basset, Esq., of Tehidy, Cornwall, afterwards Lord de Dunstanville, whose portraits are in this Gallery. She died June 14, 1823.

At the British Institution in 1814, the property of Lord de Dunstanville; International Exhibition, 1862; National Portrait Exhibition, 1867; and the Royal Academy in 1876.

Canvas, 49 × 39 inches.

60. EARL CAMDEN, LORD CHANCELLOR.

Lent by the Lord Northbourne.

Son of Lord Chief Justice, Sir John Pratt; born 1713; educated at Eton, and King's College, Cambridge; called to the Bar, 1738; M.P. for Downton; Attorney-General, 1757; Chief Justice of the Common Pleas, 1761, in which office he decided against the legality of the General Warrants directed by the Government of the Duke of Grafton against Wilkes. Baron Camden in 1765; was addressed by "Junius":—"I call upon you, in the name of the English nation, to stand forth in defence of the laws of your country, and to exert, in the cause of truth and justice, those great abilities with which you were entrusted for the benefit of mankind." * * * "If you decline this honourable office, I fear it will be

said that for some months past you have kept too much company with the Duke of Grafton." Lord Chancellor, 1766 till 1770. He challenged Lord Mansfield to defend his *dicta* in favour of the Government, and Lord Mansfield did not reply; he took a distinguished part in denying the legality of the vote of the House of Commons which gave a seat for Middlesex to Col. Luttrell (brother of Anne, Duchess of Cumberland, for whom see her portrait in this collection), instead of admitting Wilkes, who had a majority of the votes. On account of this denial he was, January 17, 1770, required to resign the Seals; he gave them to the King's own hands on the same evening. Lord President of the Council in 1782-3, and 1784-9; created Earl Camden, 1786; died April 13, 1794; buried at Seal, in Kent.

Lord Camden was one of those to whom the authorship of the "Letters of Junius" was attributed.

A print of Lord Hardwicke, by J. Faber, *ad vivum*, was, with the face altered, renamed "Lord Camden," and published as a likeness of the latter.

This picture was exhibited at the British Institution in 1861, and at the Royal Academy in 1872.

Canvas, $49\frac{1}{2} \times 37$ inches.

61. THE TWO MISSES CRUTTENDEN.

Lent by Alexr. K. Kennedy Purvis, Esq.

See No. 200, "Children of E. H. Cruttenden," now in the Royal Academy, by Reynolds.

Canvas, 44×58 inches.

62. MASTER JONATHAN BUTTALL, "THE BLUE BOY."

Lent by the Duke of Westminster, K G.

Master Jonathan Buttall was the son of Mr. Jonathan Buttall, an ironmonger in an extensive way of business, living at 31, Greek Street (at the corner of King Street), Soho, between 1728 (if not before) and 1768, when he died. According to the "Book for a Rainy Day," p. 302, he was "an immensely rich man." The younger Buttall continued in the business of his father until 1796, when his effects were sold by Sharpe & Coxe, the well-known auctioneers. These effects included premises in Soho and the City, a share in Drury Lane Theatre, many drawings by Gainsborough, and pictures by the same hand and others, wine, and musical instruments. It has been asserted that a "Blue Boy" (for there can hardly be a doubt that more than one version of the work exists) was sold on this occasion. Much controversy has been continued over a considerable period, when the

right of the picture before us to be the original version was discussed. It has been averred, see below, that a "Blue Boy" was at the Academy in 1770, No. 85, "Portrait of a Young Gentleman," a whole-length figure which attracted much attention.

A story has been credited that the "Blue Boy" was produced by Gainsborough to refute a dictum of Sir Joshua Reynolds, delivered in his Eighth Discourse to the Students of the Royal Academy, December 10, 1778:—"It ought, in my opinion, to be indispensably observed, that the masses of light in a picture be always of a warm, mellow colour, yellow, red, or a yellowish-white; and that the blue, the grey, or the green colours be kept almost entirely out of these masses, and be used only to support and set off these warm colours; and for this purpose, a small proportion of cold colours will be sufficient. Let this conduct be reversed; let the light be cold, and the surrounding colours warm, as we often see in the works of the Roman and Florentine painters, and it will be out of the power of Art, even in the hands of Rubens or Titian, to make a picture splendid and harmonious."

It is obvious that the Eighth Discourse may have been delivered covertly to depreciate a picture which had been exhibited eight years before, but this is not likely; or it may be assumed that the painting was produced to demonstrate the futility of the President's counsel. Miss Mary Moser, R.A., writing to Fuseli, then in Rome, stated that it is "only telling you what you know already of the Exhibition of 1770, to say that Gainsborough is beyond himself in the 'Portrait of a Gentleman in a Vandyke habit.'" That the "Blue Boy" was thus referred to is more than probable, although the fact is incompatible with the commonly held opinion, that the "Blue Boy" was intended to expose the fallacy of the discourse delivered long after 1770. Fulcher and others, on the contrary, reported that it was probably not till early in 1779 this work was produced. In this Hazlitt, Lawrence, Leslie, and Waagen agree, but they did not apply their attention to other circumstances than the evident antagonism of the artists and the great merit of the painting. The original picture is believed to have been in the possession of Hoppner, R.A., as a trust on behalf of the Prince of Wales, or as his own property. See a letter from Hoppner's son, Mr. R. B. Hoppner, stating his belief that the "Blue Boy" he remembered at his father's house, 18, Charles Street, St. James's Square, was the property of the Prince.

The whole subject of the relative standing of the picture before us and more than one version of it—to say nothing of what relates to numerous copies—is so very obscure and confused that it cannot be discussed here. The version most favoured in opposition to the present work belonged, it is said, to Mr. Nesbit, of Heston, and passed to the hands of Mr. W. Hall, whose affairs getting into confusion, his effects were, in 1856, sold to Mr. Dawson, who endeavoured, unsuccessfully, to sell his picture to the late Earl Grosvenor. At Hall's sale this version was described as "A Portrait of the Prince of Wales." The example before us is undoubtedly authentic, and was exhibited long before its rival was recognized.

The respective claims of these works were amply discussed in "The Times," "The Queen," and "Notes and Queries," Fourth Series, vols. iii., iv., v., vi., vii., viii., ix., xi., and xii. The picture now on view is presumed to be that mentioned by E. Edwards in his "Anecdotes," 1808, 140; in Fulcher's "Life of Gainsborough," 1856, 113 and 202; Cunningham's "Lives of the Painters," &c., 1830, i. 353, and Mrs. Jameson's "Companion to the Private Galleries," &c., iii., 276. The last-named writer stated that after Buttall's death the picture, whichever it was, was bought "by Mr. Nesbit, and was afterwards in the possession of Mr. Hoppner, who sold it to Earl Grosvenor." Mrs. Jameson doubtless learnt this from the then owner of the work. Cunningham averred that it had passed through many changes ere it became part of the Grosvenor Gallery and the property of the late Marquis of Westminster.

It is obvious that Gainsborough might, and probably did, find occasion to illustrate a principle which is apparently opposed to the dictum of Reynolds, without reference to the Eighth Discourse or previous utterance of the P.R.A. Van Dyck repeatedly employed masses of blue in draperies, with results which are at least equal to those of the picture before us. The "Children of Charles the First," at Windsor, is an example of this fact. Leslie, and every practical critic, recognized that Gainsborough had evaded the full and just method of controverting the declaration of Sir Joshua rather than successfully assailed it.

The picture before us is known to have been exhibited at the British Institution with a collection of Gainsborough's works—the first formed independently of the artist and his wife—in 1814, under the title of "Portrait of a Youth," and again, at the same place, in 1834, as "117, A Young Gentleman in a Landscape; the Picture known as the Boy in Blue." It was at Manchester in 1857; the International Exhibition in 1862; and at the Royal Academy in 1870. The last occasion evoked the discussion above alluded to, when the other "Blue Boy" became prominent. The question may be summed up by saying that probably the younger Buttall had a version of his own portrait, while the Prince had another.

Reynolds, by way, it is said, of supporting his own dictum, produced "A Yellow Boy," in the portrait of Charles, Earl of Dalkeith, with an owl and a dog, which was No. 132 at the Grosvenor Exhibition last year (1884). "A Portrait of a Lady," by Gainsborough, known as "The Blue Lady," was at the British Institution in 1859; "The Pink Boy" (Master Nicholls, grandson of Dr. Mead), by Gainsborough, was at the Academy in 1879, No. 39; it has been recently sold to a member of the Rothschild family. "The Blue Boy" is in its pathetic motive at once the complement and the antithesis to "Mrs. Graham" (born Cathcart), now in the Scottish National Gallery.

This picture was engraved by R. Graves in 1868; it was since then etched by M. C. Waltner.

Life-size, in full view, standing in a Van Dyck dress, bareheaded, with a broad-rimmed hat held at his side, in his right hand; landscape background, dark cloudy sky.

Canvas, 70 × 48 inches.

63. MADAME LE BRUN.

Lent by Caroline, Duchess of Montrose.

This singer, born Francesca Danzi, appeared at the Italian Opera in 1777, and attracted great attention; married in 1780. Prima Donna at the Italian Opera in 1780.

Life-size, three-quarters, seated in a chair, resting on her left arm; white dress, open at the neck. At the Royal Academy in 1780, as "No. 84, Portrait of a Lady."

Canvas, 49½ × 39½ inches.

64. MR. WILLIAM ALMACK, FOUNDER OF ALMACK'S CLUB.

Lent by Henry H. Almack, Esq.

Mr. W. Almack was born in 1714; died January 3, 1781; was buried at St. James's, Piccadilly. He married Elizabeth, sister of Dr. Cullen, the celebrated physician.

This picture was engraved as a Reynolds'.

Canvas, 50 × 40 inches.

65. FOREST SCENE.

Lent by the Lord Ronald Gower.

Rocky view; a large oak in the centre, near which is a sand pit; a woman with an ass is close to the pit.

Canvas, 13 × 14½ inches.

66. HENRY, THIRD DUKE OF BUCCLEUCH.

Lent by the Duke of Buccleuch.

Born April 13, 1746; died January 11, 1812. Picture at the National Portrait Exhibition, 1868; engraved by Dixon, June 11, 1771, and by G. H. Every in 1868.

Canvas, 50 × 40 inches.

67. JAMES CHRISTIE, ESQ.

Lent by George Christie, Esq.

Mr. James Christie, the founder of the house which long bore his name, and, under names conjointly with his, has flourished during more than a century and a quarter, was born in 1730; died in Pall Mall, November 8, 1803, and was buried at St. James's Westminster. He held a commission in the Navy before becoming an auctioneer. He built extensive premises for the conduct of his business at the bottom of the Haymarket. In these "Two New Great Exhibition Rooms" many public exhibitions of pictures were held, including those of the Free Society of Artists, a body which preceded the Royal Academy in the years 1767 and 1768. For the next six years the Society occupied premises Mr. Christie had built expressly for the members in Pall Mall, next door to Cumberland House. It was here that Peter Pindar, seizing the occasion for assailing the Academy, wrote the amusing poem of "The Rights of Kings; or Loyal Odes to Disloyal Academicians." Here Mr. Christie appeared daily during the season, and gave to the ready gibing of Peter Pindar an occasion for a caricature which has become extremely curious in contradistinction to the honourable eminence of the subject. Peter Pindar's verses were written to illustrate the alleged subservience of the "Windsor Oracle of Paint," Benjamin West (afterwards P.R.A.), who, in common with Sir Joshua Reynolds, zealously promoted the fulfilment of the King's wish that Mr. (afterwards Sir Thomas) Lawrence "might be added to the R.A.'s." This the Academicians in general hesitated to agree to. "Pindar compares himself to Speaker Addington, a pattern of self-depreciation, addressing the House of Commons on his election to the chair:

"I fear I am a most unworthy choice!
Said Mr. Speaker, with a lamb like voice.
"I have but one step more," he cried,
Keeping his head coquettishly aside.

How much like Christie, with his hammer rais'd
(Christie, a public speaker too, as prais'd),
Looking around him, gracefully smiling, and bowing,
Then crying, "Gem'men, going, going!"

There is an interesting view of Christie's auction room in 1796, in Gillray's satirical print "A Peep at Christie's." Dighton engraved satires representing the master of the establishment. Fulcher ("Life of Gainsborough," 1856, p. 110) says that this portrait was a present from the artist to Mr. Christie. It was exhibited at the Royal Academy in 1778, as No. 117, "Mr. Christie," with the whole-length likenesses of the Duchess of Devonshire, and Lord Chesterfield, and the half-lengths of "Mrs. Dalrymple" and Clara

Heywood; it was again exhibited at the British Institution in 1817, as the likeness of "the late Mr. Christie," the property of Mr. James Christie (the second), and at the same place in 1859. It was No. 903 in the National Portrait Exhibition, 1867.

The founder of the house of "Christie" is frequently confused with his son and namesake, who wrote several excellent works on antiquities, including "An Enquiry into the Ancient Greek Game, supposed to have been invented by Palamedes," "A Disquisition on Etruscan Vases," and "An Enquiry into the Early History of Greek Sculpture."

Half-length, standing, leaning on a picture, with a paper in his right hand. Painted in 1778. Engraved by G. Saunders in 1867.

Canvas, 50 × 40 inches.

68. GOING TO MARKET.

Lent by the Lord Bateman.

A landscape, showing a party of men and women riding and walking on a road towards our right; with them is a horse, loaded with vegetables; in front is a small piece of water; cottages and figures are on our left; two beggars are seated in the foreground.

This famous picture was long reputed to be one of the very best of Gainsborough's landscapes. It was painted for John, second Viscount Bateman, while the artist was on a visit to Shobdon Court, Herefordshire, and is in its original condition, a circumstance which very much enhances its value. It has never been out of the possession of the family, except when lent to the Royal Academicians in 1881. Lord Bateman has several sketches in sepia, given by Gainsborough to the second Viscount Bateman in 1770, and from which this large picture was evidently painted. Gainsborough's portrait of the second Viscount is in this Exhibition.

Canvas, 48 × 59 inches.

69. THE HON. THOMAS NEEDHAM.

Lent by the Earl of Kilmorey.

The eldest son of John, tenth Viscount Kilmorey, see No. 30; born 1744, and died, unmarried, April 19, 1773.

The picture was at the Academy in 1882.

Full-length, life-size, standing in a landscape, in the uniform of the Grenadier Guards, holding a pike in his left hand; his right hand is in the pocket of his waistcoat.

Canvas, 91 × 60 inches.

70. WILLIAM PITT.

Lent by the Hon. Society of Lincoln's Inn.

Canvas, 50 × 40 inches.

71. WILLIAM STEVENS, D.D., RECTOR OF GREAT SNORING ST. PETER'S, WALPOLE.

Lent by the Rev. G. Corby White.

Dr. Stevens was Morning Preacher at Grosvenor House, Lecturer at St. George's, Hanover Square, and Chaplain to Henry Frederick, Duke of Cumberland.

At the Royal Academy, 1780, as "No. 121, Portrait of a Gentleman;" again as No. 220, in 1876; at the British Institution in 1814.

Canvas, $49\frac{1}{2} \times 39\frac{1}{2}$ inches.

72. A LADY AND CHILD.

Lent by the Rev. John Mayne St. Clere Raymond.

A picture by Gainsborough, was at the Academy in 1771, and entitled "A Lady and Child," and, according to the records, "Lady Sussex," *i.e.* representing Hester, Countess of Sussex, born Hall, who died in 1777, wife of Henry Yelverton, third Earl of Sussex of that creation, and one of her children. See, however, "Hester, Countess of Sussex," No. 35.

Canvas, $17\frac{1}{2} \times 15$ inches: oval.

73. RURAL COURTSHIP.

Lent by the Rev. Edward R. Gardiner.

A forest with distant church. In front a woman milking. By her side a peasant leaning on a faggot.

Canvas 50 × 40 inches.

74. SIR JOHN SKYNNER, CHIEF BARON.

Lent by the Hon. Society of Lincoln's Inn.

Born 1723; Chief Baron, 1777; died November 26, 1805. Picture at the National Portrait Exhibition in 1868.

Canvas, 50 × 40 inches.

75. LADY (BATE) DUDLEY, BORN WHITE.

Lent by J. Oxley Parker, Esq.

A sister of Mrs. Hartley, the actress, whose portrait, by Reynolds, was at the Grosvenor Exhibition last year. She was Mary, daughter of James White, Esq., of Berra, Somersetshire; married the Mr. Henry Bate, afterwards Sir Henry Bate Dudley, Bart., who is represented in No. 171, and survived her husband.

Full-length, standing, lounging against a pillar in a landscape, with her feet crossed; left arm resting on the pillar, and supporting her head; white dress, blue skirt, sash, and bow; her left hand holds the end of a white scarf, which is thrown over her head. This is the companion portrait to that of the lady's husband, and was probably painted about the same time. It was at the National Portrait Exhibition 1867, and the Royal Academy, 1884. Engraved by James Scott in 1867.

Canvas, 88 × 57 inches.

76. LANDSCAPE, WITH CATTLE AND FIGURES.

Lent by John Rohde, Esq.

Small version of No. 50.

Canvas, 29 × 38 inches.

77. A LANDSCAPE, WITH CATTLE.

Lent by W. R. M. Thoyts, Esq.

Eight cows grouped near the front; on our left a shattered tree leans towards the centre. A herdsman, a woman, and a dog are on our right.

This picture was exhibited at the Royal Academy in 1876, with the above title.

Canvas, 49 × 39 inches.

78. ADMIRAL, AND THE FIRST VISCOUNT HOOD, K.C.B.

Lent by the Ironmongers Company.

Samuel Hood, the eldest son of the Rev. Samuel Hood, Vicar of Butley and Thorncombe, Somersetshire, was born December 12, 1724, at the latter place. His brother was Alexander, Viscount Bridport, another famous sea commander. S. Hood entered the

Navy in 1740; captured the "Belliqueux," 1757, and the "Bellona," 1759; was made a baronet in 1779; in the "Barfleur" commanded the van in Rodney's action, August 12th, 1782, when Count de Grasse was defeated; created Baron Hood, 1782; elected M.P. for Westminster, in opposition to Fox, 1784-8, and again in 1790; Lord of the Admiralty 1788; commanded the Mediterranean Fleet, and took Toulon and Corsica, 1793-4; created Viscount Hood, 1796; died at Bath, January 27, 1816, aged 92.

Vice-Admiral Sir Samuel Hood, M.P. for Westminster in 1806, is frequently confounded with his cousin above named; he died in India, in 1814.

Gainsborough painted this portrait for the Admiral; it is one of the most highly finished of his works; it was presented by Hood to the Ironmongers Company in acknowledgment of his being admitted to its freedom, November 27, 1784, when, attended by thirteen brave captains who had shared his great victory of 1782, he dined with the Company. A copy of this picture was made by Mr. Wood, in 1825, for the Commissioners of Greenwich Hospital. Abbot, Northcote, and West, painted portraits of this Admiral. Reynolds, in a picture now belonging to Lord Bridport, and engraved by J. Jones in 1783, represented Lord Hood to the knees, as leaning on a rock. This Reynolds is engraved in Lodge's "Portraits."

Half-length, in an Admiral's uniform, one arm resting on the fluke of an anchor and holding a telescope.

Canvas, 50 × 40 inches.

79. SMALL COPY, BY GAINSBOROUGH, OF THE EQUESTRIAN PORTRAIT OF CHARLES I. AT BLENHEIM.

Lent by J. C. Robinson, Esq.

Gainsborough, who was famous for his skill in making copies from pictures by the ancient masters, exercised his skill in reproducing landscapes by Wynants, figures by Rembrandt, Titian, Velazquez, and Murillo, and portraits by Van Dyck. Of the last this is a capital example. See likewise No. 131. The original has been lately acquired from the Duke of Marlborough for the National Gallery.

Canvas, 17½ × 14 inches.

80. MRS. GAINSBOROUGH, BORN MARGARET BURR.

Lent by Mrs. Sharpe

Mrs. Gainsborough's birth-name was Margaret Burr; she is said to have been o

Scottish extraction, and to have suddenly appeared to the artist while he was painting a landscape in a Suffolk wood, and, being very beautiful, to have been, without loss of time, represented in the picture. The latter part of this story may be true, but the former is unlikely to be so. She was the sister of a commercial traveller in the employ of Gainsborough's father, the clothier or "shroud maker." "The memory of Miss Burr's extraordinary beauty is still," said Fulcher, in his "*Life of Gainsborough*," p. 33, "preserved in Sudbury; and that a beautiful girl should wish to have her portrait painted by her brother's young friend naturally followed as cause and effect. The sittings were numerous and protracted, but the likeness was at last finished, and pronounced by competent judges, perfect. The young lady expressed her warm admiration of the painter's skill, and in doing so, gave him the gentlest possible hint that perhaps in time he might become the possessor of the original. On this hint he spoke, and, after a short courtship, was rewarded by her hand, and with it an annuity of £200." She was said to be the natural daughter of one of our exiled princes (the Stuarts); nor was she, when a wife and a mother, desirous of having this circumstance forgotten." She is said to have boasted, "I am a prince's daughter." It is understood that the source of her annuity was mysterious. Thomas Green, of Ipswich, in his "*Diary of a Lover of Literature*," stated that she was a natural daughter of the Duke of Bedford. As she sat to Gainsborough when eighteen years old, and when he was nineteen, the year of their marriage must have been 1746. She may have been a daughter of Wriothsley, third Duke of Bedford, or of John, his brother, the fourth duke, whose portrait, by Gainsborough (lent by the Duke of Marlborough, from Blenheim), is No. 38. A fine half-length portrait of Mrs. Gainsborough was contributed by Mr. William Sharpe to the National Portrait Exhibition, 1868. See Mrs. W. Sharpe's loan to the present exhibition, a portrait of "Mrs. Gainsborough," No. 108. According to Fulcher, p. 209, the same owner had another portrait of the lady, of a later date, and "exquisitely painted:" this was a head.

Gainsborough more than once painted himself and his wife in a group. Her beauty made so great an impression on their neighbours, that when they arrived at home from London, after marriage, "An old servant of the family was sent by the painter's father to meet the bride and bridegroom. On his return, announcing their near approach, the old man gave it as his opinion that 'Master Tommy's wife was handsomer than Madame Kedington,' then the belle of the Sudbury neighbourhood" (Fulcher, 34). On p. 155 is a pretty story of the lady and her husband: "Soon angry, he was soon appeased, and, if he was the first to offend, he was the first to atone. When he spoke crossly to his wife, a remarkably sweet-tempered woman, he would write a note of repentance, sign it with the name of his favourite dog, 'Fox,' and address it to his Margaret's pet spaniel, 'Tristram.' Fox would take the note in his mouth and duly deliver it to Tristram. Margaret would then answer: "My own dear Fox, you are always loving and good, and I am a naughty little female ever to worry you, as I too often do; so we will

kiss and say no more about it. Your own affectionate 'Tris.' "Fox" was probably never related to K. F. Abel's "Pomeranian Dog and Puppy," see No. 113. Gainsborough's widow collected his remaining works at Schomberg House, in Pall Mall, March 30, 1779. Those examples which were not sold by this means were dispersed by Mr. Christie, see No. 67, June 2, 1792. Mrs. Gainsborough died December 17, 1798, and was buried at Kew, with her husband and his nephew, G. Dupont, who died January 20, 1797. The stone over these graves having become decayed, was restored by E. M. Ward, R.A. For Dupont, see No. 146.

