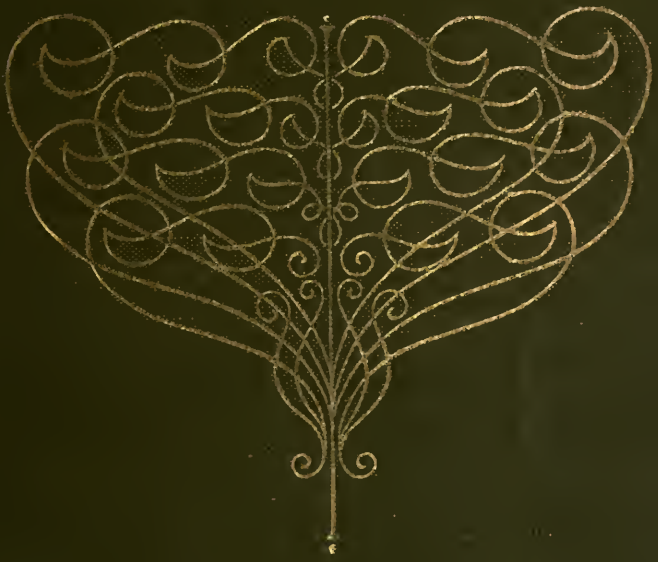
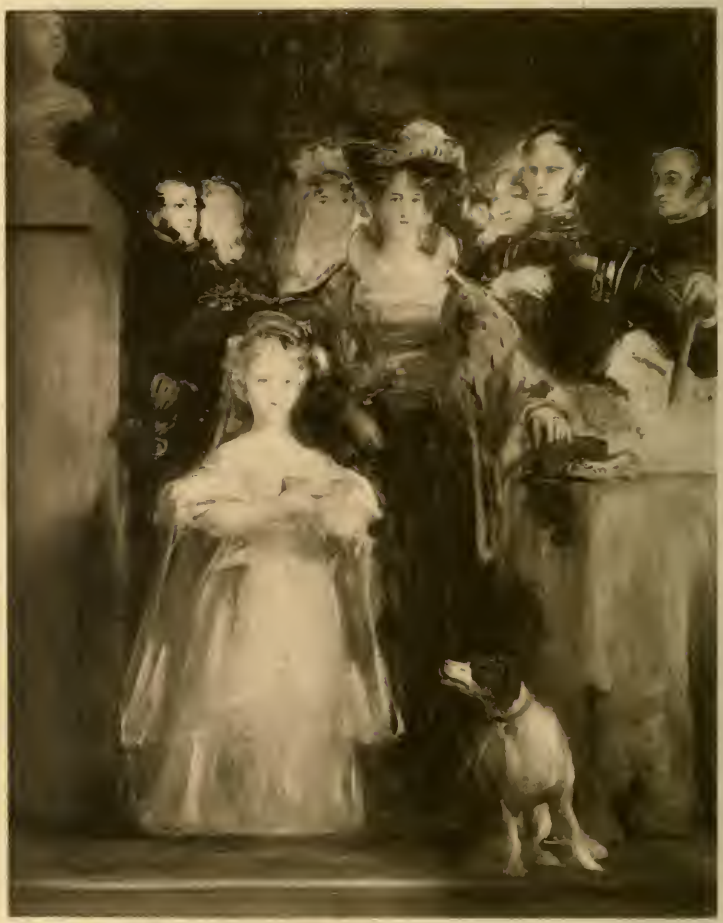
GREAT MASTERS
IN PAINTING & SCULPTURE



The Great Masters
in Painting and Sculpture
Edited by G. C. Williamson

WILKIE



Princess Victoria with the Duchess of Kent.

From the painting by Wilkie in the possession of Miss Leslie Melville.

SIR DAVID WILKIE

BY

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A TRUSTEE OF THE NATIONAL PORTRAIT GALLERY

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THE LIFE OF SIR DAVID WILKIE

CHAPTER I

EARLY YEARS

UNTIL the beginning of the nineteenth century Scotland cannot be said to have produced any artist of original talent to compare with those of England. Scotland could boast, indeed, of some good portrait-painters in the eighteenth century, amongst whom Allan Ramsay was pre-eminent. But there had been no landscape-painters till Alexander Nasmyth and his son Patrick came out of Edinburgh at the close of the eighteenth century; there was no national *genre* painting —a word that must be used for want of a better, when speaking of such works as those that have made the Dutch and French schools famous. David Allan alone had made some clever pictures after the scenes of Scottish life, and had given some illustrations to the verses of the elder Ramsay's "Gentle Shepherd," but the fame of these had scarcely crossed the Border. It was not until 1805, when, as Jackson, the Yorkshire

portrait-painter, wrote to Haydon, "a raw, tall, pale, queer Scotchman" appeared in the schools of the Royal Academy, that the northern kingdom was to find herself in possession of a painter who, in his own particular line, was equal to that great genius William Hogarth.

In a humble manse of a small hamlet called Cults, twenty-eight miles to the east of Edinburgh, in the centre of the little "kingdom of Fife," as the county of Fife is proudly called by its inhabitants, and within a mile of Pitlessie, was born to the Rev. David Wilkie and his third wife, Isabella Lister, their third son, on the 18th of November, 1785. The house in which the future Sir David Wilkie was born no longer exists. In its place stands one of those most inartistic, barn-like edifices, which one immediately recognizes as the manse in a Scotch village; close to it is the church, as inartistic as the manse, but the unrelieved and uncompromising bareness of its walls is somewhat concealed by a growth of old ivy. Both church and manse were rebuilt by the father of the painter, while David was still a child—"wee golden-haired Davie," as his mother loved to call him.

In this inartistic home "little Davie," before he could read or spell, began to sketch and paint, as he himself used to tell, all that came within his ken. Within, the church of Cults is cold and bare, as is usually the case in buildings of that date in Scotland (it was rebuilt in 1793), with an ugly flat roof, an uglier gallery, and heavy pews crowding the floor. A clumsy wooden pulpit rises between two plain windows; on either side of it two

[*Gray Hill, Esq.*

THE ARTIST'S BIRTHPLACE

memorial marble tablets are let into the wall: that on the right bearing profile medallions of David Wilkie's parents from a design by himself; that on the left was placed to his memory by his sister, and bears his profile: both these tablets are from the studio of Chantrey. There are also mural tablets to other members of Wilkie's family in this church.

Whilst "little Davie's" father preached from this pulpit the lad would make thumb-nail sketches as Hogarth was wont to do, and at the manse the little bairn, as one of his fellow-villagers said of him, would "lie agroufe on the grun' wi' his slate and his pencil." Wherever he chanced to be, whether in church, at home, at school at Pitlessie, or in the fields, David was always drawing with a charcoal pencil on everything that came to his hand. In one of the rooms of the manse, from the windows of which the valley of the Eden was seen below, with the chain of the Falkland Hills, the Howe of Fife, and the slate roofs of the villages of Pitlessie and Kingskettle further away, the horizon bounded by the Lomonds—"my ain blue Lomonds," as Wilkie fondly called them—he covered the walls with his charcoal heads and figures, and attempted likenesses of those who came to the house. On one occasion his mother asked the little fellow whose portrait he was drawing. "I'm making bonny Lady Gonie," was the reply, meaning a neighbour, a Lady Balgonie. The Scotch are proverbially proud of their ancestry; "every Scotchman has a pedigree," Sir Walter Scott has written. "It is," he adds, "a national prerogative as inalienable as his pride or his

poverty." Even men of such intellectual mark as Allan Ramsay the elder, and his clever son, even Walter Scott himself and David Wilkie, were delighted to trace their descent from old and gentle stock. Wilkie's forbears had been for some four centuries landed proprietors near Edinburgh—a property some sixty acres in extent. Other Wilkies connected by blood were settled on hereditary lands near that of the painter's own immediate ancestry. Wilkie's grandfather was the author of a long-forgotten poem called the "Epigoniad," and held the living of Ratho-Byres in Midlothian, "a small property," writes Sir David, "which had been in possession of our family for four hundred years." But the grandfather became poor and was obliged to sell the old home, of which he only remained the tenant. David's father was fond of mathematics as well as of theology. He became minister of Cults in 1774, and in a long inscription to his memory in the church of that place his son has recorded his scientific acquirements, concluding that "he was venerated among his people for his sympathy with their temporal vicissitudes and his zeal in ministering to their spiritual wants." Cults, even in that time of lean Church livings, was miserably poor, for at the outset the Rev. David Wilkie's stipend was only £68 per annum, and it never rose above £100. With this poor pittance went a glebe of four acres. None of the minister's wives appears to have added any fortune to his means. The father of the third Mrs. Wilkie—David's mother—was owner of the Pitlessie Mill and an elder of the parish; and it was upon the bald head of this respectable old

gentleman, whilst he was peacefully slumbering in kirk, that Wilkie, according to a story handed down by Lockhart, made a sketch in charcoal.