Canvas, 30 × by 25 inches.

81. GEORGE IV., WHEN PRINCE OF WALES (?).

Lent by Wentworth Blackett Beaumont, Esq.

Canvas, 30 × 25 inches: oval

82. THE WOOD GATHERERS.

Lent by the Earl of Carnarvon.

Cottage children, including portraits of Charles Marsham, afterwards Earl of Romney, and two of his sisters. Exhibited at the British Institution in 1814 and 1844; at the Academy in 1881. Engraved by G. H. Every in 1869.

Canvas, 58 × 46 inches.

83. A LADY, PROBABLY THE DUCHESS OF GLOUCESTER.

Lent by Edmund H. Turton, Esq.

Canvas, 50 × 40 inches.

84. PHILIP DORMER STANHOPE, FOURTH EARL OF CHESTERFIELD, K.G.

Lent by the Earl Stanhope.

The celebrated statesman, and author of "Letters to his Son," was the eldest son of Philip, third Earl of Chesterfield, and Lady Elizabeth Savile, daughter of the Marquis of

Halifax. He was born in London, September 22, 1694; educated at Trinity Hall, Cambridge; was elected M.P. for St. Germain, 1714, and later for Lostwithiel; and succeeded to the title in 1726. He was sent as Ambassador to Holland in 1728 and 1745; became K.G. and Lord Steward of the Household in 1730; wrote in "The World," and against Walpole in "The Craftsman;" his "Political Characters" is well known. He was made Lord Lieutenant of Ireland in 1745; was Secretary of State from 1746 to 1748; and declined a dukedom on finally retiring from office. He was closely connected with Pope, whom he was accustomed to visit for a week at a time at Twickenham. It was in his anteroom Dr. Johnson waited. He married Melusina de Schulemberg (natural daughter of George the First), Countess of Walsingham, died, without legitimate issue, March 24, 1773, and was buried at Shelford, Nottinghamshire.

This painting, the last for which the statesman sat, was included in the National Portrait Exhibition, 1867, and was engraved by E. Bell. Hoare's portrait of the Earl, which is in the National Portrait Gallery, has been repeatedly engraved; by its means his appearance is best known. A whole-length portrait, entitled "A Nobleman," by Gainsborough, said to be that of Lord Chesterfield, probably the fifth Earl, was No. 112 in the Academy Exhibition of 1778, with likenesses of the Duchess of Devonshire, Mrs. Dalrymple, Clara Heywood, Mr. Christie and others, whose names are not known; likewise two landscapes. Several of these examples are in the present collection.

The Earl is represented in Hogarth's "The Times, Plate II.," which was engraved in 1762, although it was not published till long after.

In "Maloniana" is a characteristic anecdote. The late Lord Chesterfield's *bons mots* were all studied. Dr. Warren, who attended him for some months before his death, told me, says Malone, he had always *one* ready for him each visit, but never gave him a second on the same day.

Bust, wearing the ribbon and Star of the Garter; he rests his right hand on a volume inscribed "Cicero de Senectute." The picture bears the words, "Aged 76, date 1769." This picture was presented by the Earl to Grizel, second Countess Stanhope. See "Charles, third Earl Stanhope," No. 8.

Canvas, 30 × 25 inches.

85. A LADY, NAME UNKNOWN.

Lent by Louis Huth, Esq.

Half-length, life-size.

Canvas, 30 × 26 inches.

86. JACK HILL IN A WOOD.

Lent by R. K. Hodgson, Esq.

The history of this picture is given in a note on the companion work, "Jack Hill in his Cottage." No. 95.

Full-length the boy stands in a dark wood, holding a cat.

The picture was engraved by Gainsborough Dupont.

Canvas, 14 × 18 inches.

87. THE PAINTER'S YOUNGER DAUGHTER, MARY, AFTERWARDS MRS. FISCHER.

Lent by Robert Loder, Esq.

This lady appears in "The Harvest Waggon," No. 33.

Canvas, 31 × 27½ inches.

88. MR. JOHN FIRMAN, OF WITHAM, ESSEX.

Lent by George Josselyn, Esq.

This gentleman was one of the sons of Mr. William Firman, of Wiston Suffolk, who died in 1746; his sister, Hannah, married Mr. John Josselyn. The picture was bequeathed by Mr. John Firman to his only daughter, Elizabeth, Comtesse de Vendes. In the church of Hatfield Broad-Oak, Essex, is a tablet inscribed:—"To the memory of Mr. John Firman, of Witham, in this county, who died August 31st, 1791, aged 78, a man dignified, whose manners were worn with the simplicity of a patriarch, and whose life exemplified the virtues of a Christian." This picture was at the Royal Academy in 1880.

Bust, nearly full-face; brown coat; dark background.

Canvas, 29 × 24 inches.

89. MRS. HINGESTON.

Lent by Edward Milles Nelson, Esq.

Wife of the Rev. James Hingeston. No. 94.

Canvas, 29 × 24 inches.

90. A LANDSCAPE—BLIND MAN CROSSING A BRIDGE.

Lent by Sir George Beaumont, Bart., M.P.

A small stream, crossed by a rustic bridge, on which is the figure of a blind man led by a dog; mass of foliage on the right, with light shining through.

Canvas, 40 × 50 inches.

91. PORTRAITS OF THE PAINTER'S DAUGHTERS.

Lent by S. Whitbread, Esq.

Canvas, 91 × 59 inches.

92. PORTRAIT OF MISS GAINSBOROUGH.

Lent by John Corbett, Esq., M.P.

Canvas, 30 × 25 inches.

93. JOHN, FOURTH EARL OF DARNLEY, B. 1767 ; D. 1831.

Lent by the Earl of Darnley.

Canvas, 30 × 25 inches.

94. THE REV. JAMES HINGESTON, VICAR OF RAYDON, SUFFOLK.

Lent by Edward Milles Nelson, Esq.

This is an example of the earliest stage of Gainsborough's skill, having been, like the other portraits of the Hingeston family, painted for the Rev. James Hingeston himself. Between Gainsborough and this gentleman a life-long friendship was maintained, which extended to all members of the family. The other works in this category are (a) the portrait of Mrs. Hingeston, No. 89; (b) the same when old, No. 120, which is believed to be one of the latest productions of the artist; (c) the portrait of "John Hingeston, M.D.," son of the above; and (d) "A Landscape, Suffolk," No. 208.

Fulcher, in his "Life" of the artist, while describing the early labours of his subject, wrote as follows:—"Gainsborough's pencil was now occasionally employed in sketching the mansions and parks of the country gentlemen, and more frequently

in portraying the persons of their wives and daughters. He was hospitably entertained at their houses, and money began to flow in. Among others, he visited the kindly abode of Mr. Hingeston, a clergyman residing near Southwold. That gentleman's son, in a letter to a friend, observes: 'I remember Gainsborough well, he was a great favorite of my father; indeed, his affable and agreeable manners endeared him to all with whom his profession brought him in contact, either at the cottage or the castle; there was that peculiar bearing which could not fail to leave a pleasing impression. Many houses in Suffolk, as well as in the neighbouring county, were always open to him, and their owners thought it an honour to entertain him. I have seen the aged features of the peasantry lit up with a grateful recollection of his many acts of kindness and benevolence. My father's residence bears testimony alike to his skill as a painter, and his kindness as a man; for the panels of some of the rooms are adorned with the productions of his genius. In one, is a picture of Gainsborough's two daughters, when young; they are engaged in chasing a butterfly; the arrangement of the figures, and the landscape introduced in the background, are of the most charming description. There are several other drawings, all in good preservation, and delineated in his happiest manner.' A relative of Mr. Hingeston is the fortunate possessor of some of Gainsborough's works. Amongst them are two portraits—one, taken when he commenced painting, the other, executed towards the close of his career; affording ample means of marking his progress and improvement in the art."

The portrait now before the reader, and that of Mrs. Hingeston when young, are contemporary examples, produced when the painter and his sitters were in the earlier stage of their friendship, as described by Fulcher's correspondent. The pedigrees of these examples are not to be questioned; the paintings having been in the possession of the family concerned without a break during more than a century. They have never been "restored" or tampered with. Attached to the portrait of Mrs. Hingeston, when old, is usually a glass case, containing the identical shawl she wore while being painted.

Canvas, 30 × 25 inches.

95. JACK HILL IN HIS COTTAGE.

Lent by R. K. Hodgson, Esq.

Fulcher, in the "Life of Gainsborough," 1856, thus relates the history of this picture: "During the summer months, Gainsborough had lodgings at Richmond, and spent his mornings and evenings in sketching its picturesque scenery. When in his walks he saw any peasant children that struck his fancy, he would send them to his painting room, leaving their parents very substantial proofs of his liberality. On one occasion he met a

boy named Jack Hill, on whom nature had bestowed a more than ordinary share of good looks, with intelligence rarely found in a woodman's cottage. Gainsborough looked at the boy with a painter's eye, and, acting as usual from the impulse of the moment, offered to take him home and provide for his future welfare. 'Jack Hill,' as Gainsborough always called him, was at once arrayed in his Sunday best and sent with the gentleman, laden with as many virtuous precepts as would 'have filled a copy-book.' Mrs. Gainsborough was delighted with the boy, and the young ladies equally rejoiced in such a good-looking addition to their establishment. Mrs. Fischer, indeed, talked of adopting him. But whether, like the wild Indian of the prairie, Jack pined for the unrestrained freedom of his native woods—the blackberries and the roasted sloes; or, what is more likely, feared chastisement for his many ungrateful doings, after a brief trial he ran away, and though brought back and forgiven by his kind-hearted master, he wilfully threw away a much better chance than Dick Whittington started with. At Gainsborough's death his widow kindly procured for Jack an admission into Christ's Hospital." See the companion picture, "Jack Hill in a Wood," No. 86. This work was engraved by G. Dupont, and by James Scott in 1877.

Full-length; the boy stands in front of a large fire, extending his hands for its warmth; his sister sits on the floor, eating from a wooden bowl.

Canvas, 14 × 18 inches.

96. LADY MARY BOWLBY.

Lent by George Richmond, Esq., R.A.

This lady was the younger daughter of George, third Earl of Cardigan, by Lady Elizabeth Bruce, daughter of Thomas, third Earl of Ailesbury (see "Mary, born Montagu, Duchess of Montagu," No. 28), and sister of George, fourth Earl of Cardigan, who became Duke of Montagu, of the second creation. She married, first, Richard Powys, Esq., of Northamptonshire, by whom she had two daughters, afterwards the Countess of Courtown, and Viscountess Sydney. Lady Mary married, secondly, Thomas Bowlby, Esq., a Commissioner of Excise from 1765 till 1774, and a member of the Dilettanti Society, who sat to Reynolds in 1766. Lady Mary and her husband were much in the world during the third quarter of the last century, so that we have glimpses of them moving with well-known personages. Walpole, going to the Duke of Northumberland at Sion House, which was then "becoming another Mount Palatine," met the Bowlbys in August, 1764, with "the Primate (Stone), who looks old and broken enough to aspire to the Papacy." At his other "neighbour's," as he called her, Mrs. Anne Pitt, the minister's pensioned sister, the letter-writer, not only saw the

Misses Pelham "sit neglected, without being asked to dance"—they fell with the Minister, Duke of Newcastle—but he had a chat with Lady Mary Bowlby, who "gave me a commission, a genealogic one, from my Lady Hertford, which I will execute to the best of my power." He then gave one of those satiric touches which charmed his correspondents, but tax our memories ere they are understood. This touch occurred in the next line of the letter to the Earl of Hertford which is here in question, and was given with reference to the pedigree of the Ailesbury family, to which Lady Mary Bowlby belonged. "I am glad," added Walpole, "my part is not to prove eighteen generations of nobility for the Bruces; I fear they have made some mesalliances since the days of King Robert—at least, the present Scotch nobility are not less apt to go to Lombard Street than the English." Many years after this, Mrs. Delany met Lady Mary and Mr. Bowlby attending upon Lord Brudenell, who was in great distress on account of the death of Lady Anne, his wife, which occurred a week before (January 19, 1786), when the writer addressed Lord Guildford with a sorrowful story.

This picture was at the British Institution in 1858, National Portrait Exhibition, 1867, and at the Academy in 1872.

Canvas, 27 × 24½ inches.

97. ANNE, DUCHESS OF CUMBERLAND, BORN LUTTRELL, AFTERWARDS HORTON.

Lent by the Lord Wenlock.

The elder daughter of Simon Luttrell, Baron Irnham, Viscount and Earl of Carhampton, who died in 1787. The lady married, first, Christopher Horton, Esq., of Catton Hall, Derbyshire, and secondly, October 2, 1771, Henry Frederick, Duke of Cumberland, brother of George III. She died in 1803.

Walpole, in "Memoirs of the Reign of George III.," 1845, iv., p. 357, delineated this lady in his best manner. "She was daughter of Simon Luttrell, Lord Irnham, and had married a gentleman of fortune, with whom she had been in love; and had the misfortune of losing an only child, an infant daughter, and her husband within a fortnight of each other, still covering her grief for the first to conceal the misfortune from the last. She was rather pretty than handsome, and had more the air of a woman of pleasure than of a woman of quality, though she was well made, was graceful, and unexceptionable in her conduct and behaviour. But there was something so bewitching in her languishing eyes, which she could animate to enchantment if she pleased, and her coquetry was so active, so varied, and yet so habitual, that it was difficult not to see through it, and yet as difficult to resist it. She danced divinely, and had a great deal of wit, but of the satiric kind; and, as she had haughtiness before her rise,

no wonder she claimed all the observances due to her rank after she became Duchess of Cumberland. It had been believed that she would marry General Smith, a very handsome, well-built young man; but glory was her passion, and she sacrificed her lover to it, as she had never sacrificed her virtue to her lover. Thus she, in herself, was unexceptionable—at least, superior to the frailty of her sex, if not above its little ambition. From her family, although ancient, she drew many disadvantages. Her ancestors had been noted, and long odious in Ireland, for treachery, villainy, and arrogance. Her father did not retrieve the honour of his blood, and though very brave in his person, and tolerably brutal, had every other failure of his blood." Walpole was irritated because the marriage of Mrs. Horton to the Duke of Cumberland had made the alliance of his own niece, Lady Waldegrave, and the Duke of Gloucester less than ever acceptable to the King.

This work was in the British Institution, 1864; National Portrait Exhibition, 1867; at Leeds in 1868; and at the Royal Academy in 1883. Engraved by W. H. Simmons in 1867. For the Duke of Cumberland, see No. 26; for Mr. Christopher Horton, see No. 159.

The Royal Marriage Act was passed to restrain the alliances of members of the royal family, in consequence of the union of this lady with the Duke.

Life-size to the waist, looking to our left, arms crossed, low dress.

Canvas, 36 × 28 inches.

98. THE COTTAGE DOOR.

Lent by the Duke of Westminster, K.G.

This is one of the most admired works of its class by Gainsborough. Fulcher states that it is one of the artist's latest productions. It was bought by T. Harvey, Esq., of Catton, Norfolk, in 1786; sold to Mr. Coppin, of Norwich, in 1807; and subsequently to Sir John Leicester, Bart., afterwards Lord de Tabley, at the sale of whose collection, in 1827, it was bought by Earl Grosvenor for 500 guineas. It has been engraved more than once, noteworthily by Scott, in Britton's "Fine Arts of the English School."

This picture may have been exhibited at the Royal Academy during Gainsborough's life with a general title, such as "Landscape;" but it has not been identified in a public exhibition previous to 1834, when, with a selection of examples from the Grosvenor Gallery, including "The Blue Boy," see No. 62, it appeared at the British Institution; it was in the same place in 1859, at the International Exhibition in 1862, and at the Royal Academy in 1871.

It represents an old cottage on the bank of a small stream, and closely surrounded by trees; a shattered oak is in front at the side of the canvas; a mother, with a baby in her

arms, stands surrounded by children, five in number, one of whom kneels with his back towards us, while his neighbour, a little boy, feeds himself from a jar with a spoon.

There are several repetitions of this subject, see "The Cottage Door," No. 192, the property of Mr. Daubuz. The Earl of Normanton lent another to the Royal Academicians in 1882, No. 177, which was hung in the same room with the last named, numbered 172.

Etched in 1883, by Herr Koepping.

Canvas, 50 × 46 inches.

99. WILLIAM, TENTH BARON CATHCART, FIRST EARL CATHCART.

Lent by the Earl Cathcart.

William Schaw, tenth Baron Cathcart, afterwards first Earl Cathcart, a member of one of the most ancient noble families in Scotland, was the eldest son of Charles, ninth baron, called "Cathcart of Fontenoy," whose portrait with a scarred face, by Reynolds, was No. 137 in this Gallery last year. The tenth baron, born 1755, Major-General 1794, Lieut.-General 1801, was the brother of Gainsborough's beautiful subject, Mary Cathcart, who married Sir Thomas Graham, afterwards Lord Lyndoch; Mrs. Graham's picture is now in the National Gallery, Edinburgh. The portrait before us was originally finished in a peer's robes, and was returned to the artist to alter the costume to a military uniform, which was dashed in at a sitting, and appears now characteristically unfinished. The matter was overlooked, and the portrait remained in Gainsborough's studio until his death, when it was returned to the family.

The peer represented in this picture was originally bred to the law; he never got more than one brief, and that related to a woman who was indicted for murder and was condemned to death. He galloped to London, and showed cause enough to induce the authorities to grant a reprieve; ultimately she was saved. Lord Cathcart had no more to do with the law, and devoted himself thenceforward to arms.

Lord Cathcart was Commander-in-Chief of the expedition to Copenhagen in 1807, and, on his return from the successful performance of that duty, was created Viscount Cathcart and Baron Greenock. He lived as Ambassador at St. Petersburg during several years. In 1814 he was advanced to the dignity of Earl Cathcart. He was Vice-Admiral of Scotland. His fourth son, General Cathcart, was killed at Inkerman. His sister, Louisa, was Countess of Mansfield, whose portrait, by Romney, is that artist's masterpiece. The Earl died in 1843.

Canvas, 42 × 52 inches.

100. THE RT. HON. GEORGE CANNING, AS A YOUNG MAN.*Lent by the Marquis of Clanricarde*

This statesman and orator was born in London, April 11, 1770; his father, who bore the same name, being the eldest son of Stratford Canning, Esq., of Garvagh, County Londonderry, and uncle of George, first Lord Garvagh; his mother was Miss Mary Anne Costello, of Wigmore Street, London, who survived her husband, and was twice remarried. His father died in 1771. The above alliance was considered an improvident one, and led to the disinheriting of the bridegroom. The son of this union was educated first at Hyde Abbey School, afterwards at Eton, where he began to write verses. Soon after leaving Eton, in 1787, this portrait must have been painted. It is therefore among the latest of the works of Gainsborough, who died in 1788. From Eton young Canning went to Christ Church, Oxford, where he became acquainted with Sheridan and M. Jenkinson, afterwards Earl of Liverpool, his life-long friend. Entering Parliament in 1793, he rapidly rose to be Secretary of State, Ambassador to Portugal, President of the Board of Control, was nominated for the Governor-Generalship of India, and, in 1827, he became First Lord of the Treasury and Chancellor of the Exchequer. Overborne by anxiety and work, he died, August 8, 1827, at Devonshire House, Chiswick (where C. J. Fox died), and was buried in Westminster Abbey.

This portrait was exhibited at the British Institution in 1848, No. 129; at the Royal Academy in 1884, and at Dublin in 1872.

Half-length, nearly facing the spectator; head slightly to our left; long hair falling over the shoulders; fancy dress; dark background.

Canvas, 28 × 23 inches: oval.

101. THOMAS PENNANT, ESQ., F.R.S.*Lent by the Earl of Denbigh*

The well-known naturalist and antiquary, descended from an ancient Welsh family, was born at Downing, Flintshire, in 1726; educated at Wrexham, Fulham, and Queen's and Oriel Colleges, Oxford; corresponded with Linnæus and Buffon; wrote "British Zoology," 1761; F.R.S., 1767; published "Synopsis of Quadrupeds," 1771; "Tour in Scotland," "Arctic Zoology," 1784-1787. Collected a considerable number of prints and manuscripts on topography and natural history, of which a "History of London" as illustrated by Crowle, now in the Print Room, British Museum, remains of service to topographers. Died December 16th, 1798. This picture was at the National Portrait Exhibition, 1867. Engraved by Sherwin, and in 1869, by C. Tomkins.

Half-length, to our right, wearing the Windsor uniform ; holding a book under his left arm.

Canvas, 37 × 29 inches.

102. A SMALL LANDSCAPE.

Lent by the Viscount Clifden.

A sandy landscape, with a knoll in the middle distance, on it is a thatched cottage; three figures are near the foreground, behind them two trees; in the distance is a church with a tower and spire.

Canvas, 9½ × 12 inches.

103. MISS TYLER, OF BATH.

Lent by the Lord Bateman.

This lady, a daughter of Dr. Tyler, Rector of Shobdon, was one of the aunts of Robert Southey, and his autobiography contains, with some amusing matter of the like kind, the following passage respecting her :—"The walls of her drawing-room were covered with a plain green paper, the floor with a Turkey carpet ; there hung her own portrait, by Gainsborough, with a curtain to preserve the frame from flies, and the colours from the sun. She was remarkably beautiful, so far as any face can be called beautiful in which the indications of a violent temper are strongly marked." "No such indications, however," remarked Fulcher, in his "Life of Gainsborough," "appear in Mr. H. Robinson's admirable engraving from Gainsborough's portrait, which illustrates vol. iv. of Southey's 'Life.' "

Southey lived in childhood at Bath, in the house of this lady, whose habits he described as of a very eccentric nature, developing into a passion for theatrical performances. This picture was in the Academy in 1881.

Half-length figure, seated, leaning her head on her left hand, and looking up ; wearing a pink dress and low bodice ; placed before a red curtain. Fulcher, as above, stated, in 1856, that this picture was in the possession of Mrs. S. E. Browne.

Canvas, 24 × 29 inches.

104. THE HON. MRS. WILLIAM BATEMAN, WIFE OF THE HON. WILLIAM BATEMAN, BROTHER OF JOHN, SECOND VISCOUNT BATEMAN.

Lent by the Lord Bateman.

Canvas, 30 × 25 inches.