The village smithy was a favourite haunt of the minister's little son, and there he studied the men at work at the anvil and the forge, the lights and shadows. Wherever he went David observed closely, filling his slate, and later his sketch-book, with countless studies, some of which came into the possession of his friend Allan Cunningham when the latter was writing his life. Amongst his school-mates David became quite a professional artist, exchanging his sketches for marbles and other boyish delights. Cunningham once asked one of Wilkie's old school-friends if his childish portraits were good likenesses. "Like or unlike," was the answer, "aweel they were like."

When he was twelve years old Wilkie was removed from Pitlessie school to that at Kettle, a place some three miles from Cults by the banks of the river Eden. The master was a Dr. Strachan, who ultimately became Bishop of Toronto. The Doctor used to declare that Wilkie was a most mischievous lad, always drawing when he should have been at his book. And with this irrepressible love of drawing Wilkie combined the faculty of making tools and models of water-pumps and mills: at the time of the building of his father's new manse David delighted in helping the workmen, one of whom declared that older hands than his knew far less of their calling. After the death of Wilkie's father, Professor Gillespie, who succeeded to the living of Cults

in 1813, found many traces of the boy's charcoal sketches and studies on the walls of the room that had been his nursery; these, unfortunately, were nearly all swept away by whitewash.

As he was drawing one day at the manse, Wilkie's grandfather, the miller, was moved to make the following prophecy regarding David's occupation: "Ah, my mon Davie, it will be a long time ere daubing wi' a stick wull do anything for thee." But Davie was not to be deterred by his grandfather's remonstrances, and continued "daubing wi' a stick" until his parents came to the conclusion that there was nothing to be done except to let him go his way and daub to some purpose. Before he left home, however, Wilkie was sent to the Academy at Cupar, where he remained until he was fifteen. There he was taught drawing by a wandering professor—probably a French refugee—and there too he learned, to some purpose, to play the fiddle.

In the month of November, 1799, Wilkie left home, his mother having persuaded his father to allow him to study in the Trustees' Drawing Academy of Edinburgh. The father was against the idea; but on hearing that at this Academy instruction in the art of designing was given to mechanics as well as to artists, and knowing his son's strong bent for mechanics besides his love of drawing, he finally assented to the experiment being made.

Provided with a letter from Lord Leven, and carrying some samples of his drawings, Wilkie, accompanied by his father, called on the secretary of the Academy,

George Thomson. This first visit, however, was one of disappointment, for the secretary shook his head at the boy's sketches and refused to admit him as a student. Lord Leven was again appealed to, and, with a fresh recommendation from the Earl, Wilkie returned to the charge, and this time was successful in obtaining admittance. Patronage still has its advantages, and in those days it was a great power.

Although he learnt little at the Edinburgh Drawing Academy, Wilkie was at least fortunate in having John Graham for a master, a man who should be honoured by all who cherish the Scottish school of painting, as having devoted all his faculties and the best years of his life to improving painting in Scotland. Amongst his pupils, besides Wilkie, were such fine artists as Burnet, William Allan and John Watson Gordon. Graham was the first instructor at the Academy to introduce oil painting into its teaching, and to provide the pupils with casts from the antique. Previous to his mastership the Academy had been an almost useless institution, although G. Runciman and David Allan had been its heads. Appointed Master of the Academy in 1798, Graham held the post until 1817, having lived long enough to know that his zeal and labours had been rewarded by the reflected glory of some eminent pupils, of whom Wilkie and William Allan were destined to be Royal Academicians and among the foremost artists of their day. When Wilkie died he was succeeded in the honourable post of Limner to the Queen by William Allan, who was knighted in the same year (1842) and became President

of the Scottish Academy. Allan lived until 1850, dying in harness in his studio with an unfinished picture on the easel before him. John Burnet, whose engravings after Wilkie are amongst the best work of their time, was a fellow-scholar of the painter at the Edinburgh Academy, as was also a little later John Watson Gordon, who succeeded Sir W. Allan as President of the Scottish Academy in 1850, when he too was knighted and appointed Limner to Her Majesty. Sir John was the most popular portrait-painter of his day, and in that branch was a worthy successor to the great Sir Henry Raeburn—one of the most virile masters of portraiture of our own or any other country.

During the time that Wilkie studied at the Edinburgh Academy, William Allan said that "no one could be more regular and industrious; whatever he commenced was finished, and that well. There being only a few casts, we were compelled to draw them often: but he remarked 'that this was an advantage, as it enabled us to get them by heart.' He seemed to have, even at that early period, an innate feeling for character and expression, as the best of many of his drawings whilst at the Academy can testify; in particular, a sketch of Graham reading, so full of expression and done with such a masterly hand as seemed to me little less than a miracle."

Wilkie had hired an attic in a house in Nicolson Street in the old town, and, according to his fellow-student Burnet, had very little knowledge of drawing, but "much enthusiasm of a queer and silent kind," when

Annan photo] [*National Portrait Gallery, Edinburgh*

PORTRAIT OF WILKIE AS A YOUNG MAN, BY HIMSELF

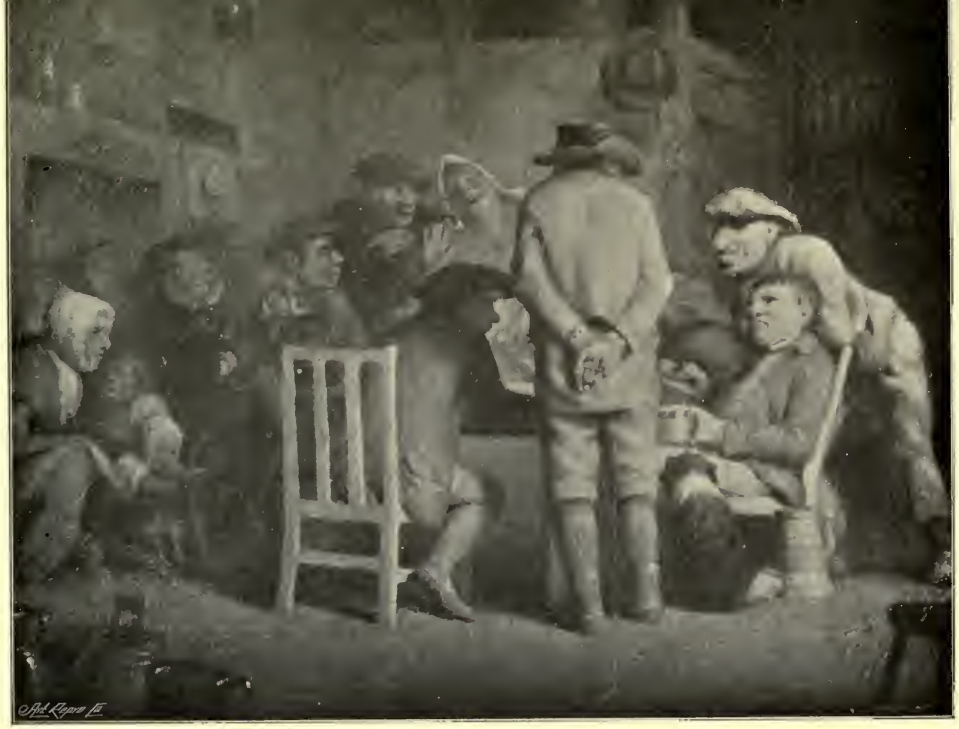
Presented to the Gallery by the Archbishop of York

he joined the class. Burnet adds that, despite his lack of knowledge, Wilkie surpassed all his fellow-students by the character he threw into his work. Although working hard all day at the Academy, Wilkie was not idle in his humble lodging "two stairs up," which had scarcely any furniture beyond a bed and a chair, but made studies of himself when he could get no picturesque model from the streets or wynds in the old town. His only books were the Bible and a copy of the "Gentle Shepherd": his fiddle his only amusement. The youth carried his early habit of observation into constant practice, and was often to be met in the auction rooms when any sale of pictures was going on, gloating over prints or etchings by Rembrandt or Ostade: at that time he had probably never seen any good painting. Often too he might have been seen in the streets of Auld Reekie sketching some picturesque group of Musselburgh fishermen or drovers from Midlothian; in fact, all that was quaint or picturesque appealed to him, and when the state of his finances made it impossible for him to pay any stray model for a sitting, he would give a tune on his fiddle, such as "Haud awa' frae me, Donald," or "Argyll's Bowling Green," and the good, simple folk were doubtless as well contented with this reward for their trouble. The Drawing Academy instituted a prize of ten pounds to be awarded for an oil painting, the subject to be from "Macbeth"; Wilkie was one of the competitors, but did not secure the prize. However, he gained one later for a painting representing Calisto.

Whilst at the Edinburgh Academy, Wilkie was never

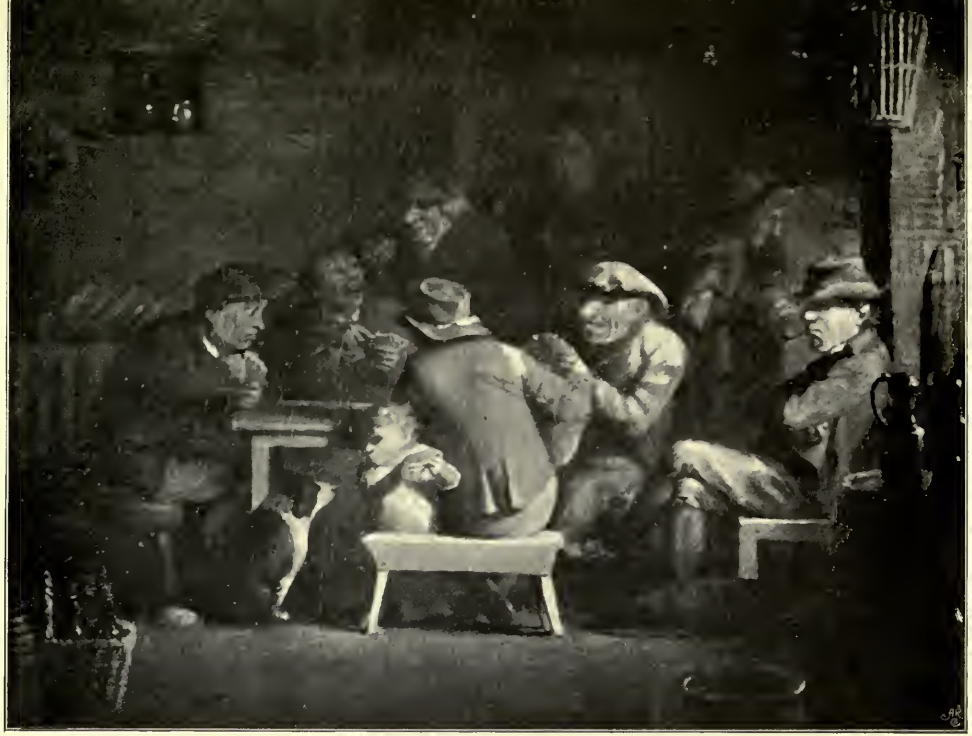
idle for an hour, and it was there that he laid the foundations for his future successes. Wiser than in his choice of Calisto, he painted a small picture in oils about the same time, called *Peasants*, which Lockhart considered to be one of the most successful of his early works. "No finer group," he writes of it, "none exhibiting a happier contrast of character, ever came from his easel." This painting and some others were bought by his earliest patron, a neighbour at Cults, Mr. Charles Kinnear of Kinloch, and are still in the possession of the family. Like Gainsborough, Wilkie used to mould little figures in clay, from which he made careful sketches and studies in light and shade.

Thus passed in active, constant and strenuous work the period of Wilkie's life between his fifteenth and eighteenth years, with not a day but had its labour—the Sabbath, of course, being excepted by the son of the manse.



Annan photo] [*Boyd Kinnear, Esq.*

PEASANTS (1806)



Annan photo] [*Boyd Kinnear, Esq.*

PEASANTS (1806)

CHAPTER II

EDINBURGH AND LONDON

WRITING to Wilkie's father on the eve of the son's return to Cults, his master Graham said of him that none of his pupils "were more desirous to learn, or so attentive when I gave my opinion, as your son David." And this desire to learn, this attention to advice or criticism were in no small measure the causes of the painter's after success. At this time (1804) Wilkie is described as being a tall, somewhat gawky stripling, with a shock of yellow hair brushed over his brow; his features were plain, and he had the high cheek-bones common to his countrymen, and a very long upper lip, not unlike Sir Walter Scott's. His nose was somewhat tip-tilted, and, if it had not been for his bright blue intelligent eyes, he might have been considered a commonplace and uncouth youth of eighteen. But his forehead when the hair was brushed away from it was intellectual, and the flashes of humour which constantly lighted up his face caused its essentially plain details to be forgotten.

Wilkie had finished his Edinburgh studies, but he had not come home to be idle, but to work and to prove to his people his capacity for earning a living by his brush; and also to show his parents that he had chosen a pro-

fession which would not only bring him bread, but much honour and fame. He lost no time in setting to work, and, writing to a fellow-student in the summer of the same year, he says: "I have now fairly begun *The Country Fair*. I have the advantage of our herd-boy and some children who live about the place as standers (*i.e.*, models), and I now see how superior painting from nature is to anything that our imagination assisted by our memory can conceive." The picture that he calls *The Country Fair* in this letter is the one known as *Pitlessie Fair*: it is a work by which David Wilkie proved that he was sufficiently talented to set out in life as an artist. In a letter the writer has received from Mr. Boyd Kinnear, the grandson of Wilkie's earliest patron, he says:

"After Wilkie had been for some time at the Academy at Edinburgh, but before he had exhibited, my grandfather, wishing to encourage him, gave him a commission to paint a picture for £25. The resulting picture was *Pitlessie Fair*. My grandfather, though not, I imagine, a judge of art, saw at once that the picture was of much more value than the sum that had been specified, and insisted on making it £40. Of course that was absurdly inadequate, but up till then Wilkie's genius was quite unknown, and it was at least a partial recognition. Wilkie took *Pitlessie Fair*[1] to London with him with my grandfather's permission."

[1] Unfortunately *Pitlessie Fair* no longer belongs to Mr. Boyd Kinnear, and its present owner has not allowed this most interesting work to be reproduced. One regrets that it is not the property of the nation, as it is now as much lost to the public as if it had never existed or had been destroyed.

This picture of *Pitlessie Fair* was painted on a chest of drawers for an easel, the canvas resting on the middle drawer, which Wilkie had partly drawn out. He introduced into this work a large number of those people—his relations, neighbours and friends—of whom he had formerly made his thumb-nail sketches, grouping them on one canvas with great ingenuity. When it was finished the picture caused quite a sensation, all the neighbourhood flocking to Cults to see the young artist and his presentment of the Fair. Writing of the work in the December of that year, Wilkie says that, although not then completed, "it is pretty well on, and people of all ranks come to see it." When age is remembered—he was then nineteen—his environment, and the little instruction in art he had then received, the merit of this work is remarkable. The best description of *Pitlessie Fair* appears in an article by Lockhart in the "Quarterly Review," in which he reviews Cunningham's "Life of Wilkie." He writes:

"Wilkie had during his leisure hours, while at the paternal manse, conceived and carried through innumerable stages of sketching and re-sketching, up to its ultimate completion, that rich performance—the richest in some respects of all that he ever finished—his *Pitlessie Fair*. It is a canvas 44 by 25 inches; into this space the artist has compressed such a panorama as never before was, never again will be, produced of the rural life of a province. There are groups enough to have given the production of a dozen masterpieces: in fact, we may trace here in embryo a very large proportion of all the forms that his genius animated: it is to Wilkie much what the Border minstrelsy was to Scott. The figures, in

number 140, are almost all portraits from Cults itself and the two or three next parishes—'the old familiar faces' which he had been studying and sketching ever since he could hold a pencil. No invention, no creation of rule, but the breathing world of Fife seen as though through a glass darkly."

Wilkie's biographer, Cunningham, happily called the production, "the portrait of a village." It might well be called the portrait of a whole countryside. *Pitlessie Fair* made Wilkie's fame in Fifeshire, and it was the stepping-stone by which he was to become one of the best-known painters of his time. When he took it with him to London by permission of Mr. Charles Kinnear, it served him better than any letters of recommendation with those who appreciated merit. The picture first made him known to Lord Melville and to Sir George Beaumont. "Tell the people of Pitlessie," Wilkie writes during his first visit to London to his parents, "that they have more honour conferred on them now than they ever had before; tell them that they are seen and admired by the first people in the kingdom, and tell my grandfather that he is not the least admired amongst them." It is regrettable that no reproduction has been taken of this most interesting work of one of the most precocious talents of which we have any record; but, as has already been said, it has been kept out of sight, with a strange want of liberality, by its present owner. It would require a far abler pen than mine to give any idea of the life, spirit and humour of this presentment of a fair-day in a Scottish village; all the fun of the fair is given without any exaggeration. In colour it is somewhat crude,

the red being too dominant; yet there is much both in colour and composition that recalls pictures of the Dutch school, notably those of Brouwer and Ostade.