105. THE REV. SAMUEL RAYMOND.

Lent by the Rev. John Mayne St. Clere Raymon

The Rev. S. Raymond was the grand-nephew of William Raymond, Esq., Belchamp Hall, near Sudbury, and father of Isabella, Countess of Dundonald, for whom see her portrait, No. 158.

Canvas, 30 × 25 inches.

106. THE PACK HORSE BRIDGE.

Lent by T. Hardcastle, Esq.

Packhorses are passing on a bridge towards a road, and accompanied by two riders. A shattered tree trunk is on our left at the front.

A well-known work of this artist.

Pack horses and figures crossing a stream.

Exhibited at the Royal Academy in 1883.

Canvas, 11½ × 13½ inches.

107. WILLIAM PEARCE, ESQ.

Lent by J. Rubens Powell, Esq.

Mr. Pearce was an intimate friend of Gainsborough, and when the former was married the artist painted his portrait as a wedding present. Mr. Pearce lived till he was more than ninety years of age; at his death this picture passed to his only daughter, who married a Mr. Luck; after her death her husband sold it to the present owner.

Mr. Pearce was a particular friend of Gainsborough; this artist wrote to him a letter printed in Fulcher's "Life," p. 128, stating that (c. 1783) "I don't know if I told you that I'm going with a Suffolk friend to visit the Lakes in Cumberland and Westmoreland, for the purpose, when I come back, to show you that your Grays and Dr. Browne were tawdry painters. I propose to mount all the Lakes at the next Exhibition, in the great style—and I know if the people don't like them, 'tis only jumping into one of the deepest of them from off a wooded Island, and my reputation would be fixed for ever." Before the Exhibition of 1784 was opened to the public, Gainsborough quarrelled with the Academicians, and exhibited pictures with them no longer. Dr. Brown was, according to Fulcher, said to have been the first person who directed public attention to the beauty of the Lakes; he was the author of "An Estimate," and many other works. Gainsborough was one of the first to visit the Lakes with the feelings of a true painter for their picturesque elements.

To Mr. Pearce the artist wrote that which, so far as we now know, was his latest letter. It refers to enquiries made during the painter's illness which proved the last:—"Wed. morning. My dear Pearce,—I am extremely obliged to you and Mrs. Pearce for your kind enquiries; I hope I am getting better, as the swelling is considerably increased and more painful. We have just received some cheeses from Bath, and beg the favour of you to accept two of them. My dear Pearce, Ever yours sincerely, Thos. Gainsborough." Such is the letter, as quoted by Fulcher, p. 147, without a date.

This is probably the Mr. Pearce, of Bath, to whom Sir C. Hanbury William addressed "A grateful Ode," acknowledging the "extraordinary kindness and humanity he had shown to the writer and his daughter, afterwards Countess of Essex, the lady whose portrait, by Reynolds, was in the Grosvenor Exhibition last year. Mr. Pearce was a surgeon or physician; Sir C. H. Williams styled him the "well-natur'd Pearce."

Canvas, $24\frac{3}{4} \times 20\frac{3}{4}$ inches.

108. MISS MARGARET BURR, AFTERWARDS MRS. GAINSBOROUGH.

Lent by Mrs. Sharpe.

At the National Portrait Exhibition, 1868.

Canvas, $29 \times 24\frac{1}{4}$ inches.

109. A WOODLAND SCENE.

Lent by the Right Hon. G. Cavendish Bentinck.

Edge of an oak shaw, in a sandy landscape; oaks rise in a group from a bank on our left, where a gleam of sunlight falls. A withered trunk, which has never been finished, is in front on our right.

Canvas, $13\frac{1}{2} \times 11\frac{1}{2}$ inches.

110. MRS. GRACE ELLIOTT, BORN DALRYMPLE.

Lent by the Duke of Portland.

Grace Dalrymple was born in Scotland, the youngest of the three daughters of Mr. Hew Dalrymple, said to have been related to the Stair family, Attorney-General in the Grenadas, and one of the barristers in the celebrated Douglas and Hamilton case. She was educated in France, and when very young married Dr. John Elliott, afterwards a baronet, a distinguished physician, who was much older than herself. She yielded to temptation, was convicted of adultery, divorced, and her seducer condemned to pay heavy

damages. Having been taken to France, she returned to England with Lord Cholmondeley met the Prince of Wales, had a daughter (? Georgina Augusta Frederica Seymour) who in 1808, married Lord Charles Bentinck, son of the third Duke of Portland, and died in 1813. About 1786, Mrs. Elliott again went to France, where she met the Duke of Orleans whose mistress she became. She wrote an account of the events of the period, which was published in 1859 as "Journal of my Life during the French Revolution," with a portrait of the writer, engraved after Cosway.

Walpole gave a glimpse of this lady to Sir H. Mann, June 8, 1774:—"I am sorry to tell Mrs. (Anne) Pitt that her house at Knightsbridge has been led astray, the moment she turned her back; see what it is to live in a bad neighbourhood! *Pittsburgh*, the Temple of Vesta, is as naughty as Villa Kingstoniana; not that Dr. Elliott's pretty wife has married another husband in his lifetime, but she has eloped with my Lord Valentia who has another wife (daughter of George, Lord Lyttelton) and some half-a-dozen children. The sages of Doctors' Commons are to be applied to." Walpole added the following note to this passage:—"Miss Dalrymple, wife of Sir John Elliott, the physician from whom she was divorced for many adulteries, and became a celebrated courtesan known by the name of Dolly the Tall. Sir John Elliott had bought Mrs. Anne Pitt's villa at Knightsbridge, where the Duchess of Kingston ('Iphigenia') and the Duke of Rutland's mistress had villas also." Mrs. Elliott died at Ville d'Avray before 1830.

Her full-length portrait, by Gainsborough, was engraved by J. Dean, and published by him, in 1779, as that of "Mrs. Elliott;" it may not, therefore, be that "Portrait of a Lady," No. 115 in the Academy Exhibition of 1778, which is recorded to represent "Mrs. Dalrymple." Fulcher says a portrait of "Miss Dalrymple" was at the Academy in 1782, and this is confirmed by the records. The picture before us was at the British Institution in 1860, and at the International Exhibition, 1862. The Marquis of Cholmondeley has another portrait of Mrs. Elliott, by Gainsborough, probably that which Dean engraved.

Half-length, standing, directed to the front, facing the spectator, and looking to our right; hair dressed high; low dress.

Canvas, 29 × 25 inches.

III. WILLIAM JONES, ESQ.

Lent by J. W. North, Esq.

This portrait has been described as that of "W. Jones, Esq., great-uncle of the late Miss Warre, of Hestercombe Park, Taunton." The present owner bought it from the Hestercombe Collection in 1872.

Canvas, 29 × 24 inches.

112. J. F. FISCHER, MUSICIAN.

Lent by H.M. the Queen.

Johann Christian Fischer, a famous musician and specialist on the hautbois, became acquainted with Gainsborough at Bath, during the prolonged residence of both in that city, see "K. F. Abel," and "Felice di Giardini," as represented in this gallery; he frequented Gainsborough's house during several years, and clandestinely married, in February, 1780, this painter's younger daughter, Mary, whose portrait, by her father, is in this collection. She was a woman of considerable personal attractions and somewhat wilful, irritable temper; the pair separated after a sojourn together of no great length of time; she died in 1826. Fischer is reported to have dropped down dead while performing in a concert before the queen, in 1800. This portrait is said to have been painted for the composer about 1767-8. E. Edwards, in "Anecdotes of the Painters," 1808, stated that "Fischer's portrait was for several months exposed for sale in a shop of a picture-dealer in Catherine Street, Strand; the painting before us is, however, said to have been given to the Prince of Wales by Mrs. Fischer, after her husband's death.

Full-length, standing, resting on his right leg, the left leg crossed before the other; leaning on his elbow on a square pianoforte. He is turned to the right, his face almost in complete profile; the eyes upturned; crimson coat of velvet, white stockings. In front of him are an open music book and a hautbois, behind him, on a chair, a violin. On the piano is the maker's name on a tablet, "*Merlin, Londoni fecit.*" Merlin's portrait was among the latest exhibited works of Gainsborough, see "The Artist," No. 1. Mr. A. J. Hipkins has kindly supplied the following note on a man whom Gainsborough painted, and who worked for Fischer:—"Joseph Merlin was a pianoforte maker and a mechanic of remarkable ingenuity. According to Dr. Busby he contrived skates to run on wheels, and at a masquerade given by Mrs. Conellys, at Carlisle House, Soho, he, while thus mounted, had the bad luck to run against a mirror of great value, smashing it and his violin to pieces, and wounding himself severely. He had, in Princes' Street, Hanover Square, a museum of musical instruments and various inventions, which was known as "Merlin's Cave." Messrs. Broadwood & Co. still possess a square piano, combined with an organ, made by him. Merlin was born in 1735, at Huy, on the Meuse. After living in Paris he came to London, in 1760, in the suite of the Spanish Ambassador, with whom he lived in Soho Square. In 1768 he became Director of Cox's Museum in Spring Gardens. In 1782 Gainsborough exhibited a portrait of "Mr. Merlin" at the Academy.

Fulcher, in his "Life of Gainsborough," and Angelo, in his "Reminiscences," repeatedly mention Fischer, and describe his actions, character, and career. This picture was at the International Exhibition, 1862, and the Academy in 1877. Engraved by Every in 1871

Canvas, 89 × 56½ inches.

113. A POMERANIAN DOG AND PUPPY.*Lent by W. R. M. Thoyts, Esq.*

Portraits of C. F. Abel's favourites; the picture belonged to Gainsborough, and alluded to in "Nollekens and his Times," by J. T. Smith, 1828, i., p. 185. One Sunday morning Nollekens and Smith called upon Gainsborough, at Schomberg House, Pall Mall, and found the artist listening to a violin. "He held up his finger to Mr. Nollekens as a request for silence. Colonel Hamilton was playing to him in so exquisite a style, that Gainsborough exclaimed, 'Now, my dear Colonel, if you will but go on, I will give you that picture of the Boy at a Stile, which you have so often wished to purchase of me.' Mr. Gainsborough, not knowing how long Nollekens would hold his tongue, gave him a book of sketches to choose two from, which he had promised him." * * "After he had given Mr. Nollekens the two drawings he had selected, he requested him to look at a model of an ass's head, which he had just made. Nollekens: 'You should model more with your thumb; thumb it about till you get it into shape.'" "What," said Gainsborough, "in this manner?" having taken up a bit of clay; and looking at Abel's Pomeranian Dog, which hung over the chimney-piece—"this way?" "Yes," said Nollekens, "you'll do a good deal more with your thumbs." Gainsborough turned to J. T. Smith, and handed the model to him as a gift. The picture is before the reader. For Abel, see "K. F. Abel," No. 46.

The picture was at the Royal Academy in 1876.

Canvas, 32 × 43 inches.

114. DOROTHY, LADY EDEN, BORN JOHNSON.*Lent by Mrs. Eden Kaye Greville.*

This lady was a daughter of Peter Johnson, Esq., Recorder of York. She married, for her second wife, Sir John Eden, of Windlestone Hall, Durham.

This picture was at the Academy in 1878, as No. 156. Engraved by G. H. Every, 1866.

Half-length figure, seated, to our right, arms crossed; hair turned back and powdered; low lilac dress, with white trimming; scarf over her shoulder.

Canvas, 29½ × 24 inches.

115. LORD FREDERICK CAMPBELL, Lord Clerk-Register of Scotland.*Lent by Major-General R. Mackenzie.*

Lord Frederick Campbell was the third son of John, fourth Duke of Argyll, by the beautiful Mary Bellenden, daughter of John, Lord Bellenden:

——smiling Mary, soft and fair as down.

* * * *

She is mentioned otherwise, as by Gay :

Bellenden we needs must praise,
Who, as down the stairs she jumps,
Sings "Over the hills and far away,"
Despising doleful dumps.

She, according to Walpole, "was never afterwards mentioned by her contemporaries but as *the most perfect creature* they had ever known." Her son, who was born in 1733, was M.P. for Glasgow and Ayrshire; Chief Secretary to Lord Townshend, when Lord Lieutenant of Ireland in 1767; M.P. for St. Canice; Lord Clerk-Register of Scotland; and holder of other offices. He died June 8, 1816. He married Mary, born Meredith, widow of Lawrence, fourth Earl Ferrers, who was hanged at Tyburn in January, 1760. Lady F. Campbell was burnt to death at Comb Bank, Kent, in 1807.

This picture was engraved by Gainsborough Dupont, the painter's nephew and pupil. Half-length figure, facing the spectator, looking to our left; holding his robe across his breast with his right hand.

Canvas, 26 × 18 inches.

116. THE RIGHT HON. SIR CHARLES MORGAN, BART.

Lent by the Equitable Assurance Society.

The Right Hon. Sir Charles Morgan, Bart., born in 1724, was Judge Advocate-General from 1768 till 1806, and, for thirty-three years, President of the Equitable Life Assurance Society, for whom this portrait was painted in 1783. Sir Charles was an LL.D., M.P. for Brecon County in six Parliaments, created a baronet in 1792; he died at Tredegar, December 7th, 1806. This picture was in the British Institution in 1862, and at the National Portrait Exhibition, 1876.

Full-length, standing; hat in right hand.

Canvas, 90 × 60 inches.

117. A SMALL LANDSCAPE.

Lent by C. T. Praed, Esq.

A piece of waste land, at the edge of a shaw; near it a pack horse; a man sits on the ground near the animal.

Canvas, 14 × 12½ inches.

118. ELIZABETH, VISCOUNTESS BATEMAN (when young), WIFE OF
JOHN, 2ND VISCOUNTESS BATEMAN.

Lent by the Lord Bateman.

Canvas, 21 × 16 inches.

119. DR JOHNSON.

Lent by Sir Robert Loyd Lindsay.

Said to have been painted by Opie in imitation of Gainsborough; there are at least two such examples; this one belonged to Lord Overstone, and was at the Academy in 1871, No. 42; another belongs to Mrs. James, of Exeter.

Canvas, 29 × 24 inches.

120. MRS. HINGESTON.

Lent by Edward Milles Nelson, Esq.

For a general history of this picture, which is believed to be one of the latest of Gainsborough's portraits, see the account of the likeness of her husband, "The Rev. James Hingeston," No. 94. She sat to Gainsborough many years before the work now in question was executed; see "Mrs. Hingeston, when Young," No. 89. She died about the same date as the artist. Attached to the frame of the work before us is usually a case containing the shawl in which the lady was painted on this occasion. See the portrait of the lady's son, "John Hingeston, M.D.," No. 147.

This picture was exhibited at the Royal Academy in 1877, a loan from the present owner.

A life-size figure, wearing an Indian shawl with green sprigs and a red border; dress confined in front with three black bands with steel buckles; white cap.

Canvas, 29½ × 24½ inches.





EAST GALLERY.



121. A HEN AND CHICKENS.

Lent by the Rev. Edward R. Gardiner.

Canvas, $23\frac{1}{2} \times 25$ inches.

122. A GENTLEMAN.

Lent by the Rev. Sir Talbot H. B. Baker, Bart.

Canvas, $28\frac{1}{2} \times 23\frac{1}{2}$ inches.

123. A FAVOURITE DOG OF SIR GEORGE BEAUMONT, BART.

Lent by Sir G. Beaumont, Bart.

Canvas, $17\frac{1}{2} \times 24$ inches.

124. A LANDSCAPE, WITH COWS, &c.

Lent by the Trustees of the Duke of Newcastle.

A woodland glade, where cows, sheep, and goats are grouped, attended by a boy; two milkmaids and a boy are in front; two dogs fighting in the foreground.

Canvas, $46\frac{1}{2} \times 27$ inches.

125. MISS ISABELLA HOWLAND.*Lent by Sir G. Beaumont, Bart.*

Canvas, 29 × 24 inches.

126. A LANDSCAPE—Possibly a copy from a Dutch Master.*Lent by Sir Robert G. W. Herbert, K.C.B.*

Canvas, 40 × 50 inches.

127. MISS SUSAN GARDINER.*Lent by the Rev. Edward R. Gardiner.*

Canvas, 24 × 21½ inches.

128. A LANDSCAPE.*Lent by William Agnew, Esq., M.P.*

The brow of a hill, with broken woodland on right and left; in the centre a road, with horse and cart, attended by peasants; village in distance.

Canvas, 17 × 35 inches.

129. A VIEW IN SHROPSHIRE.*Lent by J. S. Morgan, Esq.*

A stream in the foreground of a richly illuminated landscape; on the further bank are two cows and a goat in the shadow of a mass of trees. In the distance is a conical hill; in the mid-distance a wooded country appears.

Canvas, 48 × 58 inches.

130. BOYS AND FIGHTING DOGS.*Lent by the Lord Bateman.*

Another version of this picture, said to be the original, belongs to Lord Tollemache; painted in 1783; engraved by H. Birche in 1791, and by H. Dawe in 1824. Lord Tollemache's picture was at Manchester in 1857; at the British Institution in 1845.

Canvas, 76 × 64 inches.

131. THE PEMBROKE FAMILY, AFTER VAN DYCK.

Lent by the Viscount Clifden.

A reduced study from the picture at Wilton. At the British Institution in 1829 and 1863.

For another of Gainsborough's copies see No. 79, which illustrates his practice and success in making such examples.

Canvas, 35 × inches.

132. EDWARD R. GARDINER.

Lent by the Rev. Edward R. Gardiner.

Canvas, 24 × 20 inches: oval.

133. LANDSCAPE, WITH HORSES PLOUGHING.

Lent by the Baroness North.

A heath view, with a mill on a bank; a man ploughing, with a white horse in front, accompanied by a boy; large white clouds rising in the sky.

Canvas, 17 × 21½ inches.

134. A LANDSCAPE.

Lent by the Lord Penryhn.

A woodland landscape, with an open glade in the distance, where a man drives a flock of sheep; in the foreground a group of asses and a dog approach the spectator; a cart, in which are a woman and child, is on the road, going away from the front.

Canvas, 55 × 74 inches.

135. ELIZABETH, VISCOUNTESS BATEMAN, WIFE OF JOHN, SECOND VISCOUNT.

Lent by the Lord Bateman.

See the portrait of her husband, No.

Canvas, 30 × 26 inches.

136. LANDSCAPE, WITH FIGURES AT A POND.

Lent by the Rt. Hon. G. Cavendish Bentinck, M.P.

A boy, mounted on a white pony, and a cow, are about to cross a stream; the boy speaks to a girl reclining on the nearer bank. The trunk of a large tree, denuded of nearly all its branches, is on our left. On the further side of the stream is a mass of foliage. In the distance a meadow, trees, and, on the horizon, a conical hill.

Canvas, 37 × 29 inches.

137. A SEASIDE LANDSCAPE.

Lent by Mrs. Clarke Kennedy.

Fisherman pulling a net to the shore of a piece of water, near a rocky bank, on which stands an ancient ruined building, with a background of trees. Two sailing boats and smaller craft float in the mid-distance; on our left in front a boat is drawn up, near it is large anchor.

Canvas, 41 × 50½ inches.

138. THE HON. LIEUT.-COL. EDMUND NUGENT, GRENADIER GUARDS.

Lent by Sir George Nugent, Bart.

This able soldier was the eldest son of Robert Craggs Nugent, afterwards Earl Nugent, see No. 32, by his first wife, Lady Emilia Plunket, daughter of the fourth Earl of Fingall. The portrait was exhibited with the Society of Artists of Great Britain, in 1765, as No. 34, "An Officer, whole-length." Gainsborough was then living at Bath. The picture was given to Field-Marshal, Sir G. Nugent, Bart., by Mary, Marchioness of Buckingham, elder daughter of the above-named Earl Nugent by his third wife, Elizabeth, Countess Dowager of Berkeley. It is referred to by Fulcher in the "Life of Gainsborough," 1856, p. 64.

Full-length figure.

Canvas, 91 × 59 inches.

139. STUDY OF THE HEADS OF TWO MONKS.

Lent by the Viscount Clifden.

This study was at the British Institution in 1858.

Canvas, 34 × 31 inches.

140. LADY LITTLETON, OF TYDDDESLEY HALL, STAFFORDSHIRE.

Lent by the Rev. Sir George Wilmot Horton, Bart.

Daughter of Christopher Horton, Esq., of Catton, Derbyshire, and sister of Christopher Horton, Esq., who married Anne, born Luttrell, afterwards Duchess of Cumberland; see the portraits of the latter two persons in this collection. Miss Horton married Sir Edward Littleton, Bart., of Tyddesley, Staffordshire, and died in 1781. She was an amateur artist, who contributed to some of the early exhibitions.

Canvas, 31 × 26 inches.

141. CLAUDIUS AMYAND, ESQ.

Lent by the Rev. Sir George H. Cornwall, Bart.

This gentleman was the second son of Claudius Amyand, Principal Surgeon to George the Second; educated at Westminster School and Oxford; Keeper of the King's Library, 1745; M.P. for Tregony, 1747, and Sandwich, 1754. He became a Commissioner of Customs, 1756; Receiver-General of the Land Tax, Middlesex, 1765; Under-Secretary of State in 1751, under the Duke of Newcastle and successive ministers. He married Frances, born Payne, and, secondly, Frances, Dowager Countess of Northampton. Mr. Amyand was that "newest and, consequently, most polite of the Commissioners," by whose means Walpole sought to mitigate the rigours of the Custom House in respect to goods belonging to the Countess of Ossory. "You will rejoice to hear that your friend, Mr. Amyand is going to marry the Dowager Lady Northampton; she has two thousand a-year, and twenty thousand in money." He died April 1, 1774, and was buried at Abbot's Langley, Hertfordshire, where his widow erected a monument.

Mr. Amyand's father was mentioned by C. Churchill in "The Ghost;" see "Works," p. 210.

Canvas, 31 × 26 inches.

142. JOHN HENDERSON, ACTOR.

Lent by Andrew M'Kay, Esq.

This famous actor and felicitous mimic was born in London, in 1747, and was said to be the son of an Irish factor, or dealer in provisions. He appeared on the stage at Bath, in 1772, and thus became acquainted with Gainsborough, who was charmed by his vivacity and humorous gifts, and, having seen him on the stage, invited the actor to his

house in the Circus, Bath, where he had been living since his arrival in that city twelve years previously. Gainsborough painted this portrait of his young friend, and gave it to him. When Henderson removed to London, the artist continued his good offices and warm friendliness for a man twenty years younger than himself, and about to enter the race for fortune which Gainsborough had run already.