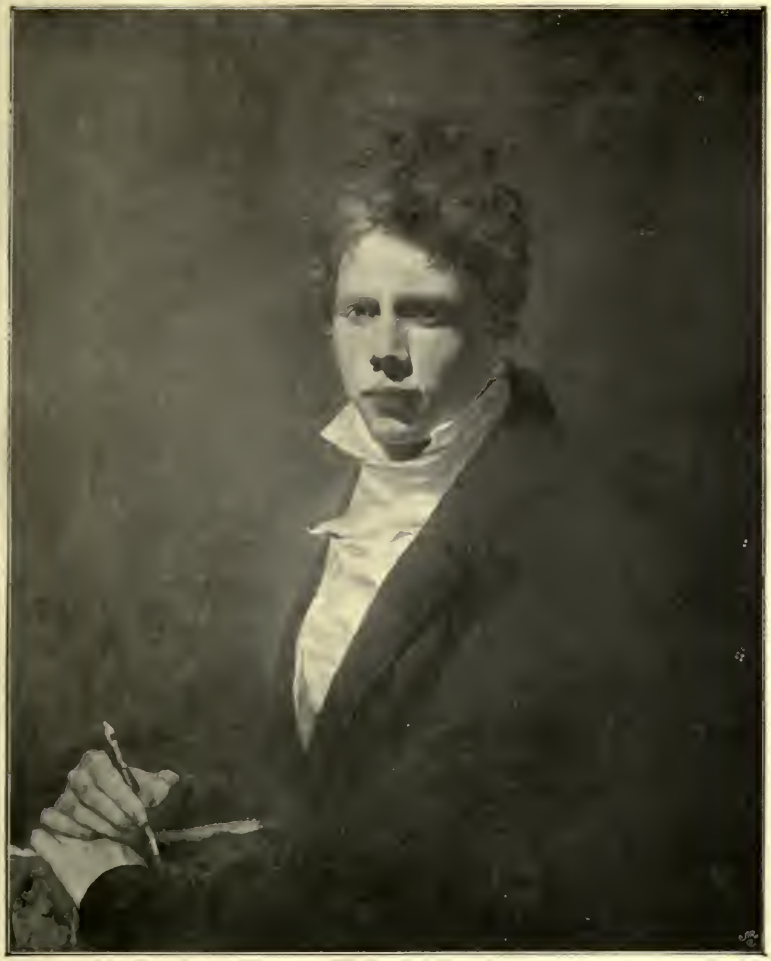
Whilst working on *Pitlessie Fair* Wilkie found time to paint *The Bounty Money, or the Village Recruit.* This was one of the pictures which he took to London, where it was exhibited in a shop window at Charing Cross. Allan Cunningham relates that a well-known art-critic told him one day that he had heard of this clever little painting being in the shop window, the price of six pounds being asked for it. "Buy it by all means," was the critic's advice to his informant, "and risk the six pounds on your own taste." But on returning to the shop the would-be buyer found that the picture had been sold. It is now at Stratton Park, in Lord Northbrook's collection, together with four other Wilkies, of which the sketch for *The Battle of Waterloo* is the best.

Besides the *Fair* and *The Village Recruit*, Wilkie was engaged on some lesser works, and found time to pay visits to St. Andrews, Dundee and Aberdeen; at each of which places he seems to have had plenty of sitters, making portraits of every description, varying from life-size to miniatures.

He now felt himself sufficiently well off to make the great experiment of visiting London. He had the £40 Mr. Kinnear had paid for *Pitlessie Fair*, and with some five and twenty more he determined to make the plunge. On the 20th of May, 1805, he sailed from Leith for the metropolis. Writing of this journey in later years Wilkie says: "When I first came to London, I had but

a small sum of money saved from my labours in Fife, about £60. I had no friends previously in London." He was only nineteen years and six months old when he left his beloved blue Lomonds behind him, and exchanged the tranquillity of the manse at Cults for the travail of London town. "There is a raw, tall, pale, queer Scotchman come," wrote Jackson, describing his first meeting with Wilkie; but he added, "there is something in him." That there was a very great deal in this "queer Scotchman" the clever Yorkshire portrait-painter was right in believing; and all England was ere long to discover the same quality, to the wondering surprise of the young Scotchman himself, who, when he had made his first success at the Royal Academy, could only repeat: "It 's jest wonderful." "Hang the fellow. I hope with his 'something' he is not going to be an historical painter," growled Haydon, the unlucky, ambitious and most unfortunate of the so-called "high-art school," when he heard of the new student from Scotland. And in his journal he confesses to having spent a sleepless night on hearing that the old Swiss Royal Academician, Fuseli, had declared in his broken English, on seeing some of the young Scotchman's work, "dere 's something in de fellow." The painters all seemed to be endowed with the gift of prophecy concerning the new art-student from Fifeshire.

Wilkie took a lodging at 8, Portland Row, and was soon hard at work in the Academy Schools, then located at Somerset House, where its exhibitions were held. Apparently his personal appearance did not impress his



Annan photo] [*National Portrait Gallery, Edinburgh*

PORTRAIT OF WILKIE, AT THE COMMENCEMENT OF HIS ARTISTIC CAREER, BY HIMSELF

companions, although Lockhart refers to the "singular mixture of sagacity, determination, and rich quaint humour," that marked him as one not of the common herd. In those days there was still a prejudice against the Scotch in London; and Wilkie's somewhat uncouth appearance, his awkward manner and his strong Fife-shire accent, emphasized by a drawl and a halting mode of speech, as well as the trick he had of saying "ra-lly" *à tout propos*, all helped to make him a subject for some ridicule and ill nature at the hands of his fellow-students. Perhaps the best description of Wilkie at this period of his life is the one painted by himself in his picture called *The Letter of Introduction*, in which he stands sheepishly by the side of an old gentleman to whom he has presented a letter. He found none of the letters he had brought with him from Scotland of any use, and it was not until a kind-hearted piano manufacturer of the name of Stodart and his wife, who was a distant cousin of the young artist, were kind and serviceable to him, that anyone came forward to befriend him: his early days in London must have been sadly lonely.

Wilkie lent his *Pitlessie Fair* and some other paintings at the Stodarts, and through these he became known to some art-lovers, such as the Mansfields and Sir George Beaumont. The latter became Wilkie's best patron and lifelong friend, giving him one of his first commissions after his arrival in London, as did also Lord Mansfield, for whom he painted *The Village Politicians*. Writing home, Wilkie says: "I have been of late painting a picture for the Earl of Mansfield, to be exhibited at the

Royal Academy." This work, according to Cunningham, was painted at a venture, but it seems that Wilkie had told Lord Mansfield that it would cost £15. When exhibited it created quite a sensation, and was the most noted picture in that year's exhibition, being described as "an extraordinary work"; and Wilkie, always modest with regard to his own productions, felt that he had not asked half the worth of the picture. Writing twenty years later, Haydon describes the excitement regarding *The Village Politicians* amongst the artists of the time, of the crowds thronging the room in which it was hung, of Wilkie hurrying to see his triumph, eager, excited, and hardly able to believe that anything he had done could make such a stir, of his exclamations "Jest wonderful!" and "Is it, ra-lly?" on being complimented on its extraordinary cleverness.

In his home letters the young painter gave vent to his feelings of triumph. "My ambition," he says, "is got beyond all bounds, and I have the vanity to hope that Scotland will one day be proud to boast of your affectionate son, David Wilkie." To his brother he went so far as to say: "I have already established a reputation that will live for ages." He was certainly justified in his keen delight in his success; for amongst other attentions that were lavished upon him Sir George Beaumont, who owned Hogarth's mahl stick, bestowed it upon the painter of *The Village Politicians*, as being a worthy owner of such a relic. Lord Mansfield paid £30 for the picture, which was actually not a quarter of its value.

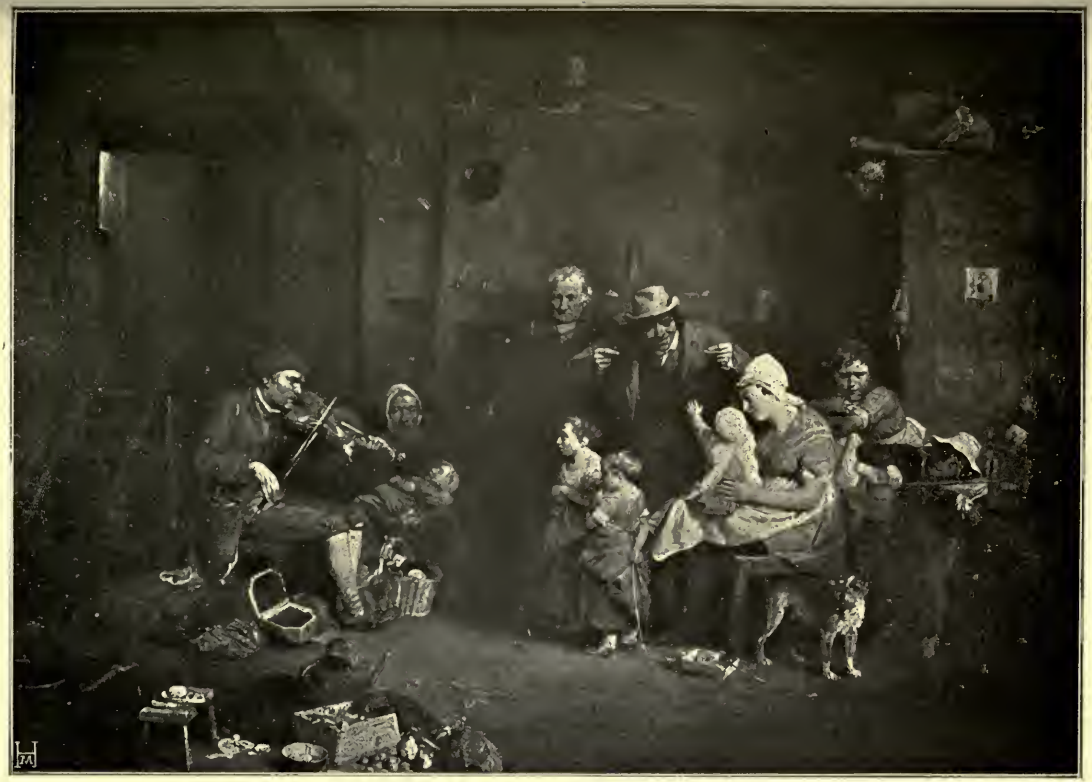
Wilkie's opinion of some of his fellow-students is

characteristic. "I have got acquainted with some of the students," he says, "who seem to know a good deal of the cant of criticism, and are very seldom disposed to allow anything merit that is not two hundred years old. I have seen a great many fine pictures of the old school, which have given me a taste very different from that which I had when I left Edinburgh, and I am now convinced that no picture can possess real merit unless it is a just representation of Nature." Haydon, who began by disliking and fearing the young Scotchman, ended by becoming an attached but very critical friend, and in his diary gives the following portrait of Wilkie at this time: "He was tall, pale, quiet, with a fine eye, short nose, vulgar humorous mouth, but great energy of expression."

England's best painters in the line of portraiture were all dead long before Wilkie came to London, the foremost artists in the early years of the century being Lawrence, Hoppner, Opie and Phillips in England, and Henry Raeburn in Scotland. Turner, Constable, Collins, Calcott, Cotman and Cox were the best of the landscape-painters; but historical, religious and subject-painting were at a very low ebb, although Stothard had infinite grace in composition, and Etty could paint flesh as few English artists have ever succeeded in doing. But now that he had opportunities of seeing works by the great masters Wilkie's style became freer as well as less minute and laboured. And with the acquaintance brought by his success these opportunities were many. In London the collections of Lord Stafford and Mr. Angerstein—the latter, when bought by the nation, formed the nucleus

of the National Gallery—and others were thrown open to him, and in the country he had the run of Sir George Beaumont's gallery. Some of his opinions at this time concerning contemporary art are curious. He greatly admired the work of the President of the Royal Academy, Benjamin West; he thought Opie technically "a dirty painter"; he liked Hoppner's portraits, and very rightly, for some of that artist's works deserve a place by the side of Gainsborough and Reynolds. Flaxman he considered with justice "the best modeller we have"; he enjoyed Morland's work: "when you look at his pictures, you see in them the same figures that we see every day in the streets." But the idols of his veneration were still the Dutch and Flemish masters of the seventeenth century, and until his first visit to Paris in 1814 no others came between them and his cult for their "clear touching," as he called their style, which certainly reached the height of human perfection in art. Turner was not then to his liking, whatever he may have thought later. "His designs," he writes then, "are grand, the effect and colour natural, but his manner of handling is not to my taste."

Notwithstanding his success with *The Village Politicians* and his other commissions, Wilkie seems to have been very short of money at this juncture of his London life. Although he wrote cheerfully to his parents, yet a hitherto unpublished letter, kindly sent to the writer by Mr. Brownlee Hunter, written in 1805 (February), shows him to have been in actual want of three pounds. Had it not been for portrait-painting, which then, as



Hanfstängl photo] [*National Gallery, London*

THE BLIND FIDDLER (1807)

now, paid far better than subject-painting, Wilkie would probably have been unable to have remained in London. Sir George Beaumont, as has been said, was one of the first to come forward and commission Wilkie, "the Scottish Wonder," as Sir George called him, to paint one of his Scottish scenes, the price being fixed at fifty guineas, and the subject being left to the painter's judgment. The result was that most excellent work, *The Blind Fiddler*.

Sir George was not only an enthusiastic lover of art and a most liberal patron of artists, but was also a painter himself of some merit. Like his friend Lord Egremont, Sir George was never so happy as when he was entertaining artists at his houses at Coleorton or Dunmow. His unfailing kindness to Wilkie, which began in the early days of their acquaintance, lasted throughout Sir George's life. Lockhart writes:

"It is not too much to say that Sir George treated Wilkie with a paternal kindness; he opened not only his purse to him, but his mind, and was always ready to countenance and support, and, utterly incapable of officious dictation, dropped ever and anon hints of advice and warning, whereby Wilkie profited largely."

Some of Sir George's written advice to his young friend and *protégé* is worth repeating. In a letter written in the summer of 1806 he says:

"I hope you make use of the inestimable privilege of denying yourself. I know what importunities must beset you. Nothing, I think, can hurt you but being too soon satisfied, and fancying yourself at the end of your labours, which will

never be; but you bore the gust of applause so steadily and sensibly that I am satisfied you will never forget what is due to your art and yourself."

In another letter Sir George writes:

"Pursue your studies without intermission. Associate with abler men than yourself: do not suffer poor-minded and interested persons to render you discontented. Remember yours is a liberal profession: never suffer it to degenerate into a trade: the more you elevate your mind, the more you will be likely to succeed. Be not persuaded to deviate from the line nature and inclination have marked out for you."

Had Wilkie followed this most sound and sensible advice throughout his career, the better it would have been for his artistic fame.

CHAPTER III

NOTABLE EARLY WORKS

THE BLIND FIDDLER, painted by Wilkie in 1807, when he was only twenty-two years old, is in many ways as extraordinary a work of youthful genius as Paul Potter's famous *Young Bull* at the Hague, painted by that artist when he was three and twenty. Fortunately the picture by Wilkie is now in the National Gallery, having been given to the nation by Sir George Beaumont, together with his small but admirably selected collection of masterpieces—the earliest gift of such a kind from an individual. The picture is an excellent specimen of Wilkie's first manner, which was his best, and by which his talent will always be remembered. It is in splendid condition, and has not, like so many of his later works, suffered from the megilp and asphaltum which he used to give depth and richness to his colouring, a process which, whilst it imparted brilliancy to the painting, caused the whole surface to crack and peel a few years after, and in some cases to melt away.

Whilst painting *The Blind Fiddler* Wilkie had a Teniers—probably lent him by Beaumont—before him near his easel, and the tone of colour of his *Fiddler* smacks strongly of the Flemish master. But, although

no master of technique greater than Teniers ever painted, that artist never gave so much luminosity to any of his pictures as did Wilkie in this work ; the actual workmanship may recall the Dutch and Flemish masters of his admiration, but the expression of the faces—the humour and merriment of some, the pathos of others—is Wilkie's alone. And it is by this work that Wilkie amongst the artists of the brush has been compared with Goldsmith amongst the artists of the pen. Had not Sir George Beaumont already given Wilkie Hogarth's mahl stick on seeing *The Village Politicians*, as a fitting wearer of that painter's mantle, he would assuredly have done so after seeing *The Blind Fiddler*.