John Ireland published letters from the painter to the actor, containing a good deal of excellent worldly advice. In these epistles, which are dated 1773, the writer warmly commended to his friend's admiration the manner and acting of Garrick as models of the highest value; see the notes in this catalogue on the portrait of Felice de Giardini, where special mention of John Henderson will be found. The "Recollections of Coleridge," by Cottle, and the "Letters" of Hannah More, contains reference to this performer. A likeness of the actor was one of those "Portraits of Gentlemen" Gainsborough exhibited at the Academy in 1780, with the pictures of Dr. Stevens, Madame Le Brun, Sir H. Bate Dudley, now in this gallery, besides other works. A portrait of Henderson, by Gainsborough, was at the British Institution in 1815; it is not certain that it is the one now before us. Gainsborough painted more than one likeness of his friend. A mezzotint of one of these pictures was engraved by J. Jones, as a half-length, turned slightly to our left, looking to our right, holding a book in the left hand, and elevating the right forefinger, as if in the act of rehearsing his part for the stage; this print was published in 1783. Henderson died November 25, 1785.

Canvas, 24 × 22 inches.

143. AN OLD MAN AND DOG.

Lent by Sir George Beaumont, Bart.

Canvas, 24 × 22 inches

144. MR. HUMPHRY GAINSBOROUGH, BROTHER OF THE PAINTER.

Lent by W. A. Sharpe, Esq.

Canvas, 24 × 20 inches.

145. GEORGIANA, DUCHESS OF DEVONSHIRE, BORN SPENCER, FULL-LENGTH FIGURE.

Lent by the Earl Spencer, K.G.

For earlier portraits of this lady see "The Hon. Miss Georgiana Spencer," in which

she appears as a child, and "The Duchess of Devonshire," where she is in the prime of vitality and beauty (a sketch in monochrome, the property of Viscount Clifden). An abundance of records deal with the actions and aspect of this distinguished lady, and include data of all kinds, notes of diarists and letter-writers, and the satirical drawings of Rowlandson. These notes include all sorts of circumstances, domestic, amorous, festive, social, and political, besides the graceful records of Madame D'Arblay, who, in 1791, visited her at Bath, and, with a pencil as light as it was clear, marked the shadow of her home. This was while distinguishing the tones of Lady Spencer's voice when the writer was introduced to the Duchess: "Presently followed two ladies; Lady Spencer, with a look and manner warmly announcing pleasure in what she was doing, then introduced me to the first of them. saying, '*Duchess of Devonshire, Miss Burney.*' She made me a very civil compliment upon hoping my health was recovering; and Lady Spencer then, slightly, and as if unavoidably, said, '*Lady Elizabeth Foster.*'" Lady Elizabeth Foster was the "alluring" widow, daughter of the Earl of Bristol, of whom Gibbon asserted that "no man could withstand her, and that, if she chose to beckon the Lord Chancellor from his woollack, in full sight of the world, he could not resist obedience!" Three years after the death of the Duchess Georgiana, the Duke of Devonshire married Lady Elizabeth, whose portrait, by Reynolds, showing a dark-eyed, fair-skinned, and highly intelligent woman in the prime of her beauty, and smiling, as someone said, "like Circe," was No. 150 in the Grosvenor Exhibition last year. Lady Elizabeth sat to Reynolds four years before Madame d'Arblay was introduced to her by the mother of her alleged rival. Countess Spencer's portrait is in this Exhibition.

The satirical prints of the Duchess of Devonshire, by Rowlandson and others, represent her at the same florid stage of life in which Gainsborough painted her large and exuberant person, as before us. In 1784, with Lady Duncannon, her sister, the Duchess ardently took part in securing the election of Charles James Fox for Westminster. Rowlandson always made the Duchess graceful and handsome, but his contemporaries did not hesitate to censure her conduct, and even her maternal honour. Some of the verses published at this date describe the effect of her advocacy of Fox, and satirize the efforts of ladies of the other side in politics who vainly strove to charm the shopkeepers and craftsmen of Westminster. The rival canvassers were the Duchess of Gordon, Lady Buckinghamshire, and others, some of whom were hardly less liberal in their blandishments for the electors than their more lovely antagonists. The Duchess and Lady Buckinghamshire were ridiculed in comparison, thus:—

A certain lady I won't name
Must take an active part, Sir,
To show that Devon's beauteous dame
Should not engage each heart, Sir.

She canvass'd all, both great and small,
 And thunder'd at each door, Sir;
 She rummaged every shop and stall—
 The Duchess was still before her.

Sam Marrowbones had shut up shop,
 And just had lit his pipe, Sir,
 When in the lady needs must pop,
 Exceeding plump and ripe, Sir.
 "Good zounds!" says he, "how late you be
 For votes you come to bore me;

* * * * *
 * * * * *
 * * * * *

However courtiers take offence,
 And cits and prudes may join, Sir,
 Beauty will ever influence
 The free and generous mind, Sir.
 Fair DEVON, like the rising sun,
 Proceeds in her full splendour,
 Whilst Madame's duller art must own
 The Duchess moves before her.

The speaker is the butcher to whom the Duchess was alleged to have given a kiss as the price of his vote for C J. Fox. "I could light my pipe at her eyes," cried an Irish elector, much moved by the vivacity of the noble canvasser. She was then twenty-seven years of age, and had been married ten years.

Coarse and uncharitable satires on this lady were rife, and not a few of them scandalized society. With better grace, Rowlandson made "Juno Devon, all sublime," one of the rival goddesses, and opposed to the Graces of Gordon and Rutland, before that modern Paris, the Prince of Wales. Otherwise the satirist showed her at Vauxhall with personages whose portraits are about us here, in "Parson Bate," "Fischer, the Hautbois Player," "Doctor Johnson," and others.

On May 29, 1783, about the date of this picture, Walpole wrote to Mann: "The Duchess of Devonshire, the empress of fashion, is no beauty at all. She was a very fine woman, with all the freshness of youth and health, but verges fast to a coarseness."

W. W. Barney engraved this likeness of the Duchess. It was again engraved by R. B. Parkes in 1870.

This picture was at the Royal Academy in 1778 as "No. 111, Portrait of a Lady," a

whole-length, which Horace Walpole thought "bad and washy." Allan Cunningham supposed that work was the picture thus exhibited, concerning which it was said that Gainsborough "drew his wet pencil across a mouth all thought exquisitely lovely," saying, "Her Grace is too hard for me." Gainsborough never, we may be sure, exhibited a picture he did not approve of. At the Academy, in 1778, were the portraits of Lord Chesterfield and "Mrs. Dalrymple" (Grace Elliott?). The portrait before us was at the South Kensington Museum, in 1876, with Reynolds's large whole-length picture of the same lady, and Gainsborough's portrait of her as a child, which is in this Gallery.

Large, whole-length, life-size figure, face looking down; wearing a white dress; her right elbow on the base of a column, a scarf in both hands, her right leg crossed before the left; hair piled high; landscape background.

Canvas, 91 × 58 inches.

146. MR. GAINSBOROUGH DUPONT.

Lent by George Richmond, Esq., R.A.

Painter and engraver. Nephew and pupil of the artist.

Canvas, 21 × 16 inches.

147. JOHN HINGESTON, M.D., THE YOUNGER.

Lent by Edward Milles Nelson, Esq.

For a general history of this picture see the account of the portrait of the father of the subject, under "The Rev. James Hingeston," No. 94; see likewise the portraits of Dr. Hingeston's mother, "Mrs. Hingeston, when Young," No. 89, and the same, when Old, No. 120.

Canvas, 31 × 25 inches.

148. ANNE, BORN WITHAM, AFTERWARDS MRS. HOWARD, OF CORBY.

Lent by P. J. C. Howard, Esq.

The eldest daughter of Henry Witham, Esq., of Cliffe, Yorkshire. She married Philip Howard, Esq., of Corby Castle, in 1754, and died at Bath, in 1794.

Bust; full-face; dark hair bound with pearls; low dress, trimmed with ermine.

Canvas, 29½ × 24½ inches.

149. MR. BURROUGH.

Lent by Miss Josephine Savile.

Canvas, 30 × 24 inches.

150. JOHN PURLING.

Lent by Hastings N. Middleton, Esq.

Canvas, 30 × 24 inches: oval.

151. MR. JOHN GAINSBOROUGH, BROTHER OF THE PAINTER.

Lent by Henry Graves, Esq.

Canvas, 30 × 24 inches.

152. A COAST SCENE.

Lent by the Duke of Westminster, K.G.

The sea shore; near a white cliff on the beach are three figures; two sailing boats are in the distance, heeling over to the wind; on our left a boat has been pulled on the beach. Exhibited at the British Institution in 1814, 1824, and 1829, and at the Academy in 1870.

Canvas, 41 × 50½ inches.

153. BERNARD EDWARD HOWARD, ESQ., AFTERWARDS 12TH DUKE OF NORFOLK, K.G.

Lent by the Duke of Norfolk, E.M.

This peer was born November 21, 1765. He was the eldest son of Henry Howard, Esq., of Glossop, descended from Henry Frederick, Earl of Arundel, who died in 1652. The twelfth duke succeeded to the chief honours of his family on the death of his cousin, Charles, eleventh Duke of Norfolk, December 16, 1815. He married, April, 1789, Lady Elizabeth Bellasye, from whom he was divorced in 1794. His grace died March 16th, 1842 one of the last surviving sitters to Gainsborough.

This portrait was exhibited at the Royal Academy in 1880.

Full-length, standing, nearly full-face; black dress, breeches, and cloak; black hat, with white feather, in his right hand; landscape background.

Canvas, 88 × 54 inches.

154. MR. BURROUGH.

Lent by Miss Josephine Savile.

Canvas, 30 × 24 inches.

155. SIR FRANCIS BASSET, AFTERWARDS BARON DE DUNSTANVILLE OF TEHIDY, AND BARON BASSET, OF STRATTON, CORNWALL.

Lent by Sir John St. Aubyn, Bart.

Eldest son of Francis Basset, Esq., of Tehidy, Cornwall, a representative of one of the most ancient families in England, whose members claim descent from companions of the Conqueror; from Thomas and Alan Basset, barons who signed Magna Charta; and from a numerous category of officers of State and territorial magnates who gave their names to various towns and villages, e.g., Wootton-Basset and Drayton-Basset. Francis Basset, Esq., the leading member of the Cornish branch of the family, was born at Walcot, in Oxfordshire, in 1757; created a baronet, November 24, 1779; M.P. for Penrhyn, 1780; created Baron de Dunstanville, June 17, 1796; died February 5, 1835.

He was an ardent politician, and so proud of his name that when his relation, Mrs. Delany's *Gromio*, or, Mr. A. Pendarves, offered to settle on him the whole of a great estate if he would take the name of Pendarves, Mr. Basset refused to comply with that condition, and lost the lands. "Gromio," as she called him, was, much against her will, married to Miss Mary Granville, who is better known by the name of her second husband, Dr. Delany, Dean of Down. Of Sir F. Basset this lady long afterwards heard from Mrs. Boscawen: "Your turbulent *nephew*, Sir Francis Basset, has failed on his first petition, and our friend, Mr. Hawkins, of Trevethen, is declared duly elected for Mitchell (St. Michael's, Cornwall), in preference to Mr. R. Wilbraham, one of Sir Francis's *movable* candidates, for he set him up at Truro too, and has presented a petition *there too*, and another at Tregony, where our friends had a majority of 21!"

This work was at the Academy in 1876. No. 56 is another portrait of Lord de Dunstanville, by Gainsborough, the property of J. F. Basset, Esq. A third portrait, by Jackson, was at the Academy with the work now before us.

Canvas 29½ × 24½ inches.

156. FELICE DE GIARDINI, VIOLINIST.

Lent by John Chapman Walker, Esq.

This eminent musician was born at Turin, in 1716, and came to England in 1750; at one period he was manager of the Italian Opera, and in that capacity was repeatedly mentioned in the correspondence of Walpole, Mason, and others. He went to Russia, and died there, in 1796. He published "Sonatas" in 1765.

For notices of Gainsborough's connections with Giardini, see the memoranda on the portrait of "K. F. Abel," No. 46. Gainsborough wrote to John Henderson, the actor, see his portrait, No. 142, from Bath, July 18, 1773, as quoted in Fulcher's life of the painter, counselling him to look to Garrick as a model in acting: "Garrick is the greatest creature living, in every respect; he is worth studying in every action." * * * "Look upon him, Henderson, with your imitative eyes, for when he drops, you'll have nothing but poor old Nature's book to look in." "Why, Sir," he continued in another letter, referring compendiously to several of the friends whose likenesses he had painted, portraits which are included in this Exhibition, "in all but eating, stick to Garrick; in that, let him stick to you." * * * "Why, Sir, what makes the difference between man and man is real performance (*i.e.*, sincerity), and not genius or conception. There are a thousand Garricks, a thousand Giardinis, and Fischers, and Abels. Why only one Garrick, with Garrick's eyes, voice, &c.? One Giardini's fingers, &c.? But one Fischer, with Fischer's dexterity, quickness, &c.? Or more than one Abel, with Abel's feeling upon the instrument? All the rest of the world are mere *hearers* and *see'rs*."

Walpole described a sumptuous garden party, given at Esher in May, 1763, by Miss Pelham when a considerable body of fashionables attended. "In short, it was Parnassus, as Watteau would have painted it. Here (in a wood, at the mouth of a cave, overhung with woodbines, lilacs, and laburnums, and dignified by tall, shapely cypresses) we had a rural syllabub, and part of the company returned to town, but were replaced by Giardini and Onofrio, who, with Nivernois (the French Ambassador) on the violin, and Lord Pembroke on the bass, accompanied Miss Pelham, Lady Rockingham, and the Duchess of Grafton, who sang." "I blush again," continued Walpole, "for I danced, but was kept in countenance by Nivernois, who has one wrinkle more than I have."

As to subscribing to the opera, then under the management of Giardini, Walpole protested to the Hon. H. S. Conway, August 9, 1763:—"No, Sir, no, I shall not come, nor am I in a humour to do anything else you desire; indeed, without your provoking me, I could not have come into the proposal of paying Giardini. We have been duped and cheated every winter for these twenty years by the undertakers of operas, and I will never pay a farthing more till the last moment, nor can I be terrified at their puffs; I am astonished you are. So far from frightening me, the kindest thing they could do would be not to let

one have a box to hear their old threadbare voices and frippery thefts; and, as for Giardini himself, I would not cross the room to hear him play to eternity. I should think he could frighten nobody but Lady Bingley by a refusal." Lady Bingley was previously Mrs. George Lane Fox, whom Hogarth painted in the toilette scene of the "Marriage à la Mode" series, where, in a white dress, she sits in the middle of the picture, swinging her body forward, and keeping time to the voice of Carestini, the *castrato*, who sings from a music book.

Goldsmith said to Doctor Johnson when they were discussing the remuneration of artists, "The greatest musical performers have but small emoluments; Giardini, I am told, does not get above seven hundred a year." Johnson replied: "That is indeed but little for a man to get who does best that which so many endeavour to do. There is nothing, I think, in which the power of art is shown so much as in playing on the fiddle."

Mr. A. J. Hipkins has favoured us with an extract from an old book of Messrs. Broadwood's establishment, containing a curious record of the friendship of Gainsborough and Giardini:—"1774, March 5.—Messrs. Dashwood and Gardine bought a harpsichord, No. 708, for Mr. Gainsborough, Painter, in the Circle, Bath." It was sent on March 11 following, and would bear on the name-board above the keys, "Burkat Shudi et Johannes Broadwood," which was then the style of the firm, Shudi being Broadwood's father-in-law, and the founder, c. 1732, of the house which still bears the name of Broadwood. Picture exhibited at the Academy in 1882.

Half-length; wearing a wig, red-laced coat, and ruffles; right hand in the breast of his coat, hat under his arm; brown background.

Canvas, $28\frac{1}{2} \times 24\frac{1}{2}$ inches.

157. A LANDSCAPE, WITH FIGURES AGAINST A TREE.

Lent by G. B. Smith, Esq.

The hollow trunk of a large oak occupies the middle of the picture, close to it are a man and a woman; in the mid-distance is a post; beyond a rough bank surmounted by trees.

Canvas, 25×30 inches.

158. ISABELLA, COUNTESS OF DUNDONALD, BORN RAYMOND.

Lent by the Rev. John Mayne St. Clere Raymond.

This lady was the daughter of Samuel Raymond, Esq., of Belchamp Hall, near

Sudbury. She, as his second wife, married Archibald, ninth Earl of Dundonald, distinguished as a man of science, April 12th, 1788; she died, without issue, in 1808. Before her marriage to the Earl she was the widow of John Mayne, Esq., of Telfont, Wiltshire. Her father's portrait is "The Rev. S. Raymond," No. 105. This picture was at the National Portrait Exhibition, 1867. Engraved by W. H. Simmons, 1870.

Bust on left, low, reddish dress.

Canvas, 25 × 30 inches.

159. CHRISTOPHER HORTON, ESQ., of CATTON HALL, DERBYSHIRE.

Lent by the Rev. Sir George Wilmot Horton, Bart.

Son of Christopher Horton, of Catton Hall, and first husband of Anne, afterwards Duchess of Cumberland, born Luttrell; see No. 97. He was born in 1741, and died in 1768. Lady Littleton was his sister; see No. 140. This picture was at the British Institution in 1866.

Canvas, 30 × 25 inches.

160. LADY MARGARET LINDSAY, AFTERWARDS FORDYCE AND BURGESS.

Lent by the Earl of Crawford and Balcarres.

The second daughter of James, fifth Earl of Balcarres, by Anne, daughter of Sir Robert Dalrymple. She married, first, Alexander Fordyce, the leading member of the banking firm of Threadneedle Street, whose catastrophe on "Black Monday"—i.e., June 10, 1772—"brought Britannia, Queen of the Indies, to the precipice of bankruptcy." See Walpole to the Hon. H. S. Conway, June 22, 1772 and, to Mann, July 1, 1772. Likewise ("Leonidas") Glover to Earl Temple, in the "Grenville Papers," iv., p. 559, July 12, 1772. These and similar records give terrible accounts of the deluge of bankruptcy which occurred in this instance, and they indicate the ruin of thousands. Innocent of all this, however, as we read in the "Town and Country Magazine," Lady Margaret Fordyce was one of the gayest of the revellers assembled at the wild masquerade which took place at the Pantheon on the 30th of April immediately preceding the crash of the great house of Neal, Jones, Fordyce & Co. She danced as Queen Elizabeth; Goldsmith, Reynolds, and scores of his and Gainsborough's sitters were present. A party of Macaroni escorted Mrs. Baddeley into the Assembly Room under an arch of glittering swords, and thus defied the patronesses, who denied admittance to ladies of questionable character. The Duchess of Ancaster, Lady Mel-

bourne, and Mrs. Damer wore male dominoes ; among the company were Goldsmith's "Jessamy Bride," and "Little Comedy," as well as Lady Margaret's elder sister, Lady Ann Lindsay, who wrote "Auld Robin Gray." After the death of Fordyce, Lady Margaret, in 1812, married Sir James Bland Burges, Bart.,—"who had been an early admirer, but had married twice in the interim." Lady Margaret died in 1814. Reynolds painted members of the Fordyce family. This picture was at the Academy in 1883; another portrait of this lady, by Gainsborough, was lent by Lady Stuart de Rothsay to the British Institution in 1866.

Full-length, life-size, standing in a landscape, arms crossed in front ; black dress.

Canvas, 95 × 59½ inches.

161. THOMAS GAINSBOROUGH, R.A.

Lent by George Richmond, Esq., R.A.

This portrait is said to have been painted in two sittings, just before Gainsborough's marriage, in 1745, aged 18. At the National Portrait Exhibition, 1867, and at the Academy in 1870.

Canvas, 24 × 23 inches.

162. MISS JULIET MOTT (aged 12 years).

Lent by Edmund Backhouse, Esq.

This picture was given by Gainsborough to the child's father as a token of gratitude after the artist had been nursed in a dangerous illness when on a visit at Mr. Mott's house. She married C. Smith, Esq., of Coniston, who bequeathed the portrait to the late Mrs. Charles Fox of Trebah, Falmouth.

Canvas, 24 × 23 inches.

163. THE SAND GETTERS.

Lent by T. Hardcastle, Esq.

In front are two men, one filling a sack with sand while the other holds it. A pit at the base of a knoll in the wood, two donkeys standing near ; a man and some sheep are on our left.

This picture was at the Royal Academy in 1883.

Canvas, 24½ × 19½ inches.

164. SIR JOHN EDEN, FOURTH BARONET, OF WINDLESTONE HALL,
DURHAM.

Lent by Mrs. Eden Kaye Greville.

This gentleman was born September 16, 1740; succeeded his father in the title in 1755; M.P. for the county of Durham; married first, Catherine, born Thompson, of Kirby Hall, Yorkshire; second, Dorothy (whose portrait is in this collection) daughter of Peter Johnson, Esq., Recorder of York. Sir John Eden died in 1812.

This picture was at the Academy in 1878.

Bust, small oval, to right; wig red coat, white waistcoat, and cravat.

Canvas, 29 × 24 inches.

165. MRS. HIPPISELEY.

Lent by H. Hippisley, Esq.

Sister of Lady de Dunstanville, whose portrait is in this Gallery.

Canvas, 30 × 24 inches.

166. MRS. MEARES.

Lent by H. Villebois, Esq.

This lady was a daughter of Sir Benjamin Truman, see No. 12, sister of Mrs. Villebois, see No. 186, and aunt of the Masters Truman-Villebois, No. 177. This picture was exhibited at the Royal Academy in 1878, for its history see "Sir B. Truman," No. 12.

A full-length, figure, standing; leaning with one arm against a pedestal surmounted by an urn; lofty head-dress of flowers. She holds her lilac dress in her left hand; has a white petticoat and shoes. Companion picture to that of Mrs. Villebois.

Canvas, 88 × 55 inches.

167. TWO FAVOURITE DOGS OF SIR GEORGE BEAUMONT.

Lent by Sir George Beaumont, Bart.

Canvas, 32 × 29 inches.

168. MARGARET GEORGIANA, BORN POYNTZ, FIRST COUNTESS
SPENCER.

Lent by the Earl Spencer, K.G.

This lady was the eldest daughter of the Right Hon. Stephen Poyntz, of Midgham,

Berkshire. She was born in 1737; married the Hon. John Spencer, afterwards, 1765, Viscount Althorp and Earl Spencer; died 1814. She was painted by Battoni, at Rome, in 1764, and more than once by Reynolds. In his account of the coronation of George III., Walpole, when writing to Montagu, September 24th, 1761, grouped Countess, then Lady, Spencer among the beautiful women who were present; "Lady Spencer, Lady Sutherland, and Lady Northampton, very pretty figures." She was among the highest groups of fashionables of the period present at Almack's, at masquerades, pic-nics, feasts, &c. "When the Bedfordshire election is over," wrote Walpole to the Countess of Upper Ossory, September 12th, 1780, in reference to a memorable contest for that county, "and Lady Spencer has been chaired at St. Alban's, I shall be ready to steal to Ampthill, Madam." This Countess Spencer was the mother of the beautiful Duchess of Devonshire, see "The Hon. Miss G. Spencer," No. 184.

This picture was at the British Institution, 1859, and at the National Portrait Exhibition, 1867. It was at the South Kensington Museum in 1876.

To the waist, seated; wearing a riding dress, hands crossed.

Canvas, 30 × 25 inches.

169. A LANDSCAPE, WITH COWS AND A BRIDGE.

Lent by Thomas Thompson, Esq.

A rustic bridge crosses the deep bed of a narrow stream, in which three cows are standing; near them is a boy on a horse; a girl.

Canvas, 24½ × 20½ inches.

170. WILLIAM PITT.

Lent by the Earl Stanhope.

Second son of the first Earl of Chatham, born at Hayes, Kent, May 28, 1759; educated at home and at Pembroke College, Cambridge; entered at Lincoln's Inn; called to the bar, going on the Western Circuit, 1780; M.P. for Appleby, and afterwards for Cambridge University; opposed Lord North's Administration, and first spoke in support of Burke's plan of "Economical Reform;" Chancellor of the Exchequer in Lord Shelburne's Administration, 1782; opposed the Coalition Cabinet; First Lord of the Treasury and Chancellor of the Exchequer, December, 1783; promoted the India Bill, 1784; the New Sinking Fund; the Commercial Treaty with France; the Consolidation of Customs Act, 1786; the Regency Bill, 1788; Acts for the Relief of Roman Catholics,

1791-2, and the Union with Ireland, 1799. At the head of affairs during the French Revolution and the War with Napoleon until 1801, when Mr. Addington became First Minister; succeeded Mr. Addington, 1804; united Russia and Austria against Napoleon, an alliance dissolved by the Battle of Austerlitz; died, January 23rd, 1804. The portrait before us was bought, in 1845, by Lord Mahon from Lord Canterbury.

There are several portraits of Pitt by Gainsborough, including those belonging to the late Mr. E. V. Kenealy, a bust in an oval; the Earl of Harrowby, half-length; and the Fitzwilliam Museum at Cambridge, a head. Three-quarters length figures belong severally to the Duke of Richmond, Earl Bathurst, the Earl of Normanton, Sir R. Peel, and the Hon. Society of Lincoln's Inn. This picture was at the British Institution in 1862.

Bartolozzi and J. K. Sherwin severally engraved Pitt's portrait in an oval by Gainsborough; Gainsborough Dupont (see his portrait by his uncle, lent by Mr. Richmond, No. 146) painted Pitt, and Bartolozzi engraved the work.

Canvas, 30 × 25 inches.

171. THE REV. SIR HENRY BATE DUDLEY, BART., "PARSON BATE."

Lent by J. Oxley Parker, Esq.

This gentleman was the son of the Rev. Henry Bate, born at Fenny-Compton, August 25, 1745; educated for the Church, he took orders, and, going to London, became intimate with Garrick, Sheridan, and the Prince of Wales. He established the "Morning Post," and afterwards, to oppose it, the "Morning Herald"; was involved in several duels, and was distinguished as a genial athlete. He was known as "Parson Bate." He wrote dramatic pieces, including *Henry and Emma*, *The Rival Candidates*, and *The Black-a-moor Wash'd White*. He became Rector of Bradwell, in Essex, in 1761, and, settling himself there, gave all his energies to public duties as a magistrate, agriculturist, and parson; he received two gold medals from the Society of Arts for reclaiming land from the sea; took the name of Dudley, in addition to his own, in 1784; was created a Baronet in 1812; Canon of Ely in 1816; and was thanked by the Government for his exertions in abating an insurrection in the Isle of Ely. Died February 1, 1824.

Angelo, in "Reminiscences," 1830, gives an illustration of the sort of chivalry which procured for Bate the title of the "Fighting Parson":—"Mr. Parson Bate, as magnificent a piece of humanity, perhaps, as ever walked arm in arm with a fashionable beauty in the illuminated groves of Vauxhall, was promenading and chatting with the celebrated Mrs. Hartley, her Woodstock glove gently rubbing against his sable sleeve; when the said Mr. Fitzgerald (a scandalous ruffian, called 'Fighting Fitzgerald,' who was hanged for murder),

in company with Lord Lyttelton ('Wild Thomas Lyttelton') and Captain O'Bourne (? Crofts), most ungallantly gave offence to the lady and to her protector, by severally turning round short upon her, and, with the most marked rudeness, staring in her face." In the event Mrs. Hartley burst into tears, and Bate interposed and chastised one or more of the intruders on the spot. This led to a most extraordinary discussion. Bate declined to be sheltered by his status as a clergyman; and when Fitzgerald threatened to use his fists, Bate retaliated and bade him take care, for he, too, could box. A Captain Miles challenged Bate to box, and the men actually fought in that manner at a tavern, the others standing by as seconds and spectators. Miles's face was "severely pounded," and he was rendered so helpless, that Fitzgerald took him away in a coach, while Bate, asked to dine by Lord Lyttelton, feasted with him the next day, and was appointed his chaplain. Mrs. Hartley's portrait, by Sir Joshua, was in the Grosvenor Exhibition last year. See the "London Magazine," 1773. Bate married her sister, see "Lady (Bate) Dudley," No. 75.

Another characteristic glimpse of Bate in life was given by Walpole in a letter to Lady Ossory, November 13, 1776, in respect to his promoting the "Morning Herald:" "Yesterday, just after I arrived, I heard drums and trumpets in Piccadilly. I looked out of the window, and saw a procession with streamers flying. At first I thought it a press-gang, but, seeing the corps so well dressed, like Hussars, in yellow, with blue waistcoats and breeches, and high caps, I concluded it was some new body of our allies (Hessian mercenaries), or a regiment newly raised, and with new regimentals for distinction. I was not totally mistaken, for the colonel is a new ally. In short, this was a procession set forth by Mr. Bate, Lord Lyttelton's chaplain, and author of the old 'Morning Post,' and meant as an appeal to the town against his antagonist, the new one. I did not perceive it, but the musicians had masks. On their caps was written 'The Morning Post,' and they distributed hand-bills. I am sure there were at least between thirty and forty, and this mummary must have cost a great deal of money. Are not we quite distracted, reprobate, absurd beyond all people that ever lived? The new 'Morning Post,' I am told, for I never take in either, exceeds all the outrageous Billingsgate that ever was heard of," &c. The new "Morning Post" was, of course, the "Morning Herald."

Bate was, on account of remarks in the "Morning Post" supposed to reflect on Lady Strathmore, involved in a duel (its history is not without a suspicion of doubt) with Mr. Robinson Stoney, who married the lady and took the name of Bowes. Bate afterwards quarrelled with his co-proprietors of the "Post," and, in a duel, wounded Joseph Richardson, who was one of them, and, as above stated, set up the "Morning Herald" to destroy the journal he had helped to found. Boswell discussed Bate with Johnson, and the doctor said, "Sir, I will not allow this man to have merit."

This picture, which was painted at Bradwell, in 1785-6, was at the British Institution in 1817, lent by Sir H. B. Dudley himself; Mr. J. Oxley Parker lent it to the National Portrait Exhibition in 1867, and to the Royal Academy in 1884. Fulcher says, "Gains-

borough painted two portraits of Bate, one of which was at the Academy in 1780. Of that before us it was said that a political opponent of Dudley remarked that "the man wanted execution, and the dog wanted hanging." This is the companion portrait to that of Lady (Bate) Dudley.

The history of this remarkable picture, as well as that of "Lady Dudley," was very nearly brought to an untimely end soon after its removal from the National Portrait Exhibition, 1867. With five other examples by Gainsborough it was deposited in the galleries of Messrs. Graves & Co., Pall Mall, when, December 6th, 1867, the works stood on the floor ready to be sent to their owners. An alarm of fire having been given, Mr. Algernon Graves managed, single-handed, to turn five of the paintings on their sides and thus drag them to a place of safety, endangering his own life, and being half suffocated in the act. The admirable portrait of Lady Ligonier, one of Gainsborough's best productions, was thus rescued at the cost of a hole in the background; "The Earl of Sandwich," from Greenwich Hospital, was without its frame when Mr. A. Graves seized the picture and, taking another under his arm, rushed out of the burning room and saved them at the cost of a bad tumble for himself and a hole through the former picture; "Welbore Ellis, Lord Mendip," from Oxford, which is now safe in the present exhibition, was in dire peril until a "muscular stranger" ran gallantly to the rescue and brought out the canvas.

Full-length, standing, looking over his right shoulder to the front, with a three-cornered hat in his left hand, cane in his right hand; small dog on his left; landscape background. Engraved by James Scott.

Canvas, 88 × 57 inches.

172. A LANDSCAPE.

Lent by D. B. Preston, Esq.

This picture came into the possession of the Coyte family (of Ipswich) from the hands of the artist. About the year 1781, the late Mr. Tom Tolver acquired it through his connexion, by marriage, with the Coytes. It has always belonged to the Tolver family. On the decease of Mr. Samuel Tolver, of Great Yarmouth, in 1865, it came into the hands of his daughter's husband, the present owner, and it has never before been exhibited.

Canvas, 48 × 58 inches.

173. THE COTTAGE GIRL.

Lent by G. L. Basset, Esq.

On this admirable work, Leslie, in his "Handbook for Young Painters," thus

sympathetically commented: "Gainsborough's barefoot child on her way to the well, with her little dog under her arm, is unequalled by anything of the kind in the world. I recollect it in the British Gallery (British Institution) forming part of a very noble collection of pictures, and I could scarcely look at or think of anything else in the rooms. This inimitable work is a portrait, not of a peasant child, but of a young lady, who appears also in his picture of the 'Girl with Pigs,' which Sir Joshua purchased." Lord de Dunstanville *i.e.* Sir Francis Basset, whose portrait by Gainsborough is in this gallery, bought the picture of the artist; it was commended by Hazlitt as "a general favourite," while, he added, "The little dog is certainly admirable; his hair looks as if it had been just washed and combed." "The Girl with Pigs" is now at Castle Howard.

This picture was exhibited at the British Institution in 1814, as "Girl going to the Well," by Lord de Dunstanville, the original purchaser. It was at the International Exhibition, 1862, and at the Academy in 1876, a loan from the present owner.

Engraved by Whessell in 1806, and by Every in 1871.

Canvas, 70 × 50 inches.

174. SKETCH FOR THE HARVEST WAGGON.

Lent by Sir George Beaumont, Bart.

Canvas, 27 × 35 inches.

175. THE PAINTER'S WIFE, BORN MARGARET BURR.

Lent by Robert Loder, Esq.

Canvas, 29 × 24 inches: oval.

176. MR. AND MRS. DEHANY AND THEIR DAUGHTER.

Lent by L. Lesser, Esq.

Members of a family who were formerly owners of Hayes Place, Kent.

Canvas, 91 × 61 inches.

177. THE MASTERS (WILLIAM AND JOHN) TRUMAN-VILLEBOIS.

Lent by H. Villebois, Esq.

Two boys, sons of Mrs. Villebois, No. 186, nephews of Mrs. Meares, No. 166, grand-

sons of Sir Benjamin Truman, No. 12, to which refer for the history of the portraits. Exhibited at the Royal Academy in 1878.

In a letter to Mrs. Gibbon, quoted by Fulcher, in his "Life of Gainsborough," the artist makes triumphant mention of 'Miss Read,' Sir B. Truman's grand-daughter, "coming out of Wiltshire on purpose to sit, yet he is afraid he shall never be out of business."

They are seated, life-size, building a card house near the base of a pillar in a garden; they wear drab suits, with wide collars open at the necks, their hats are on the ground beside them.

Canvas, 61 × 51 inches.

178. VIEW AT THE MOUTH OF THE THAMES.

Lent by Sir Reginald P. Beauchamp, Bart.

An extended view of the river and banks, with boats under sail. In the foreground, a group of figures round a boat drawn up by the shore to a pier, an anchor and the hull of an old boat are near.

Canvas, 62 × 75 inches.

179. MISS HEBERDEN.

Lent by the Rev. F. G. Jenyns.

Daughter of the celebrated physician who attended Gainsborough at his death. It was painted by Gainsborough, and given to the lady's father. She married the Rev. S. Jenyns, of Bottisham Hall, Cambridgeshire.

Canvas, 29 × 24 inches: oval.

180. RIVER SCENE, WITH CATTLE.

Lent by R. K. Hodgson, Esq.

On a raised bank, to the left, two peasant women are tending a herd of cows; to the right, two fishing smacks, from which men, in smaller boats, are landing fish.

Canvas, 25½ × 31 inches.

181. LORD MULGRAVE.

Lent by Bingham Mildmay, Esq.

Constantine John Phipps, second Baron Mulgrave, was the eldest son of Constantine Phipps, first Baron, by Lepell, born Hervey, daughter of John, Lord Hervey, and "the beautiful Molly Lepell," whose charms half-a-score of poets celebrated. Lord Hervey was "Hervey the Handsome," much abused by Pope. The second baron was born in 1744; he entered the Navy and rapidly rose to distinction; was made Captain in 1765; and attempted, in 1773, to discover the North-West Passage by means of an expedition of considerable importance, to describe which, he wrote "A Voyage to the Arctic Regions," containing, with much valuable matter, statements many of his contemporaries refused to credit. On this account the imaginary Baron Munchausen was made to say that he had taken part in the Arctic voyage of Captain Phipps. This officer commanded the "Courageux" in Keppel's action of 1778; was created Baron Mulgrave, of Mulgrave, Yorkshire, in 1790, and died in 1792. He was a Lord of the Admiralty whom Reynolds painted in the "Dilettante Picture, No. 1," which was at the Grosvenor Exhibition last year, where he appears holding a glass. Lord Mulgrave was a member of the brightest circle of that day, and a dilettante in a sense not now implied by that term, or approved by the Society; he knew Reynolds, Burke, Goldsmith, Selwyn, Johnson, Captain Cook, and all the able and energetic men of his time. Johnson described him to Boswell at Mrs. Thrale's table; and Fanny Burney, no bad judge in such a matter, repeatedly spoke of him in her most audacious English as "a man of the gayest wit in society I almost ever knew." She wrote to the same effect of him more than a hundred years ago, and delighted to write about him. Reynolds told Keppel how the mob had broken Lord Mulgrave's windows (at the Admiralty), and said it was not unlikely that William Pitt threw stones at them; Rogers boasted that he had helped to pull down the Admiralty gates.

There is a fine whole-length portrait by Gainsborough of this peer at Mulgrave Castle, Whitby, showing him in a naval dress laced with gold, and leaning against a table. Gainsborough painted other members of the family. Lady Mulgrave's portrait, by Gainsborough, is now No. 47 in the Royal Academy Exhibition.

Canvas, 91 × 61 inches.

182. A GIRL WITH A LAMB; MISS FRANKS; A FAMILY PORTRAIT.

Lent by Lieut.-Col. W. Honynwood.

Canvas, 50 × 40 inches.

183. LADY ANNE ELIZABETH RAWDON, AFTERWARDS COUNTESS OF AILESBUURY.

Lent by the Marquis of Ailesbury.

This lady was the eldest daughter of John, first Earl of Moira, and sister of Francis, second Earl, and first Marquis of Hastings, a famous statesman—"the Timon of the present age"—and Governor-General of India. She married, February 14, 1788, being the second wife, Thomas Bruce Brudenell, previously Lord Bruce, first Earl of Ailesbury; became Lady of the Bedchamber to Queen Charlotte, and died in 1813. On the 18th January, 1788, Mrs. Delany wrote to Mrs. F. Hamilton:—"I have just heard that Lord Aylesbury (Ailesbury) has made proposals to Lady Anne Rawdon—a match approved of by everybody." The lady had a conspicuous part in a very remarkable transaction, which is thus characteristically described by Walpole in a letter to one of his favourites, the Misses Berry, May 19, 1791:—"Within these two days the Pope has been burnt in Paris; Madame du Barry, mistress of Louis Quinze, has dined with the Lord Mayor of London (Boydell); and the Pretender's widow is presented to the Queen of Great Britain! She is to be introduced by her great-grandfather's niece, the young Countess of Ailesbury. That curiosity should bring her hither I do not wonder."

This portrait was exhibited at the Royal Academy in 1881.

Three-quarters-length, standing, full face, resting right elbow on a pedestal; hands crossed; black dress; yellow scarf; inscribed with her name in the left corner of the canvas.

Canvas, 61 × 39 inches.

184. THE HON. MISS GEORGIANA SPENCER, AFTERWARDS DUCHESS OF DEVONSHIRE, AS A CHILD.

Lent by the Earl Spencer, K.G.

This is, perhaps, the earliest portrait of the celebrated beauty and accomplished lady, who was distinguished in later life by her ardent political efforts in behalf of Fox and the Liberal party. She was the eldest daughter of John, first Earl of Spencer, whose portrait is in this gallery; she was born June 5, 1757; married, as his first wife, to William, fifth Duke of Devonshire, June 5, 1774; and died March 30, 1806. Her mother was Margaret Georgiana, born Poyntz, Countess Spencer, see her portrait, No. 168, and that of Mr. William Poyntz, No. 55. Of Countess Spencer, Madame D'Arblay gave an excellent study in words, under the date 1791, in her "Diary and Letters." Sir Joshua Reynolds

painted, in 1769, the Countess and her daughter in a group, showing the latter as a child standing on a table, at her mother's side, and at nearly the period of this portrait by Gainsborough. The group by Reynolds belongs to Earl Spencer, who lent it to the Grosvenor Exhibition last year, No. 157. Reynolds likewise painted the lady whose portrait, as a child, is before us, at a time when she had, in turn, become a mother and danced her lively baby on her knee; this baby became Countess of Carlisle. This second group was No. 81 in the Grosvenor Exhibition last year, a loan from the Duke of Devonshire.

It was this duchess who wrote "The Sylph," a novel, and the beautiful poem on the "Passage over Mount St. Gothard," on account of which Coleridge addressed her as—

Splendour's fondly fostered child!
And did you hail the platform wild
Where once the Austrian fell
Beneath the shaft of Tell?
O lady, nursed in pomp and pleasure!
Whence learn'd you that heroic measure?

Becoming a mother, her sympathies increased, so that, according to Coleridge—

Thenceforth your soul rejoiced to see
The shrine of social Liberty!
O beautiful! O Nature's child!
'Twas thence you hailed the platform wild
Whence once the Austrian fell
Beneath the shaft of Tell!
O lady, nursed in pomp and pleasure!
Thence learn'd you that heroic measure.

This portrait was painted when the lady was about six years old. It was at the British Institution in 1859; at the National Portrait Exhibition, 1867; and at the South Kensington Museum, 1876.

To the waist, hands folded before her; wearing a cap, and a white low frock, trimmed with pink ribbons.

Canvas, 30 × 25 inches.

185. THOMAS GAINSBOROUGH, R.A.

Lent by the Earl of Leicester.

See "The Artist," No. 1, which describes the picture lent by the Royal Academy.

Canvas, 30 × 25 inches.

186. MRS. VILLEBOIS.

Lent by H. Villebois, Esq.

This lady was a daughter of Sir Benjamin Truman, see No. 12, sister to Mrs. Meares, see No. 156, and mother of the Masters Truman-Villebois, see No. 177. The picture was exhibited at the Royal Academy in 1878; for its history, see "Sir B. Truman," No. 12.

A full-length figure, standing; hair rolled very high above the forehead, blue dress trimmed with pearls, blue train, white silk petticoat, white satin shoes, and scarf over shoulders; feathers in hair, forming a very conspicuous coiffure. Companion picture to that of Mrs. Meares.

Canvas, 88 × 57 inches.

187. ABEL MOYSEY, ESQ., M.P.

Lent by Henry G. Mosey, Esq.

Born in 1745; elected M.P. for Bath in 1774; appointed Deputy-Remembrancer of the Court of Exchequer; died in 1831.

This picture was at the Royal Academy in 1882.

Full-length, in a landscape, standing, front view; claret-coloured clothing; hat in left hand; stick in right hand, held over his shoulder.

Canvas, 90½ × 55½ inches.

188. MISS SACKVILLE.

Lent by the Lord Bateman.

Canvas, 30 × 25 inches.

189. WOOD SCENE, NEAR CORFE, TAUNTON.

Lent by Alfred Eales White Esq.

Believed to be a wood scene near Corfe, Taunton, Somerset, where Gainsborough had a friend, and used often to sketch. Given to the present owner by a gentleman who was born at Long Melford, near Sudbury; at the latter place Gainsborough was born. The gentleman (T. Sparrow) died in April, 1882, at the age of 87, having been for many years in the service of the Royal Family.

Canvas, 25 × 30 inches.

190. A LANDSCAPE, WITH FALLEN TREE AND CATTLE.

Lent by F. Cook, Esq.

Across the foreground of the picture the stem of a large oak, partly denuded of its bark, is extended. Near the tree are two herdsmen and three cows; in the distance is a sandy road, beyond the last a village and its church are visible.

Canvas, 40 × 37 inches.

191. MISS MCGILL, AFTERWARDS LADY CLANWILLIAM.

Lent by the Earl of Darnley.

Canvas, 58 × 40 inches.

192. THE COTTAGE DOOR.

Lent by John Claude Daubuz, Esq.

Canvas, 56 × 46 inches.

193. LANDSCAPE.

Lent by Sir Robert Loyd Lindsay.

An open glade, with a sunlit distance to right; a boy riding a white horse, and leading another to left; a woodman carrying a faggot.

Canvas, 40 × 50 inches.

194. JOHN SKYNNER, STUDENT OF CHRIST CHURCH COLLEGE, 1742.

Lent by Christ Church, Oxford.

Afterwards Chief Baron; see No. 74.

Canvas, 50 × 40 inches.

195. GAINSBOROUGH AND HIS WIFE.

Lent by the Rev. Edward R. Gardiner.

Canvas, 36 × 28 inches.



THIRD ROOM.



196. JACOB, VISCOUNT FOLKESTONE, FIRST PRESIDENT OF THE SOCIETY OF ARTS.

Lent by the Society of Arts.

This picture was painted for the Society of Arts in 1876 as a companion to the portrait, by Sir Joshua Reynolds, of Lord Romney, the second President of the Society. It was not painted from life, but from a portrait of Lord Folkestone, by Hudson. Gainsborough received for it one hundred guineas, that being, in the artist's own words, "the price he usually charged for a full-length picture." The portrait seems to have given satisfaction, for, succeeding the order for the payment of one hundred guineas, is another motion to the effect that "the thanks of the Society be given to Mr. Gainsborough for his excellent execution of the picture of Lord Folkestone, and he be informed that the Society are highly satisfied with his masterly performance."

The picture is peculiarly interesting as showing how a Hudson bore translation into a Gainsborough.

Jacob Bouverie, first Viscount Folkestone, first President of the Society of Arts, died in 1771, and was succeeded in that office by Lord Romney. The picture was exhibited at the Royal Academy in 1877. It was engraved by T. K. Sherwin.