It was in giving effect, and portraying such a scene as this of everyday life, that Wilkie gained the popularity that, with all the changes of fashion and feeling of nearly a century, makes his name still a household word and places him amongst the well-remembered of his countrymen. Neither Brouwer nor Jan Steen ever put more action or life into their groups, and in *The Village Politicians* and *The Blind Fiddler* we find that the details, the "still life," to use that phrase, are painted with the skill of an Ostade or a Teniers. The pots and pans, the household utensils, the humble accessories of the cottage and the public house, are rendered with extraordinary skill and fidelity. But it is in the play of feature and in the vivid expression of action in both of these works that the genius of the painter is revealed. In the face of the Blind Fiddler there is a world of pathos, as he sits playing his best, with an anxious, hard-faced

woman beside him, his wife presumably and the mother of the children, one of whom she holds upon her lap. The contrast between the toil-worn family and the prosperous tenants of the farm where the scene is laid is admirably shown. Sir George gave Wilkie double the sum he had commissioned for the picture, and bestowed it on the nation in 1826, shortly before his death. In looking at *The Blind Fiddler* one understands why Ruskin compares the art of Wilkie with that of Sir Walter Scott, "because it touches passions which all feel, and expresses truths which we can recognize."

Although it was badly hung *The Blind Fiddler* attracted as many sightseers when it was exhibited at the Academy as *The Village Politicians* had done, and it was now rightly thought by Wilkie's friends that the trifling sums he charged for his work—work over which he laboured for months together—were altogether inadequate; and, although one admires him for his innate modesty, he at this time certainly rated his talents too low. His friends, amongst whom Sir George Beaumont was the foremost, importuned him to alter his charges. They argued, justly, that he was now fairly launched on the high-road to fame, and that he could therefore command far higher prices than he had hitherto been asking for rare and, in some ways, consummate art-work. They advised him to double his terms at the very least.

Commissions now came quickly; and thus, by painting only two pictures, Wilkie had established a reputation as one of the most original of the British artists of his time, and from his twenty-second year to the close of his life

his career was most prosperous and only marred by ill-health.

Wilkie next tried his hand at painting history. A certain Mr. Alexander Davison was forming a series of paintings to illustrate scenes in English history, and commissioned Wilkie to paint that picturesque but apocryphal episode of King Alfred being reproved by the wife of the neatherd for neglecting the baking of her oat-cakes. The young artist threw himself with his accustomed energy into this new work; he read and studied all that he could find relating to the times of the legend, and painted a picture which, if not amongst the most successful of his efforts at this time, is quite on the average of the best representations of history in the early years of the century. Perhaps the most noteworthy feature in this work is the figure of the youth on the left, seen in profile, into which he introduced his own portrait. *Alfred* was not exhibited, but Wilkie received one hundred and fifty guineas for it—until then his highest remuneration. The picture was sold in 1890 for four hundred and thirty guineas. During this first sojourn in London Wilkie paid several visits to the country, being frequently a guest at Coleorton or Dunmow, the homes of his kind old friend Sir George Beaumont. He also visited Lord and Lady Mulgrave at Mulgrave Castle, and the Whitbreads at Southill. In London he was often to be found in the picture galleries of Lord Grosvenor and Lord Stafford, the magnificent collection of the latter being then at Bridgewater House, on the site of the present Bridgewater House, where the

greatest part of the famous Bridgewater Gallery, which formed a portion of the great Orléans collection of the Palais Royal, is still kept. Besides these two collections he was free to come and go as he pleased amongst those of Mr. Angerstein, Mr. Hope and Sir Francis Bourgeois —noted connoisseurs and collectors.

In the May of 1807 Wilkie paid a short visit to Cults, returning from Edinburgh by sea. It was on his arrival, despite the unpleasantness of a rough voyage, and his being feverish and ill after general indisposition during his visit to Scotland, that he said that it was the happiest time of his life, and he had every reason to feel happy. The "good old folks" were justly proud of their "golden-haired Davie," who, having left them two short years before, all unknown to the world, had returned to them famous, bringing his sheaves with him—not so much in worldly substance as in the praise of those whose praise was best worth having. All the neighbourhood came to see him and to congratulate him and his parents, for all the countryside rejoiced with the worthy old minister of Cults and his good wife; and amongst them Lord Leven and the Melvilles, noble friends in the best sense of the word, for they had helped and encouraged Wilkie when he was poor.

Although confined to his room by an attack of fever, Wilkie's brain was not idle whilst he was at home, and it was then that the next big work was planned—one of his most popular, *The Rent Day*. In October he returned to London, travelling as on the first occasion by sea. Besides being commissioned by Lord Mulgrave for *The*

Rent Day, Wilkie had another commission from the Duke of Gloucester, and on some one remarking that it would be a mistake for him to accept too many orders for pictures, since he was not physically strong enough to carry them all out, the President of the Royal Academy, Benjamin West, said that "Wilkie should accept as many commissions as were offered. Never in my life," the President continued, "have I met with a young artist like Wilkie ; he may be young in years, but he is old in the expression of his art. He is already a great artist, so do not hesitate to offer him commissions and all the encouragement in your power. I have the most perfect confidence in his steadiness as well as in his abilities. I consider him an honour to his country."

Whilst working at *The Rent Day* Wilkie modelled little figures in clay, which he set up in a miniature model of a room, to help in his treatment of light and shade ; we have referred to his using this modelling when a student at Edinburgh, and to the same custom having been adopted by Gainsborough.

In no way was the new work inferior to *The Blind Fiddler*, but the subject is less picturesque, and on that account perhaps had less popularity than the former picture. The different characters are admirably portrayed, the colouring is happy, and all the details are painted with the greatest skill. To Lord Mulgrave's credit it may be recorded that he paid Wilkie three times the amount stipulated in the commission, although the higher amount was only one hundred and fifty guineas. It has since been sold for two thousand guineas.

When Ruskin wrote that Wilkie was an historical painter because he had painted the veritable men and things he saw, he based that opinion upon such paintings as *The Rent Day* and *The Blind Fiddler*, and not upon his later and so-called historical works, such as the *Escape of Queen Mary from Lochleven Castle*, or *John Knox Preaching*.

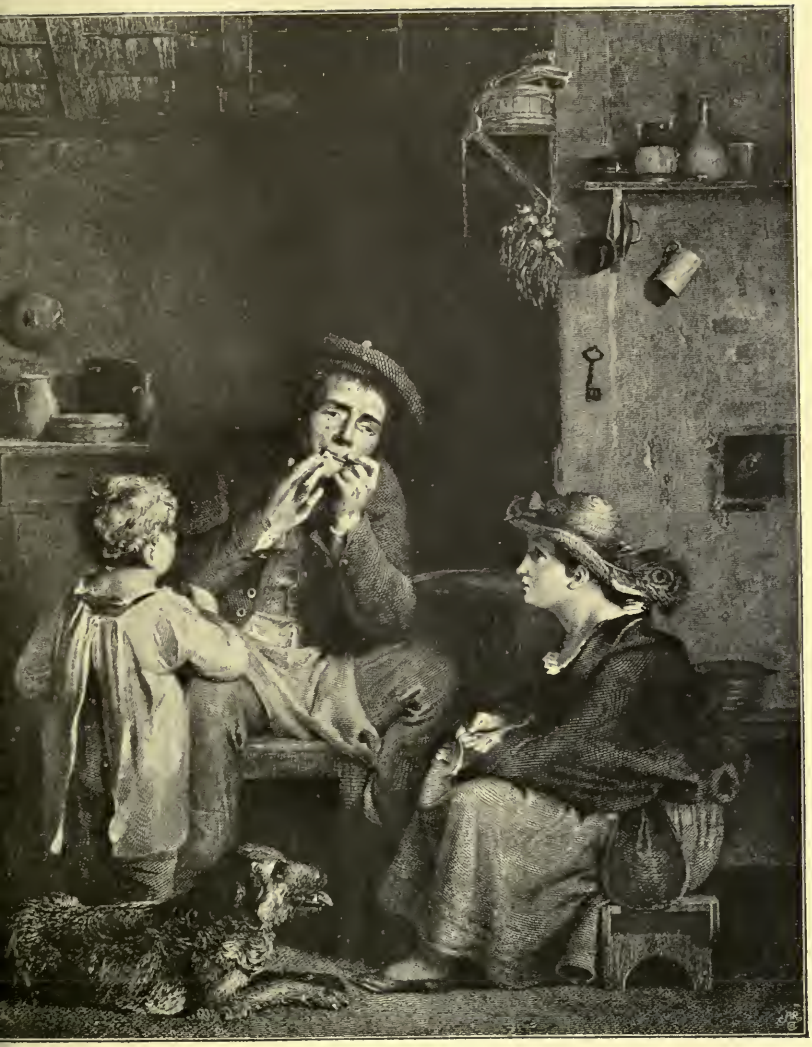
The picture painted by Wilkie for the Duke of Gloucester represented the interior of a farmhouse, in which four yokels are playing cards. A mother and child watch the game, whilst a peasant leans over one of the players with a critical expression on his face. The Duke gave Wilkie one hundred guineas above the fifty guineas originally fixed as the price. This picture which was known as *The Card Players*, was the first of many painted by Wilkie for the royal family; indeed, until his death a quarter of a century later, he was constantly employed to work for George IV., King William and Queen Victoria. *The Card Players* was followed by the painting of *A Sick Lady visited by her Physician*, a work upon which our painter bestowed an infinity of pains, and at which he toiled long and laboriously. Yet it cannot be placed amongst his best efforts, and the subject challenges comparison with the Dutch painters, by whom it has been more successfully treated. It shows a doctor feeling the pulse of a very sick-looking young lady, by whose side her anxious mother is seated, while the father, with an equally anxious countenance, stands near with one hand laid on an open Bible; a little spaniel seems also to take a part in the concern of the

parents of its mistress. *The Sick Lady* was bought by Lord Lansdowne, and we believe that it is still at Bowood.