Standing, in peer's robes, left hand holding a scroll, on which is "Plan of the Society," &c.

Canvas, 93 × 57½ inches.

197. JOHN LANGSTON, ESQ., of Sarsden, Oxfordshire.

Lent by the Countess of Ducie.

Canvas, 91 × 58 inches.

198. A POND AND CATTLE—A SKETCH.

Lent by the Rt. Hon. G. Cavendish Bentinck, M.P.

Canvas, 17 × 28 inches.

199. JOHN AYTON, ESQ.—“HANDSOME JACK.”

Lent by Mrs. Burham Safford.

He was a frequenter of the “Wits’ Coffee House,” and met there, it is said, Garrick, Arthur Murphy, Gainsborough, and others. This portrait has descended in the following manner: Mr. John Ayton left it to Mr. John Bobbit, of Bungay, his nephew, who gave it to his sister, Mrs. Anne Barton, and she to her niece, Mrs. Sophie Jermyn (born Bobbit), who, in turn, gave it to her niece, the present owner, of Parkshot, Richmond, Surrey. There is, unfortunately, a small piece chipped off the nose; this damage occurred about twenty years ago, when a country servant, who was dusting the room in which it hung, was seen to go deliberately to the portrait and scrub its face vigorously with a hand-broom, exclaiming, as she did so, in great indignation, “Wherever I go, he will keep looking at me, and I ain’t going to stand it any longer!”

Canvas, 24 × 19½ inches.

199*A LANDSCAPE—EVENING.

Lent by John Rohde, Esq.

Canvas, 16 × 20 inches.

200. MRS. BELL; BORN ANNE CONYERS.

Lent by Reginald Bell, Esq.

Canvas, 91 × 58 inches.

201. C. J. FOX ADDRESSING THE HOUSE OF COMMONS DURING THE
MINISTRY OF LORD NORTH.

Lent by Major-General Claude Alexander, M.P.

The orator and statesman is on the left, standing, and speaking with animation, wearing a blue coat and knee breeches. The scene is the old House of Commons, and distinguishable by its accessories.

The picture was at the Academy in 1881.

Canvas, $22\frac{1}{2} \times 30\frac{1}{2}$ inches.

202. GIPSIES.

Lent by Henry Graves, Esq.

Near an old tree, a party of men and women, gipsies, are groupe dabout a fire, over which a pot is suspended; a wood in the mid-distance; beyond, the round white tower of a Suffolk church is illuminated by a gleam of sunlight.

Canvas, $29 \times 24\frac{1}{2}$ inches.

203. PORTRAIT OF SURGEON-MAJOR DAVID MIDDLETON.

Lent by Miss Paton.

A picture, said to represent B. Franklin, closely resembling this belongs to the Marquis of Lansdowne, and was engraved by G. Saunders in 1868.

Canvas, 29×24 inches.

204. ROBERT CRAGGS NUGENT, BARON NUGENT, VISCOUNT CLARE,
AND EARL NUGENT.

Lent by Sir George Nugent, Bart.

See the notes on No. 32. The picture now before us shows the full-length figure referred to in that entry as having been exhibited in Spring Gardens. This was the third public display in this country, the first being that held at the Great Room of the Society of Arts, in 1760. The artists who contributed to this collection broke into two parties; one

remained in the Strand, and opened an exhibition on the 27th April, 1761. This was the second gathering of the kind. The other party hung their works in the "Great Room, Spring Gardens," as above stated, and, opening this gallery on the 9th May, 1761, formed the third exhibition. Gainsborough, who had not contributed to the first of these gatherings, sent to the third, "No. 34, Whole-Length of a Gentleman," the picture before the reader, the first publicly exhibited example of his art. See "The Hon. Lieut.-Col. Nugent," No. 138.

It was bought by Field-Marshal Sir George Nugent, Bart., at the Stowe Sale.

Full-length figure.

Canvas, 91 × 58 inches.

205. A LANDSCAPE.

Lent by Mrs. Thomas Swift Taylor.

This picture was painted by Gainsborough for Mr. Parker, of Ashbourne, Derbyshire, an early patron, who gave it to Mrs. Oldham, of 24, Lombard Street, in whose room it hung early in the present century; it was afterwards at Shacklewell, and, on Mrs. Oldham's death, in 1812, became the property of her son, Mr. W. C. Oldham, who took it to Leicester Firth, near Leicester, and bequeathed it to his cousin, Miss E. C. Mackie, now Mrs. T. S. Taylor, with whom it has since remained. Mr. Oldham died in 1860.

On the back of the picture is an inscription to the above effect.

Cattle in a landscape; a man playing a flute; late evening effect.

Canvas, 38 × 26 inches.

206 MRS. CATHERINE MACAULAY, BORN SAWBRIDGE, AFTERWARDS GRAHAM.

Lent by E. P. Roberts, Esq.

This lady was a friend of Gainsborough and Dr. Johnson, and attained considerable distinction as a "Republican Historian;" she was the daughter of John Sawbridge, Esq., of Olantigh, near Wye, Kent, where she was born in 1733; in May, 1760, she married Doctor George Macaulay, Physician and Treasurer to the Brownlow Street Hospital, who died September 16, 1766. She commenced as an authoress with the "History of England from James the First to the Elevation of the House of Hanover," the first volume of which appeared in 1763; the fifth, which only reached the Restoration, was published in 1771. At first it attracted much admiration; Walpole, who liked, or pretended to like, it greatly, wrote to Mason, December 29, 1763: "Have you read Mrs. Macaulay? I am

glad again to have Mr. Gray's opinion to corroborate mine, that it is the most sensible unaffected, and best History of England that we have had yet." Mason replied with praises of the lady, "I wish you had told me whether she is maid, wife, or widow; not that I have any intentions of making my addresses to her, but that I might have known whether she was born of English parents, which I am national enough to be very anxious about." What her literary pretensions were, may be judged by a remark of Mrs. Delany in a letter to Mr. Port, June 9, 1770: "The great Mrs. M'Caulay (I was told by an intimate friend of hers) hardly knew the meaning of the word *Grammar* till she was near thirty years old, and that now all her productions go to the press uncorrected!" The demonstrative republicanism of her book commended it to many who did not discover that it would soon pass into the oblivion of waste paper.

Nevertheless, so great was the admiration for the author of this elaborate crudity and pretentious book, that she received extraordinary marks of public esteem. Dr. Wilson, Rector of St. Stephen's, Walbrook, a divine of pronounced convictions, carried his admiration so far that, while the lady was still living, he erected her statue as an emblem of Liberty in the chancel of his church, to the scandal of the devout, the astonishment of the learned, and the disgust of the Royalists among his congregation. His successor promptly removed this unusual decoration of a sacred edifice. Mrs. Macaulay addressed to this courageous admirer a volume in continuation of her "History." In 1778 (December 17) the lady married a second time. Although her spouse was nearly a quarter of a century younger than herself, and not of a high reputation, he was not fortunate in being a brother of the notorious Dr. James Graham, of "the Celestial Bed and Temple of Health," an amazing exhibition in Pall Mall. She is referred to by Philip Thicknesse (Gainsborough's persistent and exacting patron) in his "New Bath Guide," 1778: at this time she was in high repute and fashion at Bath. She went to America in 1785, returned, and retired to Leicestershire, where she died June 22, 1791. She wrote copiously and frequently on political subjects, including Remarks on "Hobbes's Observations on Burke" and "A Letter to the Earl of Stanhope," whose portrait is in this Gallery.

The memoirs and anecdotic literature of the period alluded to above abound in references to Mrs. Macaulay. Those of earlier dates express admiration for her achievements, and accept her opinions; the later lucubrations condemn both, and slight the writer. On June 16, 1768, Walpole's opinions of Mrs. Macaulay had not improved: "I go, to-morrow," he wrote to the Hon. H. S. Conway, "to see 'The Devil upon Two Sticks,' as I did last week, but could not get in. I have now secured a place in my niece Cholmondeley's box, and am to have the additional entertainment of Mrs. Macaulay in the same company; who goes to see herself represented, and I suppose figures herself very like Socrates." In 1769 Walpole thought it worth while to inform Sir H. Mann: "I am to dine, to-morrow, with the famous Mrs. Macaulay, along with the Duc de la Rochefoucault; she

is one of the sights that all foreigners are carried to see." Again, to Mann, the same writer stated, October 13, 1769: "Paoli is sure to approve of her. The Court have artfully adopted him, and at least crushed one egg on which faction and her brood hen, Mrs. Macaulay, would have been glad to have sat. He prefers being well with the Government that protects him." "He (Paoli) has just made a tour to Bath, Oxford, &c., and was everywhere received with much distinction; so Mrs. Macaulay, it seems, has not laid him under an interdict."—November 6, 1769. To Sir D. Dalrymple, deprecating the advanced opinions of this woman, Walpole wrote, January 1, 1770: "Is some Cromwell to trample on us, because Mrs. Macaulay approves the army that turned out the House of Commons, the necessary consequence of such mad notions? Is eloquence to talk or write us out of ourselves? or is Catiline to save us, but *so as by fire*?" Twenty years after this he remembered a dispute about reformation he had had with "Dame Macaulay" (Walpole to Lady Ossory, December 9, 1790.) Referring to those who attacked Burke in 1790, Walpole denounced them as "abusive," and averred—"Their Amazonian allies, headed by Kate Macaulay, and the Virago Barbauld, whom Mr. Burke calls our *poissardes*, spit their rage at eighteen-pence a head, and will return to Fleet Ditch more fortunate in being forgotten than their predecessors, immortalized in the 'Dunciad.'"

Boswell and others name Mrs. Macaulay among the *entourage* of Johnson. Referring to her "republican" doctrines, he called her a leveller, and startled her by proposing, "Here is a very sensible, civil, well-behaved fellow-citizen, your footman; I desire that he may be allowed to sit down and dine with us. I thus, Sir, showed her the absurdity of the levelling doctrine." He frequently denounced the "doctrines" of the lady; and "being last evening of Trinity" (Coll. Cam.), "when, about twelve, he began to be very great (tipsy), stripped poor Mrs. Macaulay to the very skin, then gave her for his toast, and drunk her in two bumpers" (Boswell, March 1, 1765). When she was accused of spending much time at her toilette, and even putting on rouge, Johnson averred: "She is better employed at her toilette, than using her pen. It is better she should be reddening her own cheeks, than other people's characters."

Canvas, 30 × 25 inches.

207. A LADY.

Lent by the Rev. Sir Talbot H. B. Baker, Bart.

Canvas, 28 × 33 inches: oval.

208. A LANDSCAPE—WAYSIDE COTTAGE, SUFFOLK.

Lent by E. Milles Nelson, Esq.

A cottage, close to a pond; a woman, with a baby at her breast, and two boys at

the cottage door ; a girl, with a jar on her head, and followed by a dog, approaches the house. In the distance a man drives cows.

Canvas, $29\frac{1}{4} \times 24$ inches.

209. LANDSCAPE (UNFINISHED).

Lent by William Maxted, Esq.

This picture was purchased from the last of the Gainsboroughs, in 1874, at the Old Gate House, Sudbury, the house in which the painter was born ; and it is the last landscape upon which Gainsborough worked.

Canvas, 30×25 inches.

210. ROBERT PALMER, ESQ.

Lent by Sir Reginald P. Beauchamp, Bart.

Canvas, 30×25 inches.

211. ASSES IN A LANDSCAPE.

Lent by Sir J. Clarke Fervoise, Bart.

In the centre, reclining on the ground, are two asses, near them a dog. Standing close to this group an old man leans on a staff ; cottage is on our left ; in the distance the tower of a church.

Canvas, 23×25 inches.

212. THE COTTAGE DOOR.

Lent by Sir George Beaumont, Bart.

A young man and a woman, with three children, are near the door of a cottage, ensconced among trees. Between the tree-stems open country is distinguishable, with a hill in the distance.

Canvas, 75×61 inches.

213. BAMFORD, SUFFOLK.

Lent by Henry Graves, Esq.

A meadow, in which a large willow stands on our right ; a cow appears in the middle of the view, standing and chewing the cud. A cow and a sheep appear behind.

Canvas, 23 × 36 inches.

214. LANDSCAPE, WITH FIGURES.

Lent by Andrew McKay, Esq.

Canvas, 26 × 31 inches.

215. WILLIAM PITT.

Lent by the Earl Amherst.

Canvas, 29 × 24 inches.

216. A LANDSCAPE.

Lent by the Venerable Archdeacon Burney.

A hollow road, with a group of trees on our left ; a covered waggon on the road, a church in the distance.

Canvas, 19 × 23 inches.

The following pictures in this collection were reproduced in Messrs. Graves and Co.'s "Works of T. Gainsborough, R.A.," which is the most numerous series of prints after the master. W. Almack, Bramford, Master Buttall ("The Blue Boy"), the Duke of Buccleuch, Lord Camden, Cottage Children, Cottage Door, Cottage Girl, Duchess of Cumberland, Duchess of Devonshire, Lady (Bate) Dudley, Sir H. Bate Dudley, Lady de Dunstanville, Lord de Dunstanville, Countess of Dundonald, Lady Eden, J. C. Fischer, Mrs. FitzHerbert, Franklin, Mrs. Gainsborough, Gainsborough, Garrick, George III., Sir H. Harbord, T. Haviland, Honywood, Mrs. Howard, Market Cart, Mrs. Minet, Duchess of Montagu, T. Pennant, William Pitt, T. Sandby and his Wife, Countess of Sefton, Sheridan and his Wife, Col. St. Leger, and the Countess of Sussex.



COLLECTION OF THE WORKS
OF THE LATE
RICHARD DOYLE.

FOURTH ROOM.

The Drawings which are catalogued as belonging to the family of the R. Doyle are for sale, and the prices can be ascertained by application to the Secretary.

217. } STORY OF TOMMY—THE LITTLE BOY WHO DIDN'T CARE
218. } AND WAS GOBBLED UP BY A LION. A series of Twelve
219. } drawings in three frames.

Lent by Miss Doyle

220. DESIGNS FOR THE TITLE PAGE OF PUNCH, Pen and Ink.

Lent by Miss Doyle

221. DESIGN FOR THE TITLE PAGE OF PUNCH, Pen and Ink,
and Political Caricatures, Pencil.

Lent by Miss Doyle.

222. PORTRAIT SKETCHES OF MR. CHARLES HALLE AND SIGNOR
MANUEL GARCIA PLAYING CHESS, and other Drawings.

Lent by Charles Hallé, Esq.

223. HENRY VIII. AND KATHERINE PARR.

Lent by Miss Doyle.

224. STUDIES OF BIRDS, Water-colours.

Lent by Miss Doyle.

225. FOUR WATER-COLOUR DRAWINGS OF WOMEN AND CHILDREN.

Lent by Miss Doyle.

226. A CHILD'S DREAM OF FAIRYLAND, AND THE YOUTHFUL
ULYSSES.

Lent by Miss Doyle.

227. FOUR WATER-COLOUR DRAWINGS OF FAIRIES AND WITCHES.

Lent by Miss Doyle.

228. PEN AND INK DESIGNS FOR BOOK ILLUSTRATION.

Lent by Miss Doyle.

229. FIVE PEN AND INK DESIGNS FOR BOOK ILLUSTRATION.

Lent by Miss Doyle

230. FIVE DESIGNS IN PENCIL AND PEN AND INK FOR BOOK
ILLUSTRATION.

Lent by Miss Doyle

231. A CHILD'S FIRST STEPS, A Portrait Group.

Lent by Miss Doyle

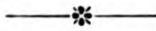
232. AN ENCHANTED TREE.

Lent by Miss Emmerson-Tennant





FIFTH ROOM.



233. THE GOAT LEGEND.

Lent by the Earl Brownlow.

According to the Welsh legend, the goats have their beards combed by fairies on Saturday nights, to make them decent for Sunday.

234. THE WITCH DRIVES HER FLOCK OF YOUNG DRAGONS TO MARKET.

Lent by Miss Doyle.

235. ARIEL.

Lent by Mrs. Russell Sturgis.

236. THE ENCHANTED FOREST.

Lent by Miss Doyle

237. CHURCHYARD IN DEVONSHIRE.

Lent by Miss Doyle.

This is the last drawing executed by the artist.

238. KNIGHTS CROSSING A BRIDGE.*Lent by Miss Doyle.***239. A FAIRY FLIGHT.***Lent by Miss Manning.***240. A WITCH AND YOUNG DRAGONS.***Lent by the Hon. Mrs. Lionel Tennyson.***241. ST. CHRISTOPHER.***Lent by Miss Hallé.***242. BEAUTY AND THE BEAST.***Lent by Miss Hallé.***243. CORTACHY CASTLE.***Lent by Miss Doyle.***244. ARIEL.***Lent by Mrs. Thackeray Ritchie.***245. THE "DAME BLANCHE" OF NORMANDY (see No. 271).***Lent by the Duke of Norfolk, E.M.*

"She sat upon a wooden bridge, and would not allow any one to pass unless he went on his knees to her."

246. MISS BLANCHE EGERTON.*Lent by Miss Doyle.*

247. ELVES AND FAIRIES.

Lent by the Marquis of Ripon.

248. FISH OUT OF WATER—Sailors from H.M.S. "Galatea" keeping the ground on the entry into London, after their marriage, of the Duke and Duchess of Edinburgh.

Lent by A. J. Balfour, Esq., M.P.

249. A NORTHERN STREAM.

Lent by Miss Doyle.

250. THE TRIUMPHAL ENTRY OF THE QUEEN—"Now She's Coming."

Lent by James Doyle, Esq.

251. ARIEL.

Lent by the Lady Henry Somerset.

252. THE LADY MARY LEVESON GOWER.

Lent by the Earl Granville, K.G.

253. ISEL HALL.

Lent by Miss Doyle.

254. THE ALTAR CUP, IN AAGERUP.

Lent by James Doyle, Esq.

See Keightley's "Fairy Mythology."

255. SNAILS AND FAIRIES.*Lent by Miss Manning.***256. MADONNA AND CHILD.***Lent by Charles Hallé, Esq.***257. AN ADVENTURE IN THE HISTORY OF ATHANASIUS GASKER.***Lent by the Viscount Powerscourt.*

"I have contended with the cranes on the banks of the Scamanda, having nothing to defend myself with but an old cotton umbrella."

258. THE GOAT LEGEND (see No. 237).*Lent by James Doyle, Esq.***259. A MOONLIGHT SCENE.***Lent by James Doyle, Esq.***260. FAIRY RINGS AND TOADSTOOLS.***Lent by Richard Popplewell Pullan, Esq.***261. ARIEL.***Lent by Benson Rathbone, Esq.***262. BATTLE OF ELVES AND FROGS.***Lent by the Earl of Pembroke.*

This event took place, it is supposed, in pre-historic times, or it might have been added to the fifteen decisive battles of the world—making sixteen.

263. HAWORTH RECTORY: the Home of Charlotte Brontë.
Lent by Miss Balfour.
264. STUDY OF ROCKS.
Lent by the Marquis of Ripon.
265. THE HON. W. E. LEVESON-GOWER.
Lent by the Earl Granville, K.G.
266. THE PRINCESS PLAYS CHESS WITH THE DRAGON FOR HER
LIBERTY.
Lent by Miss Manning.
267. THE TOILET OF TITANIA.
Lent by George Holt, Esq.
268. BATTLE OF ELVES AND CROWS.
Lent by the Lord Carlingford.
269. A RUINED CASTLE, DUNSTANBURY.
Lent by Miss Doyle.
270. NIGHT IN FAIRYLAND.
Lent by Benson Rathbone, Esq.
271. THE "DAME BLANCHE" OF NORMANDY, No. 2, (see No. 245).
Lent by the Duke of Norfolk, E.M.
"The Dame Blanche requires him whom she thus meets to join her in a dance."

272. THE LADY GRISELDA OGILVY.

Lent by the Countess of Airlie.

273. THE EAGLE'S BRIDE.

Lent by Miss Doyle.

274. THE DRAGON OF WANTLEY.

Lent by Miss Doyle.

275. THE SLEEP OF THE FAIRY KING.

Lent by Miss Doyle.

276. THE KNIGHT AND THE JÖTUN.

Lent by H. Virtue Tebbs, Esq.

277. A MERMAID.

Lent by H. Virtue Tebbs, Esq.

278. FAIRY AND OWLS.

Lent by James Doyle, Esq.

279. AN ELF BABY.

Lent by James Doyle, Esq.

280. CALM WEATHER.

Lent by Miss Doyle.

281.

“ According to a recent letter from Darfur, in Africa, the monkeys in that region are inordinately fond of a kind of beer made by the natives, who use the beverage to capture their simial poor relations. Having placed a quantity of the beer where the monkeys can get it, the natives wait till their victims are in various degrees of inebriation, and when they then mingle with them, the poor creatures are too much fuddled to recognize the difference between negro and ape. A negro then takes the hand of one, the others follow, holding on to one another, and they are led off into captivity.”—*Pall Mall Gazette*.

Lent by Sir Julian Goldsmid, Bart.

282. A FLIGHT BY NIGHT.—BATS AND ELVES.

Lent by James Doyle, Esq.

283. UNDER THE DOCK LEAVES, AN AUTUMNAL EVENING'S DREAM.

Lent by Miss Doyle.

284. ISEL HALL.

Lent by the Hon. Mrs. Percy Wyndham.

285. THROUGH THE TREES.

Lent by Miss Doyle.

286. “ THE LADDIE BOURNE,” INVERGARRY, INVERNESS-SHIRE.

Lent by A. J. Balfour, Esq., M.P.

287. THE PIED PIPER OF HAMELIN.

Lent by A. H. Christie, Esq.

288. PEACE OR WAR? ELVES INCITING FROGS TO FIGHT.

Lent by Charles Loyd Norman, Esq.

289. FAIRY RINGS.

Lent by Miss Doyle.

290. THE HAUNTED PARK.

Lent by Lady Goldsmid.

Two country children passing through an avenue of lime trees leading to an old mansion-house, see the ghosts of former inhabitants enjoying a pic-nic in the woods.

291. A SCOTTISH LOCH, ON THE ROAD TO INVERGARRY.

Lent by Miss Doyle.

292. AN OLD BRIDGE.

Lent by Miss Doyle.

293. ST. GEORGE AND THE DRAGON.

Lent by Miss Doyle.

294. THE ALTAR CUP.

Lent by Sir Julian Goldsmid, Bart.

"He rode away, with the cup in his hand, over the ploughed field. The trolls gave chase in a body. As he drew near the village he vowed that, if he escaped, he would bestow the cup on the Church, and just as they were on the point of catching hold of the horse he sprang through the farmer's gate, and was safe."—*Keightley Fairy Mythology.*

295. THE FAIRY CHARIOT.

Lent by James Doyle, Esq.

296. THE WRAITH.

Lent by Miss Doyle.

297. MISS BLANCHE HARRIET EGERTON.

Lent by Admiral the Hon. Wilbraham Egerton.

298. MUSICAL FAIRY GIVING A SINGING LESSON TO THE LITTLE BIRDS.

Lent by Charles Hallé, Esq.

299. QUEEN ELIZABETH AND MELVILLE.

Lent by Benson Rathbone, Esq.

A very early work, given by the artist to the late Henry F. Chorley, Esq.

300. THE SCANDINAVIAN GOD, THOR, DROVE ALL THE DWARFS OUT OF THE COUNTRY BY THROWING HIS HAMMER AT THEM.

Lent by Miss Doyle.

301. THE RUINS OF FOUNTAINS ABBEY IN THE PARK, STUDLEY ROYAL.

Lent by the Marquis of Ripon.

302. SMALL SKETCH FOR THE ALTAR CUP.

Lent by Miss Doyle.

303. AN INTRUDER.

Lent by Miss Doyle.

304. THE GOOD FAIRY RETURNING FROM THE CHRISTENING OF
"THE SLEEPING BEAUTY."

Lent by George Holt, Esq.

305. THE STAIRCASE AT DORCHESTER HOUSE.*Lent by the Right Hon. Sir William Harcourt.***306. VIEW FROM BALCARRES.***Lent by Mrs. H. Sedgewick.***307. LIBRARY AT LONGLEAT.***Lent by Miss Doyle.***308. LANDSCAPE, WITH ROOKS.***Lent by the Hon. Mrs. Percy Wyndham.***309. THE FAIRY GODMOTHER OF THE "SLEEPING BEAUTY."***Lent by A. H. Christie, Esq.***310. THROUGH THE TREES.***Lent by Miss Doyle.***311. THE LIBRARY AT LONGLEAT.***Lent by Miss Doyle.***312. DEER PARK—AUTUMN.***Lent by Miss Doyle.***313. ISEL HALL.***Lent by Miss Doyle.***314. THE ENCHANTED TREE.***Lent by the Lord Aberdare.*

315. DAME JULIANA BERNERS TEACHING HER YOUNG PUPILS THE
ART OF FISHING.

Lent by the Lord Aberdare.

Dame Juliana Berners was Prioress of the Nunnery of Sopwell, and the authoress of the famous work on fishing published at St. Albans 1486.

316. THE HAUNTED PARK.

Lent by the Marquis of Ripon.

317. ISEL HALL, FROM THE DERWENT—EVENING.

Lent by the Lady Elcho.

318. "If the Knight drinks from the cup offered him by the 'wild woman,' he becomes insensible, and is led off into the mountains."—*Fairy Mythology.*

Lent by Miss Doyle.

319. A ROCKY PATH.

Lent by Miss Doyle.

320. GOD THOR DRIVES HIS ENEMIES FROM SCANDINAVIA BY
THROWING HIS HAMMER AT THEM.

Lent by the Duchess of Cleveland.

321. TITANIA AND HER FAIRY RINGS.

Lent by F. Stroud, Esq.

322. THE RETURN OF THE DRAGON SLAYER.

Lent by the Lord Egerton of Tatton.

323. THE DEVIL'S STONE, CORTACHY.

Lent by the Countess of Airlie.

324. STUDY OF ROCKS.

Lent by Miss Doyle.

325. RABY CASTLE.

Lent by Miss Doyle.

326. IN THE PARK, STUDLEY ROYAL.

Lent by Miss Doyle.

327. EASTNOR—AUTUMN.

Lent by the Marchioness of Tavistock.

328. THE ALTAR CUP.

Lent by Benson Rathbone, Esq.

329. THE LADY RITA LEVESON GOWER.

Lent by the Earl Granville, K.G.

330. YEW TREE—WHITTINGHAM.

Lent by A. J. Balfour, Esq., M.P.

331. RABY CASTLE.

Lent by Miss Doyle.

332. STUDY FOR A LARGER PICTURE.

Lent by Miss Doyle.

333. LORD LEVESON.

Lent by the Earl Granville, K.G.

334. THE SCHWEIN-GENERAL OF NASSAU.

Lent by Miss E. Baring.

335. ISEL HALL.

Lent by Miss Doyle.

336. THE HOME OF CHARLOTTE BRONTE.

Lent by R. H. Hodgson, Esq.

337. THE RETURN OF THE DRAGON SLAYER.

Lent by J. Dykes Campbell, Esq.

338. WITCH AND YOUNG DRAGONS.

Lent by the Lord Coleridge.





FOURTH ROOM.



339. TWO PORTRAITS.

Lent by Miss Doyle.

340. VIEW OF CHRISTCHURCH BAY, FROM A GALLERY.

Lent by Henry Reeve, Esq., C.B.

341. FIRST STEPS.

Lent by Miss Doyle.

342.

343.

344.

345.

346.

347.

348.

349.

SERIES OF TWENTY DRAWINGS, PRESENTING HUMOUROUS
INCIDENTS OF GREEK, ROMAN, AND SAXON HISTORY.

Lent by Miss Doyle.

350. TWO DRAWINGS, COMIC ILLUSTRATIONS FROM THE ILIAD.
Lent by Miss Doyle.
351. THREE SKETCHES AT THE MANCHESTER ART TREASURES
EXHIBITION, 1857.
Lent by Charles Hallé, Esq.
352. SIX ORNAMENTAL FRIEZES IN CARICATURE.
Lent by Miss Doyle.
353. THE IRISH FAMINE—THE KNIGHT AND THE GOBLIN : two Pen
and Ink Drawings.
Lent by Miss Doyle.
354. PORTRAIT OF ———
Lent by Miss Doyle.
355. A SHEET OF FIVE HUMOUROUS SKETCHES.
Lent by C. E. Hallé, Esq.
356. A WINDOW IN CHELTENHAM, AND OTHER SKETCHES.
Lent by Miss Doyle.
357. GUY FAWKES, AND FIVE OTHERS SKETCHES : Pen and Ink
Lent by Miss Doyle.

358. "CONTIGUOUS TO A MELANCHOLY OCEAN," AND OTHER SKETCHES, CONTAINING CARICATURE PORTRAITS OF CARLYLE, THACKERAY, DISRAELI, LORD BROUGHAM, &c.

Lent by Miss Doyle.

359. TWO DESIGNS FOR CARTOONS IN PUNCH.

Lent by Miss Doyle.

360. SIX DESIGNS FOR "PUNCH"—MARSHAL PELISSIER, AND OTHERS.

Lent by Miss Doyle.

- | | | | |
|------|---|---|----------------------------|
| 361. | } | SERIES OF FANCIFUL DESIGNS, in Pencil and Water Colour. | <i>Lent by Miss Doyle.</i> |
| 362. | | | |
| 363. | | | |
| 364. | | | |
| 365. | | | |
| 366. | | | |

- | | | | |
|------|---|---|----------------------------|
| 367. | } | EIGHT DRAWINGS, representing scenes in London Life, by an intelligent Japanese. | <i>Lent by Miss Doyle.</i> |
| 368. | | | |

- | | | | |
|------|---|-------------------------------|----------------------------|
| 369. | } | DESIGNS FOR "PUNCH" CARTOONS. | <i>Lent by Miss Doyle.</i> |
| 370. | | | |

371. HUMOUROUS SKETCHES.

Lent by Charles Hallé, Esq.

372. }
373. } SEVEN FRAMES, containing Twenty-three Water-colour
374. } Drawings, humorous illustrations of the History
375. } of England, intended to represent the rejected Car-
376. } toons for Westminster Hall.
377. }
378. } *Lent by Miss Doyle.*

379. LEAP-FROG.—A Frieze.

Lent by Miss Doyle.

380. FAIRY RINGS.

Lent by Benson Rathbone, Esq.

381. ELVES AND FAIRIES AT PLAY.

Lent by Benson Rathbone, Esq.

382. EDWARD THE BLACK PRINCE AND THE KING OF FRANCE.

Lent by Miss Doyle

383. PROOF IMPRESSION OF THE ARTIST'S DESIGN FOR THE TITLE
PAGE OF "PUNCH."

Lent by Miss Doyle.

384. SKETCH PORTRAITS OF LORD TENNYSON, LORD JOHN RUS-
SELL, &c.

Lent by Miss Doyle.

385. FRAME OF SIX SKETCHES, Illustrations to Sir Walter Scott, and Humourous Designs.

Lent by Miss Doyle.

386. FOUR TINTED ILLUSTRATIONS—The Grand Steeplechase of June 17th, 1839, at the Hippodrome, Notting Hill.

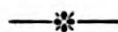
Lent by — Mayne, Esq.

Executed by the Artist at the age of 14.





ON THE TABLES.



- 387 "DICK'S JOURNAL," being an illustrated journal kept by Richard Doyle, when a boy of sixteen.

Lent by Miss Doyle.

388. }
389. } "DICK'S NONSENSE." Three books of humorous and fan-
390. } ciful sketches.

Lent by Miss Doyle.

391. A TREATYSE OF FYSSHYNGE WYTH AN ANGLE, with original illustrations by Richard Doyle.

Lent by Miss Doyle.

392. AN ALBUM, containing original drawings by Richard Doyle.

Lent by Miss Manning.

393. SKETCH PORTRAIT OF THE LATE W. M. THACKERAY.

Lent by Miss Doyle.

394. GAINSBOROUGH'S CAMERA, TOGETHER WITH TWELVE ORIGINAL PAINTINGS BY THE ARTIST, ON GLASS.

Lent by G. W. Reid, Esq.

Fulcher, in the "Life of Gainsborough," says of this very curious and valuable relic of the art of the painter, that De Louthembourg, who, during the year 1782, had been employed by Garrick at Drury Lane Theatre, formed an exhibition of moving pictures, which he called the "*Eidophusikon*, or Representation of Nature." Though himself nurtured amid the romantic Pyrenees, he maintained that no English landscape painter need travel abroad to collect grand types for study. The Lakes of Cumberland, the rugged scenery of North Wales, and the grandeur of mountainous Scotland, furnished, he said, inexhaustible subjects for the pencil. At that period it was the general opinion that picturesque scenery was confined to the Continent, and the object of De Louthembourg's exhibition was thus to show the beauty of our own country. Gainsborough's sympathies were so completely enlisted that for a time he talked of nothing else, and he passed a long succession of evenings at the exhibition. He was, indeed, an enthusiastic encourager of every scheme for the improvement of art, and he loved to experimentalize. When Jarvis made an exhibition of stained glass, Gainsborough was so impressed with the beauty of the examples that he immediately began to construct an apparatus that should diffuse splendour on the productions of his own pencil. This ingenious piece of mechanism is described as consisting "of a number of glass panes, which were movable, and were painted by himself, representing various subjects, chiefly landscapes. They were lighted by candles at the back, and viewed through a magnifying lens, by which means the effect produced was truly captivating; the moonlight pieces, especially, exhibiting the most perfect resemblance to nature." Dr. Monro purchased the relic, and at his death the mechanical apparatus of this work was sold by Mr. Christie to the late Mr. White, of Brownlow Street, Holborn, who bequeathed it to Mr. G. W. Reid, who has kindly lent it to Sir Coutts Lindsay.

"The Somerset House Gazette and Literary Museum" of April 10, 1824, says of this Camera:—

"We shall first notice a novelty, which, doubtless, will excite general attraction. Two moonlights, by Gainsborough, exhibited by an artificial light. There is also a landscape, with cows, by the same ingenious hand. We shall here copy the catalogue.

" 'These extraordinary works by Gainsborough (adapted by him to the peculiar mode of lighting them) represent the effects of nature more powerfully than any picture or drawing can possibly do; they were painted by this esteemed artist for his own gratification and the amusement of his friends, and were bequeathed to his daughter, from whom the present proprietor, Dr. Monro, purchased them, and who has liberally lent them to this exhibition.

“ ‘1st. THE COTTAGE.—Representing a most powerful effect of fire-light in the interior. The artist has given considerable interest to this subject by introducing the cottager opening the door: the contrast between the light of the cottage and that of the moon excites the most pleasing associations in the mind, and never fails to produce an instantaneous effect of pleasure and approbation.

“ ‘2nd. LANDSCAPE AND COWS.—A morning scene. The artist has evinced in this subject a fine feeling for the beauties of simple nature; the colour, depth, and freedom of pencilling have never been surpassed in any of the works of this eminent landscape-painter.

“ ‘3rd. A MOONLIGHT SCENE.—The moon has just risen above the hills, and is brilliantly reflected in the rippling stream. A few sheep scattered in the foreground add great beauty to the stillness of the scene. This exquisite work is so finely conceived as to render it doubtful which of the two moonlights deserves the preference in public estimation.’

“ We may add, of our own knowledge, that Gainsborough in his latter years was in the habit of sketching designs for the Showbox Exhibition, from which these transparencies are selected, whilst his intimate friends, who in an evening stroll called upon him, sat and sipped their tea. His acquaintance with De Loutherbourg, the celebrated scene-painter, first led him to these amusing experiments. The *Eidophusikon*, of which we have given an elaborate description, delighted the enthusiastic Gainsborough, who, fascinated by the powerful effects of light and shadow displayed in that incomparable exhibition, for a time thought of nothing else in art. Indeed, so possessed was he with the magical richness of transparencies, that he occasionally made studies, and, lighting them from behind, from these emulated their splendour in his pictures. It is owing to this practice that some of his latest works are remarkable for violent contrasts, and wanting in that stillness and harmony which characterised his earlier labours.

“ We were frequently favoured with a peep into the little theatre of transparencies at Dr. Monro’s, some years since, and always with new pleasure, for by varying the lamps a great variety of effects could be rendered on the same subject.” It appears that more than one camera of this nature are in existence; that which is before us is the most complete.

Gainsborough employed the above aids to memory and reflection, and did not disdain assistance from models and artistic toys of all sorts. Mr. Wilkie Collins described incidentally some such things as in the possession of his father, William Collins, R.A., a fortunate follower of Gainsborough:—“Once established in the new locality of his labours; with more of his sketches, his designs, and his relics of Art about him than he had ever been able to range in any former studio—with his painting table that had belonged to Gainsborough; with his little model of an old woman, dressed by the same great painter’s hand; with the favourite palettes of Lawrence and Wilkie hung up before

him" * * "his enjoyment of his new painting room was complete." "Life of W. Collins, R.A., by his Son," 1848, ii., 244.

"Mr. Gainsborough was in the habit of making" (so wrote Edward Edwards, in "Anecdotes of Painters," 1808, p. 135) "what might be called models for landscapes, which he effected by laying together stones, bits of looking glass, small boughs of trees, and other suitable objects, which he contrived to arrange so as to furnish him with ideas and subjects for his rural pictures." Upon this practice Sir Joshua very justly observes, that such "methods may be nothing more than mischievous trifling, or they may be aids, according to the general talent of he who uses them."

Of the *Eidophusikon*, which fully enchanted Gainsborough, we learn from W. H. Pyne that Sir Joshua Reynolds was much fascinated by its highly effective and dramatic manifestations. There is no doubt that Turner had much advantage in studying its representations, or rather reproductions of nature. The stage by means of which it was produced was but little more than six feet wide, yet within this narrow space De Louthembourg contrived, by artful arrangements of coloured lights and movable elements of landscape, to produce such impressions on the spectators that during the representation of a storm, which was accompanied by mimic thunder, and flashes of lightning, a lady suddenly looked through the opening overhead which gave air to the exhibition room, and, seeing real lightning play athwart the actual sky, exclaimed aloud in fear. The consternation caused by this discovery induced many persons to retire to the lobby; some of them, moved by terror or superstition, observed that "the exhibition was presumptuous," and a guilty mockery of the awful mysteries of nature" (see "Wine and Walnuts," ii., chapter xxi.)

395. THE HEAD, PAINTED BY GAINSBOROUGH, OF A MAN LOOKING OVER A WALL. "TOM PEARTREE."

Lent by Stephen Jackson, Esq.

The history of this picture is thus related by Fulcher, in his "Life of Gainsborough," 1856, p. 25 :—"At the back of the house in which Gainsborough was born, there was, as we have observed, a spacious orchard. It was separated only by a slight fence from the public road, and the clusters of ripe fruit had long proved too strong a temptation for some of the passers-by. But no clue could be obtained likely to lead to the detection of the culprits, until one morning young Gainsborough, having risen early, proceeded to a rustic summer-house at the further end of the orchard, and there commenced a sketch of one of the picturesque trees in the enclosure. Whilst thus employed, he observed a man's face peeping over the fence, and looking most wistfully at the mellow pears. The youthful portrait painter immediately made a sketch of his features, in which roguery and indolence, hope and fear, were happily blended; 'I dare not' evidently waited on 'I would.' After gazing about

him, he proceeded to scale the fence and climb the tree, when Gainsborough emerged from his hiding-place, and the man decamped. At breakfast Tom related the story, and laid upon the table a faithful likeness of the marauder, who was immediately known to be a man living in Sudbury. On being sent for, and taxed with the felonious intent, he stoutly denied it till the boy produced the portrait, and showed him how he looked when about to break the eighth commandment. This juvenile effort was preserved for many years, and Gainsborough ultimately made a finished painting of it under the title of 'Tom Peartree's Portrait.' " In Fulcher's time (1856) the pear tree was said to be still in existence. The circumstance is thus alluded to in Bernard Barton's poem on "Gainsborough's Haunts":—

And for this cause we would enshrine,
With grateful homage, justly due,
Each haunt a memory priz'd as thine,
Has made no common, vulgar view.
Giving, in pictured semblance true,
The house antique where thou wast born—
The orchard where thy boyhood drew
"Tom Peartree" in life's early morn.

The orchard is still shown in Sudbury. Mr. W. Creighton, in whose possession this picture was originally, was a friend of Gainsborough, who introduced him to Governor Thicknesse, of Landguard Fort, the over-weening patron who promoted the fortune of his client in Bath and London. Mr. Creighton was the editor of the "Ipswich Journal" from 1739 to 1760. From him the head passed to Mr. Stephen Jackson, the great-grandfather of the present proprietor of the "Ipswich Journal," to whom it still belongs.

Another version of this story states that it was in the garden of the Rev. Mr. Coyte, of Sudbury, a friend of Gainsborough, the thief was detected.

Painted on a thick board, which has been shaped to the outline of the portrait, and is not enclosed by a frame.

396. PORTRAIT OF R. DOYLE, Etched from a Drawing by H. Phillips.

Lent by C. E. Hallé, Esq.

397. TWO PHOTOGRAPHIC PORTRAITS OF R. DOYLE.

Lent by Miss Doyle.

398. SKETCH BOOK, CONTAINING SKETCHES MADE IN SWITZERLAND
AND ITALY, FOR "BROWN, JONES, AND ROBINSON."

Lent by Miss Doyle.

Additional Drawings by Mr. Doyle, placed in the Exhibition after the issue of the first edition of the Catalogue.

399. NORTHERN LAKES AND STREAMS, Two Water-Colour Studies.

Lent by Miss Doyle.

400. { UNDER THE DOCK LEAVES.
 { BIRDS AND ELVES, a frieze.

Lent by Miss Doyle.

401. { THE WRAITH.
 { THREE HUMOROUS DESIGNS, in Water-Colour.

Lent by Miss Doyle.

402. { A MERMAID'S NOOK.
 { REFLECTIONS, Two Water-Colour Drawings.

Lent by Miss Doyle.

403. { TOADSTOOLS, A Study.
 { BUTTERFLIES, A Study.

Lent by Miss Doyle.

404. SCENES IN SCOTLAND, Three Water-Colour Drawings.

Lent by Miss Doyle.

405. A RIDE.

Lent by Miss Doyle.

406. { UNDER THE DOCK LEAVES.
A PORTRAIT STUDY, Water-Colour.

Lent by Miss Doyle.

407. { BEAUTY AND THE BEAST.
THE GOAT LEGEND.

Lent by Miss Doyle.

408. CHILD'S FIRST STEPS.

Lent by Miss Doyle.

409. ROSE RED AND SNOW WHITE.

Lent by William Long, Esq.

410. FAIRIES RIDING RABBITS.

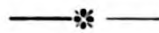
Lent by William Long, Esq.

411. SCENE FROM "THE SLEEPING BEAUTY."

Lent by E. Green, Esq.



INDEX OF CONTRIBUTORS.



QUEEN, HER MAJESTY, THE. 23, 112.

ABERDARE, THE LORD. 314, 315.

AGNEW, WILLIAM, ESQ., M.P. 128.

AILESBUURY, THE MARQUIS OF. 183.

AIRLIE, THE COUNTESS OF. 272, 323.

ALEXANDER, MAJOR-GENERAL CLAUD, M.P. 201.

ALMACK, H. H., ESQ. 64.

AMHERST, THE EARL. 215.

ARTS, THE ROYAL ACADEMY OF. 1.

ARTS, THE SOCIETY OF. 196.

BACKHOUSE, EDMUND, ESQ. 162.

BAKER, THE REV. SIR TALBOT, BART. 122, 207.

BALFOUR, A. J., ESQ., M.P. 248, 286, 330.

BALFOUR, MISS. 263.

BARING, MISS E. 334.

BASSET, G. L., ESQ. 56, 59, 173.

BATEMAN, THE LORD. 5, 68, 103, 104, 118, 130, 135, 188.

BEAUCHAMP, SIR REGINALD PROCTOR, BART. 135a, 178, 210.

BEAUMONT, SIR GEORGE, BART. 90, 123, 125, 143, 167, 174, 212.

BEAUMONT, WENTWORTH BLACKETT, ESQ. 81.

BELL, REGINALD, ESQ. 43, 200.

BENTINCK, THE RIGHT HON. G. CAVENDISH. 18, 24, 58, 109, 136, 198.

BISCHOFFSHEIM, H. L., ESQ. 6.

BOLTON, COLONEL SIR F. 49.

BRISTOL, THE CORPORATION OF. 32.

BROWNLOW, THE EARL. 233.

BUCCLEUCH, THE DUKE OF, K.G. 28, 66.

BURNEY, THE VENERABLE ARCHDEACON. 9, 216.

CAMPBELL, J. DYKES, ESQ. 337.

CARLINGFORD, THE LORD. 268.

CARNARVON, THE EARL OF. 82.

CATHCART, THE LORD. 99.

CHRIST CHURCH, OXFORD. 52, 194.

CHRISTIE, A. H., ESQ. 67, 287, 309.

CLANRICARDE, THE MARQUIS OF. 100.

CLEVELAND, THE DUCHESS OF. 320.

CLIFDEN, THE VISCOUNT. 40, 42, 102, 131, 139.

COLERIDGE, THE LORD. 338.

COOK, F., ESQ. 190.

CORBETT, J., ESQ., M.P. 92.

CORNEWALL, THE REV. SIR G. H., BART. 141.

COX, MISS. 44.