Wilkie's next most successful work was *The Cut Finger*, which is one of his best known pictures, owing to the number of engravings and reproductions that were taken from it. Although the young painter now appeared to be most successful, he was actually at this time in very straitened circumstances, as is shown in a letter written to his brother in India shortly after his return from his visit to Scotland.

"You will very naturally conclude," he says, "from the accounts you have most likely heard of any fame that I have acquired, that I must be rapidly accumulating a fortune. It is, however, I am sorry to say, very far from being the case. What I have received since I commenced my career has been but barely sufficient to support me, and I do not live extravagantly either. Indeed, my present situation is the most singular that can be well imagined. I believe I do not exaggerate when I say that I have at least forty pictures bespoke, and some by the highest people in the land; yet, after all, I have seldom got anything for my pictures that I have painted."

One fears that this kind of situation is not uncommon in the world of art and artists. Probably Wilkie again found that portrait-painting was more remunerative than the long labour he devoted to his *genre* subjects, and we now hear of his having many sitters, and amongst them Lady Lansdowne. Wilkie complains that the ladies were seldom satisfied with their likenesses: "and he would observe," writes Allan Cunning-



[*Marquis of Lansdowne*

THE JEW'S HARP

ham, "with a smile, that Lawrence excelled all by studying to please in the wide dominion of flattery."

Wilkie began to keep a journal on the 1st of January, 1809; but, beyond noting the progress of his pictures, he jotted down very little that was interesting. Here and there, however, one comes across such an entry as this, when one evening he meets

"the too-celebrated Lady Hamilton; she had with her a girl supposed to be the daughter of Lord Nelson, a creature of great sweetness. Lady Hamilton, knowing me by name, called me, and said that her daughter had the finest taste imaginable, and that she excelled in graceful attitudes. She then made her stand in the middle of the room with a piece of drapery, and throw herself into a number of those graceful postures for which her ladyship in her prime was so distinguished. She concluded by asking me if I did not think her like her father. I said I had never seen that eminent person. Lady Hamilton is lusty, and tall, and of fascinating manner, but her features are bold and masculine. Her daughter's name is Horatia Hamilton."

In the month of April of that year Wilkie met Sir Walter Scott at a dinner given by Murray the publisher. "He seems," writes the young painter, "to possess a very rich mind, is very communicative of the all but universal knowledge he has acquired; he talked principally about ancient Highlanders under the feudal system, and enriched his observations with interesting anecdotes; he repeated some of Campbell's poem, 'Lochiel's Warning.'"

During the same summer Wilkie paid some visits in

Devonshire with his friend Haydon. They went by sea to Plymouth, where they visited Haydon's family, as well as the Eastlakes and the Northcotes; they made a joint pilgrimage to Sir Joshua Reynolds's birthplace at Plympton, and they saw Lord Morley's collection of pictures at Saltram. Wilkie rode to the top of Mount Edgcumbe, whence he saw a sunset, and explored Tavistock, the birthplace of Sir Francis Drake, whilst upon a visit to Sir Richard Elford, where too he was deeply interested in his host's reminiscences of Sir Joshua, Burke, Goldsmith, Garrick and Dr. Johnson, all of whom the worthy old baronet had known. Altogether Wilkie appears to have spent a pleasant month in Devonshire, and before returning to his work in London he visited the cathedrals of Exeter and Wells and the ruins at Glastonbury. Of Bath he writes that, although not so remarkable in its situation as Edinburgh, "the buildings are better in architecture and better built." Before resuming work he paid the Beaumonts a visit at Coleorton, a visit of which Haydon writes as follows:

"We dined with the Claude and the Rembrandt before us, and breakfasted with the Rubens landscape; and did nothing morn, and noon, and night, but think of painting, talk of painting, dream of painting, and wake to paint again. We lingered on the stairs in going up to bed, and studied the effect of the candle-light upon each other: considered how the shadows could be best got as clear as they looked. Sometimes Sir George made Wilkie stand with the light in the proper direction, and he and I studied the colour; sometimes he held the candle himself and made Wilkie join me: at

[*Diploma Gallery, Royal Academy, London*

THE RAT HUNTERS (1811)

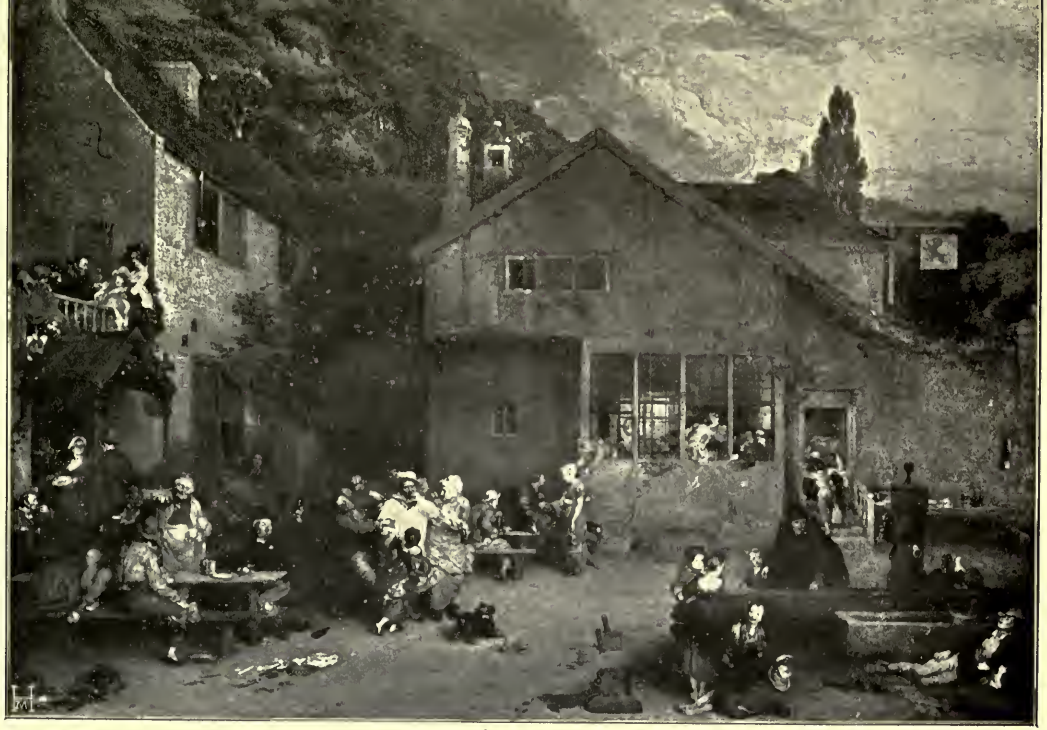
another time he would say: 'Stop where you are; come here, Wilkie. Asphaltum, thinly glazed over on a cool preparation, I think would do.' Alas! it was this very use and abuse of asphaltum that has been the cause of the ruin of so many of Wilkie's works."

CHAPTER IV

CHIEF PICTURES

SOON after his return to London, Wilkie took the necessary steps for being elected Associate of the Royal Academy, and on the 7th of November, 1809, he received a communication from the secretary of that institution to say that he had the right to the letters A.R.A. after his name.