CRAWFORD AND BALCARRES, THE EARL OF. 20, 160.

CUMMINGS, W. H., ESQ. 46.

DARNLEY, THE EARL OF. 93, 191.

DAUBUZ, JOHN CLAUDE, ESQ. 192.

DENBIGH, THE EARL OF. 101.

DONINGTON, THE LORD. 35.

DOYLE, MISS. 217, 218, 219, 220, 221, 223, 224, 225, 226, 227, 228, 229, 230,
231, 234, 236, 237, 238, 243, 244, 249, 253, 269, 273, 274, 275, 280, 283, 285,

- 289, 291, 292, 293, 296, 300, 302, 303, 307, 310, 311, 312, 313, 318, 319, 320, 325, 326, 331, 332, 335, 339, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 352, 353, 354, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 372, 373, 374, 375, 376, 377, 378, 379, 382, 383, 384, 385, 387, 388, 389, 390, 391, 393, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408.
- DOYLE, JAMES, ESQ. 250, 254, 258, 259, 278, 279, 282, 295.
- DUCIE, THE COUNTESS OF. 197.
- EGERTON, THE LORD (OF TATTON). 297, 322.
- ELCHO, THE LADY. 317.
- EQUITABLE ASSURANCE SOCIETY. 166.
- FORTESCUE, THE EARL. 10.
- GARDINER, THE REV. EDWARD R. 73, 121, 127, 132, 195.
- GOLDSMID, LADY. 290.
- GOLDSMID, SIR JULIAN. 281, 294.
- GOWER, LORD RONALD. 4, 65.
- GRANVILLE, THE EARL, K.G. 252, 265, 329, 333.
- GRAVES, HENRY, ESQ. 48, 53, 151, 202, 213.
- GREEN, E., ESQ. 411.
- GREVILLE, MRS. E. K. 114, 164.
- HALLÉ, MISS. 41, 42.
- HALLÉ, CHARLES, ESQ. 222, 256, 298, 351, 355, 371, 396.
- HARCOURT, SIR W. V., M.P. 305.
- HARDCASTLE, THOMAS, ESQ. 106, 163.
- HENRY, MRS. GEORGE. 45.
- HERBERT, SIR ROBERT, K.C.B. 126.
- HESELTINE, J. P., ESQ. 51.
- HILL, GRAY, ESQ. 29.
- HIPPISLEY, HENRY, ESQ. 165.
- HODGSON, ROBERT KIRKMAN, ESQ. 21, 86, 95, 180, 336.
- HOLT, GEORGE, ESQ. 267, 304.
- HONYWOOD, LIEUT.-COLONEL WILLIAM. 182.

- HORTON, THE REV. SIR GEORGE LEWIS WILMOT, BART. 140, 159.
HOWARD, J. C., ESQ. (OF CORBY). 148.
HUTH, LOUIS, ESQ. 11, 85.

IRONMONGERS, THE WORSHIPFUL COMPANY OF. 78.

JACKSON, STEPHEN, ESQ. 395.
JERVOISE, SIR J. C., BART. 211.
JENYNS, THE REV. F. G. 179.
JOSSELYN, GEORGE, ESQ. 88.

KENNEDY, MRS. CLARKE. 137.
KILMOREY, THE EARL OF. 30, 69.

LEICESTER, THE EARL OF, K.G. 185.
LESSER, L., ESQ. 176.
LINCOLN'S INN, THE HON. SOCIETY OF. 70, 74.
LINDSAY, SIR ROBERT JAMES LOYD, M.P. 31, 119, 193.
LODER, ROBERT, ESQ. 87, 175.
LONG, WILLIAM, ESQ. 409, 410.

MACDERMOTT, EDWARD, ESQ. 15.
MACKENZIE, MAJOR-GENL. R. 115.
MCKAY, ANDREW, ESQ. 142, 214,
MANNING, MISS. 239, 255, 266, 392.
MARKHAM, COL. W. T. 19.
MABRLOROUGH, THE DUKE OF. 38.
MAXTED, W., ESQ. 209.
MAYNE, —, ESQ. 386.
MIDDLETON, H. N. ESQ. 150.
MILDMAY, H. BINGHAM, ESQ. 181.
MORGAN, J. S., ESQ. 129.
MOYSEY, HENRY G., ESQ. 187.
MUSICIANS OF GREAT BRITAIN, THE ROYAL SOCIETY OF. 34.
MONTROSE, THE DOWAGER DUCHESS OF. 63.

- NELSON, E. MILLES, ESQ. 89, 94, 120, 147, 208.
NEWCASTLE, THE DUKE OF. 124.
NEWTON, F. W., ESQ. 41.
NORFOLK, THE DUKE OF, E.M. 153, 245, 271.
NORTHBOURNE, LORD. 60.
NORTH, J. W., ESQ. 111.
NORMAN, CHARLES LOYD, ESQ. 288.
NORWICH, THE CORPORATION OF. 37.
NUGENT, SIR GEORGE, BART. 138, 204.
NORTH, BARONESS. 133.
- OLIVERSON, R. ESQ. 17.
- PARKER, J. OXLEY, ESQ. 75, 171.
PATON, MISS. 203.
PEMBROKE, THE EARL OF. 262.
PENRHYN, THE LORD. 134.
PORTLAND, THE DUKE OF. 110.
POWELL, JOSEPH RUBENS, ESQ. 107.
POWIS, THE EARL OF. 50.
PRAED, C. T., ESQ. 117.
PRESTON, D. B., ESQ. 172.
PULLAN, RICHARD POPPLEWELL, ESQ. 260.
PURVIS, ALEXANDER K. KENNEDY, ESQ. 61.
POWERSCOURT, VISCOUNT. 257.
- RATHBONE, BENSON, ESQ. 261, 270, 299, 328, 380, 381.
RAVENSWORTH, THE EARL OF. 57.
RAYMOND, THE REV. JOHN MAYNE ST. CLERE. 72, 105, 158.
REEVE, HENRY, ESQ., C.B. 340.
REID, G. W., ESQ. 394.
RICHMOND, G., ESQ., R.A. 96, 146, 161.
RIPON, THE MARQUIS OF, K.G. 247, 264, 301, 316.
RITCHIE, MRS. THACKERAY. 244.

- ROBERTS, G. P., ESQ. 206.
ROBINSON, J. C., ESQ. 79.
ROHDE, JOHN, ESQ. 14, 22, 27, 76, 199*.

SAFFORD, MRS. BURHAM. 199.
ST. AUBYN, SIR JOHN, BART. 155.
SAVILLE, MISS JOSEPHINE 149, 154.
SEDEGWICK, MRS. H. 306.
SHARPE, WILLIAM ARTHUR, ESQ. 144.
SHARPE, MRS. 80, 108.
SHEFFIELD, SIR ROBERT, BART. 47.
SMITH, G. B., ESQ. 157.
SOMERSET, THE LADY HENRY. 257.
SPENCER, THE EARL, K.G. 16, 55, 145, 168, 184.
STANHOPE, THE EARL. 8, 84, 170.
STEVENSON, H., ESQ. 2.
STRATFORD-ON-AVON, THE CORPORATION OF. 7.
STROUD, F., ESQ. 321.
STURGIS, MRS. RUSSELL. 235.

TAVISTOCK, THE MARCHIONESS OF. 327.
TAYLOR, MRS. THOMAS SWIFT. 205.
TEBBS, H. VIRTUE, ESQ. 276, 277.
TENNANT, MISS. 232.
TENNYSON, HON. MRS. LIONEL. 240.
THOMPSON, THOMAS, ESQ. 169.
THORNTON, JOHN, ESQ. 36.
THOYTS, W. R. M., ESQ. 77, 113.
TURTON, EDMUND H., ESQ. 83.
TWEEDMOUTH, LORD. 33, 54.

VILLEBOIS, H., ESQ. 12, 166, 177, 186.

WALKER, JOHN CHAPMAN, ESQ. 156

- WELLS, WILLIAM, ESQ. 3, 13.
WENLOCK, LORD. 97.
WESTMINSTER, THE DUKE OF, K.G. 62, 98, 152.
WHITBREAD, S., ESQ., M.P. 91.
WHITE, THE REV. J. COSBY. 25, 36, 71.
WHITE, A. E., ESQ. 189.
WILKINSON, MRS. EASON. 39.
WYNDHAM, THE HON. MRS. PERCY. 284, 308.





INDEX OF THE PICTURES.



- ABEL, KARL FRIEDRICH. 46
AILESBUURY, COUNTESS OF (Lady Anne Elizabeth Rawdon). 183.
ALMACK, MR. WILLIAM. 64.
AMYAND, CLAUDIUS, ESQ. 141.
ARTIST (Portrait of the). 1.
AYTON, JOHN, ESQ. (Portrait of). 199.
- BAMFORD, SUFFOLK. 213.
BATEMAN, JOHN, 2ND VISCOUNT. 5.
BATEMAN, THE HON. MRS. WILLIAM. 104.
BATEMAN, VISCOUNTESS (when young). 118.
BATEMAN, VISCOUNTESS. 135.
BEDFORD, 4TH DUKE OF (John Russell). 38.
BELL, MRS. (Anne Conyers). 200.
BELL, RALPH, ESQ. 43.
BOWLBY, LADY MARY (Portrait of). 96.
BOY'S HEAD (Sketch of a). 41.
BOYS AND FIGHTING DOGS. 130.
BRUM, MADAME LE. 63.
BUCCLEUCH, HENRY, THIRD DUKE OF. 66.
BURROUGH, MR. (Portrait of). 149, 154.
BUTTALL, MASTER JONATHAN, "THE BLUE BOY." 62.

- CAMDEN, LORD (Portrait of). 60.
CAMPBELL, LORD FREDERICK (Portrait of). 115.
CANNING, THE RIGHT HON. GEORGE. 100.
CARR, MRS. (Portrait of). 21.
CATHCART, WILLIAM, 10TH BARON. 99.
CHARLES I. (Copy of Equestrian Portrait of). 79.
CHESTERFIELD, 4TH EARL OF (Portrait of Philip Dormer Stanhope). 84.
CHRISTIE, JAMES, ESQ. 67.
CLANWILLIAM, LADY (Portrait of Miss McGill). 191.
COAST SCENE, A. 152.
COX, MR. 44.
COTTAGE DOOR, THE. 98, 192, 212.
COTTAGE GIRL, THE. 173.
CRUTTENDEN (Portrait of the Misses). 61.
CUMBERLAND, DUCHESS OF (Portrait of). 25, 97.
CUMBERLAND, DUKE OF (Portrait of). 26.
- DARNLEY, JOHN, 4TH EARL OF. 93.
DEHANY AND THEIR DAUGHTER, MR. AND MRS. (Portrait of). 176.
DOG (Portrait of). 123.
DOGS, TWO FAVOURITE (Portrait of). 167.
DOG AND PUPPY, A POMERANIAN. 113.
DUCHESS OF DEVONSHIRE, THE (Sketch of). 40.
DUCHESS OF DEVONSHIRE, THE. 145.
DUDLEY, LADY (Portrait of). 75.
DUDLEY, REV. SIR HENRY BATE (Portrait of). 171.
DUNDONALD, COUNTESS OF (Isabella Raymond). 158.
DUNSTANVILLE, EARL DE (Sir Francis Basset). 56, 155.
DUNSTANVILLE, LADY DE. 59.
DUPONT, GAINSBOROUGH. 146.
- EARDLEY, LADY, AND HER DAUGHTER (Portrait of). 31.
EDEN, LADY DOROTHY (Portrait of). 114.

EDEN, SIR JOHN, 4TH BART. 164.

ELLIOTT, MRS. (Grace Dalrymple). 110.

FIRMAN, MR. JOHN. 88.

FISCHER, THE MUSICIAN. 112.

FITZHERBERT, MRS. (Portrait of). 10.

FOLKESTONE, VISCOUNT (Jacob Bouverie). 196.

FORDYCE, MR. 20.

FOREST SCENE. 65.

FOX ADDRESSING THE HOUSE OF COMMONS. 201.

GAINSBOROUGH, JOHN. 151.

GAINSBOROUGH, MRS. 80.

GAINSBOROUGH, MISS (Portrait of). 92.

GAINSBOROUGH AND HIS WIFE. 195.

GAINSBOROUGH, MRS. (Portrait of Margaret Burr). 108.

GAINSBOROUGH, MR. HUMPHRY. 144.

GAINSBOROUGH, T., R.A. 1, 4, 161, 185.

GAINSBOROUGH'S DAUGHTER (Mrs. Fischer). 87.

GAINSBOROUGH'S DAUGHTERS (Portraits of). 91.

GARDINER, MISS SUSAN. 127.

GARDINER, EDWARD R. 132.

GARRICK, DAVID. 7.

GENTLEMAN, A (Portrait of). 122.

GEORGE III. (Portrait of). 34.

GEORGE IV. (when Prince of Wales). 81.

GIARDINI, FELICE DE. 156.

GIPSIES. 202.

GIPSY ENCAMPMENT, A (an unfinished Sketch). 18.

GIRL WITH A LAMB. 182.

HARBORD, SIR HARBORD (Portrait of). 37.

HARVEST WAGGON, THE. 33.

- HARVEST WAGGON, SKETCH FOR THE. 174.
HAVILAND, THOMAS, ESQ. 53.
HEADS OF TWO MONKS, THE (Study of). 139.
HEBERDEN, MISS (Portrait of). 179.
HEN AND CHICKENS. 121.
HENDERSON, JOHN (Portrait of). 142.
HINGESTON, THE REV. JAMES. 94.
HINGESTON, JOHN, THE YOUNGER. 147.
HINGESTON, MRS. (Portrait of). 89, 120.
HIPPISEY, MRS. (Portrait of). 165.
HOOD, VISCOUNT. 78.
HORTON, CHRISTOPHER (Portrait of). 159.
HOWARD, MRS. (Annie Witham). 148.
HOWLAND, ISABELLA (Portrait of). 125.
- JACK HILL IN A WOOD. 86.
JACK HILL IN A COTTAGE. 95.
JOHNSON, DR. (Portrait of). 119.
JONES, WILLIAM, ESQ. (Portrait of). 111.
- KILMOREY, JOHN, VISCOUNT. 30.
- LADY, A (name unknown). 85.
LADY AND CHILD, A. 72.
LADY, A, (Portrait of). 83, 207.
LANDSCAPE (unfinished). 209.
LANDSCAPE, A. 3, 126, 128, 134, 172.
LANDSCAPE, A. 193, 205, 216
LANDSCAPE, A WAYSIDE COTTAGE, SUFFOLK. 208.
LANDSCAPE, A (a Study). 51.
LANDSCAPE, WITH FIGURES AT POND. 136.
LANDSCAPE, A SEA-SIDE. 137.
LANDSCAPE, A SMALL. 117.

- LANDSCAPE, A SMALL. 102.
LANDSCAPE, A, WITH CATTLE. 77.
LANDSCAPE, A, WITH FIGURES. 214.
LANDSCAPE, A, WITH FIGURES AGAINST A TREE. 157
LANDSCAPE, SMALL. 15.
LANDSCAPE, SMALL, WITH RIVER AND BRIDGE. 14.
LANDSCAPE, EVENING. 22, 199*.
LANDSCAPE, BLIND MAN CROSSING A BRIDGE. 90.
LANDSCAPE, WITH FALLEN TREE AND CATTLE. 190.
LANDSCAPE, WITH COWS AND A BRIDGE. 169.
LANDSCAPE, WITH CATTLE AND FIGURES. 76.
LANDSCAPE, A PEASANT CROSSING A STREAM. 58.
LANDSCAPE, A MAN WITH SHEEP. 27.
LANDSCAPE, WITH ASSES. 211.
LANDSCAPE, WITH COWS, &c. 124.
LANDSCAPE, WITH FIGURES AND CATTLE. 54.
LANDSCAPE, WITH HORSES PLOUGHING. 133.
LANGSTON, JOHN, ESQ. 197.
LINLEY, MISS. 42.
LINDSAY, LADY MARGARET. 160.
LITTLETON, LADY. 140.

MACAULAY, MRS. CATHERINE (Portrait of). 206.
MARKET, GOING TO. 68.
MARKHAM, WILLIAM, ESQ. (Portrait of) 19.
MASTER IN CHANCERY, A (Portrait of). 57.
MEARES, MRS. (Portrait of). 166.
MENDIP, LORD (Welbore Ellis). 52.
MIDDLETON, DAVID (Portrait of). 203.
MILK GIRL, THE. 49.
MINET, MRS. 6.
MONTAGU, MARY, DUCHESS OF. 28.
MORGAN, THE RIGHT HON. SIR CHARLES. 116.

MOTT, MISS JULIET. 162.

MOYSEY, ABEL, ESQ. (Portrait of). 187.

MULGRAVE, LORD (Portrait of). 181.

NEEDHAM, THE HON. THOMAS. 69.

NORFOLK, 12TH DUKE OF (Portrait of Bernard Edward Howard). 153.

NUGENT, ROBERT, EARL. 32, 204.

NUGENT, THE HON. LIEUT.-COLONEL (Grenadier Guards). 138.

OLD MAN AND DOG. 143.

PAINTER'S WIFE, THE. 175.

PACKHORSE BRIDGE, THE. 106.

PALMER, SIR ROBERT (Portrait of). 135a.

PALMER, ROBERT, ESQ. 210.

PEARCE, WILLIAM, ESQ. (Portrait of). 107.

PEMBROKE FAMILY, THE. 131.

PENNANT, THOMAS. 101.

PITT, WILLIAM (Portrait of). 13, 70, 170, 215.

PLAMPIN, JOHN, AS A BOY. 17.

POND AND CATTLE (a Sketch). 198.

POWIS, EARL OF. 50.

POYNTZ, WILLIAM. 55.

PURLING, JOHN (Portrait of). 150.

RAYMOND, THE REV. SAMUEL. 105.

RIVER SCENE, WITH CATTLE. 180.

RURAL COURTSHIP, 73.

RUSTIC DWELLING, A. 45.

SACKVILLE, MISS. 188.

SANCHO, IGNATIUS (Portrait of). 2.

SANDBY, THOMAS, R.A., AND HIS WIFE. 9.

- SAND GETTERS, THE. 163.
SHEFFIELD, LADY. 47.
SKYNNER, JOHN. 194.
SKYNNER, SIR JOHN (Portrait of). 74.
SPENCER, COUNTESS (Margaret Georgiana Poyntz). 168.
SPENCER, THE HON. MISS GEORGIANA. 184.
SPENCER, JOHN, 1ST EARL. 16.
STANHOPE, 3RD EARL (Portrait of Charles). 8.
STEVENS, WILLIAM, D.D. (Portrait of). 71.
ST. LEGER, COLONEL. 23.
SUSSEX, HESTER, COUNTESS OF. 35.
- TENDUCCI, JUSTUS FERDINANDO. 29.
THAMES, VIEW AT THE MOUTH OF THE. 178.
THORNTON, JOHN, ESQ. (of Clapham). 36.
TRUMAN, SIR BENJAMIN (Portrait of). 12.
TYLER, MISS. 103.
- VESTRIS, MR. 11.
VIEW IN SHROPSHIRE, A. 129.
VILLEBOIS, MRS. (Portrait of). 186.
VILLEBOIS, WILLIAM AND JOHN TRUMAN (Portraits of). 177.
- WALKER, MRS. (Portrait of). 39.
WATERFALL, A. 48.
WOOD GATHERERS, THE. 82.
WOODLAND SCENE, A. 24, 109.
WOOD SCENE, NEAR CORFE, TAUNTON. 189.



THE CLERGY CLUB

135, NEW BOND STREET, W.

For Members of the Church of England (Clerical and Lay) and of Churches in Communion therewith.

COMMITTEE.

BLAKISTON, REV. R. MILBURN, M.A., F.S.A.
CAMPION, REV. C. H., M.A., Canon of
Chichester.
CUTTS, REV. E. L., D.D.
DUCKWORTH, REV. R., D.D., Canon of
Westminster.
FLEMING, REV. J. D.D., Canon of York.
HASLAM, REV. C. E., M.A.
HOLE, REV. S. REYNOLDS, M.A., Prebendary
of Lincoln.
INGRAM, REV. ARTHUR J., M.A., Prebendary
of Lincoln.

LEIGH, HON. AND REV. J. W., M.A., Canon of
Worcester.
LINDSAY, SIR COUTTS, Bart.
LOYD-LINDSAY, SIR ROBERT, K.C.B.,
V.C., etc.
MILLS, CHARLES S., Esq.
PENNEY, REV. W. H., M.A., F.R.G.S.
PROTHERO, REV. G., M.A., Canon of West-
minster.
TROUTBECK, REV. J., D.D.
WADE, REV. N., M.A., Canon of Bristol.

Annual Subscription, £4 4s. for Town Members.

„ „ £2 2s. „ Country „

Entrance Fee, £5 5s.

Note—Town radius Five miles from Charing Cross.

Open to Clerical and Lay Members of the Church of England.

In addition to the ordinary advantages offered by a first class Club, a drawing-room is provided for the exclusive use of ladies introduced by Member and also a dining room where ladies may have luncheon or dine with the Member who introduces them. There is a Library of over 6,000 volumes of Classical Theological, and Standard Works of Reference.

Bedrooms are provided for Members who may require them. Every information may be obtained from the Secretary.

NUGENT C. WADSWORTH

BY PERMISSION OF HER GRACIOUS MAJESTY THE QUEEN.

Grosvenor Gallery Publications.

DRAWINGS BY THE OLD MASTERS IN THE ROYAL LIBRARY AT WINDSOR.

THE DIRECTORS of the GROSVENOR GALLERY have prepared for Publication 176 Examples from the designs of LIONARDO DA VINCI, RAPHAEL, MICHEL ANGELO, and other Masters of the Italian, German, and French Schools.

The Drawings included in the present publication have been selected under the personal supervision of Mr. RICHARD HOLMES, F.S.A., Her Majesty's Librarian at Windsor, and they have been reproduced by Mr. STEPHEN THOMPSON, in the exact size and colour of the originals by means of the Autotype Permanent Process.

The entire Publication consists of Four Portfolios, and the Drawings are placed on grey mounts of Uniform Size.

TERMS OF SUBSCRIPTION.

For the Four Portfolios, containing the whole Series	20	Guineas.
For the Two Portfolios, containing the Drawings by LIONARDO DA VINCI	10	„
For the Portfolio containing the Drawings by RAPHAEL and MICHEL ANGELO	5	„
For the Portfolios containing the Drawings by various Masters of the Italian, German, and French Schools	5	„

For the convenience of those who may be unable to subscribe for a Complete Set, there will also be issued an extra Portfolio containing Twenty Examples from all the foregoing Portfolios, for which the Price of Subscription is Three Guineas.

Applications to be addressed to the SECRETARY of the
GROSVENOR GALLERY, NEW BOND STREET,
LONDON.