During all that autumn and winter Wilkie worked hard. He had left his old lodgings and taken others at Knightsbridge. His next work was that known as *The Village Festival*, painted for Sir George Beaumont, and now in the National Gallery. Whilst it was in progress he was also engaged upon a smaller picture which he called *The Wardrobe Ransacked*, but this was one of his decided failures. The subject was far too trivial for a painting, and although not by any means coarse, for Wilkie never in his life painted anything that could be so considered, the general treatment was certainly not worthy of his talent. And so strongly was this felt by the hanging committee that they advised him not to send it to the exhibition. Wilkie consequently withdrew the picture, not, however, without reluctance; but he bore no ill-will, either then or afterwards, towards his



Hanfstängl photo] [*National Gallery, London*

THE VILLAGE FESTIVAL (1811)

critics: indeed, his sensible acceptance of criticism was one of the causes of his wide appreciation amongst the established artists of that period of his career.

Towards the end of 1810 we find him out of health owing to overwork, or more probably to worry. Dr. Baillie, the dramatic writer, and his daughters—one of whom was the well-known Joanna—lent him their house at Hampstead, and so weak had he become during the summer that he told Dr. Baillie that he could neither think nor paint for a quarter of an hour without giddiness, and that the least excitement made him almost faint. His kind friend Sir George Beaumont insisted on his paying them another long visit—this time at Dunmow—and it was on this occasion that Wilkie painted *The Gamekeeper*, which was afterwards exhibited at the Academy. Lord Mulgrave, another kind friend, had asked him to stay with him at his house at Tunbridge Wells; but Hampstead and Dunmow had made a new man of him, and in December he returned to London, making his abode at 4, Manor Terrace, King's Road, Chelsea, where he found the air purer than nearer to the Strand, and where he was able to take long country walks: he was able, too, to begin work again, but with moderation.

In the February of the following year (1811) Wilkie received a letter from Henry Howard, the secretary of the Royal Academy, announcing his election to that body as an Academician. His diploma picture had for its subject *Boys catching Rats*. As a rule diploma pictures are not amongst those works of their respective

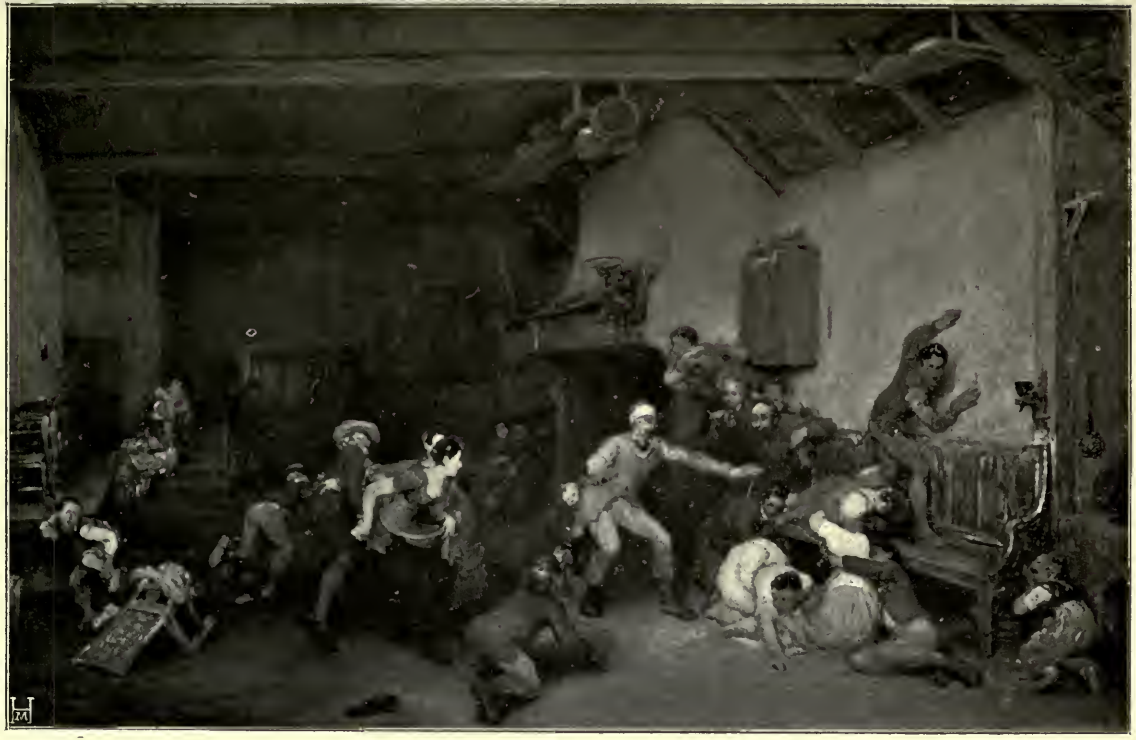
painters that one would care to possess, and Wilkie's is no exception to this extraordinary rule. The dogs, however, which form an important part of the picture, are admirably drawn, full of life, and almost equal to some of Landseer's. Wilkie was always happy in his presentment of the "friend of man," and few of his subject-groups are without one or more dogs ; in many instances they add much to the interest of the subject, such as the suspicious hound in *The Letter of Introduction.*

One of his best pictures, *Blind Man's Buff*, was commenced between 1811 and 1812. It was one of his most popular works and has been often engraved. We illustrate in our pages both the unfinished study and the finished picture, as well as an important and characteristic black and white sketch which the artist made for it.

Early in March, 1812, Wilkie hired a gallery in Pall Mall, and, having obtained the loan of some of his pictures from their owners, opened what is now termed a "one-man show." In those days this was an unusual departure for a newly-elected R.A. to take, and it was a somewhat rash venture, since it roused the ill-feeling of some of Wilkie's brother Academicians. "It is," he writes himself of this exhibition, "giving great offence to some of my brothers of the Royal Academy, whom I am doing all I can to pacify, although I cannot entirely remove their dissatisfaction." Besides his paintings Wilkie exhibited some sketches of pictures, amongst them those of *The Village Festival* and *Blind Man's*

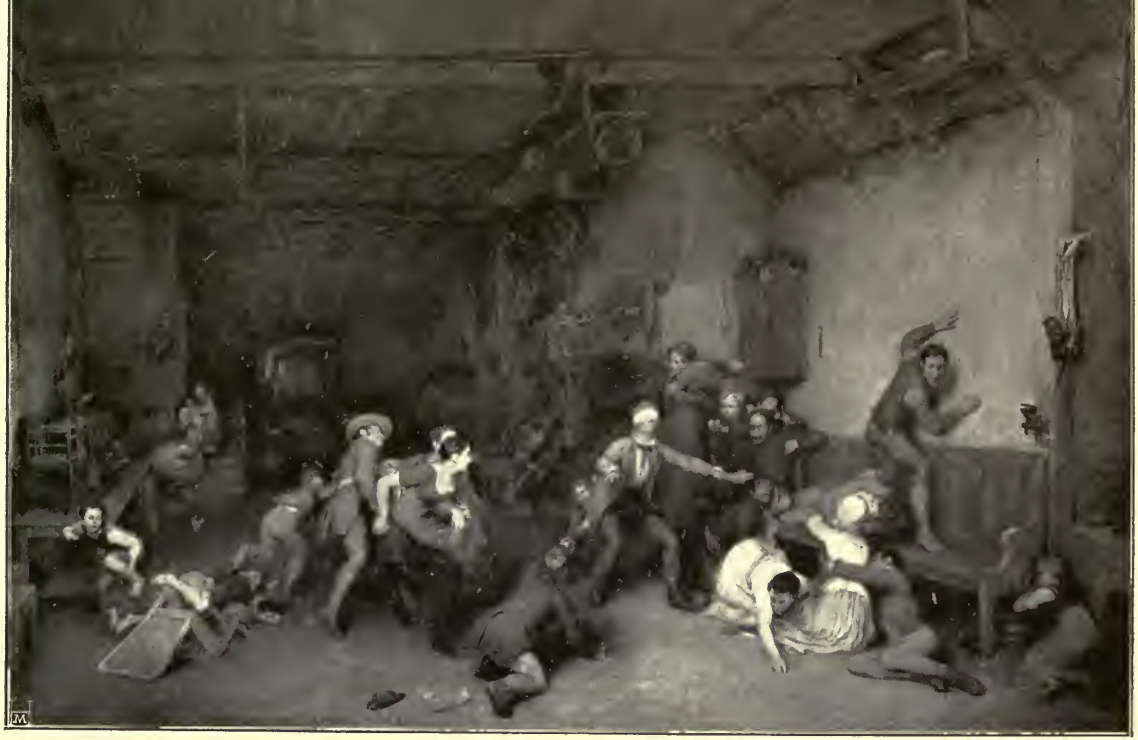
Annan photo] [*National Gallery of Scotland*

SKETCH IN BLACK AND WHITE FOR BLIND MAN'S BUFF (1811)



[*Tate Gallery*

UNFINISHED STUDY FOR BLIND MAN'S BUFF (1811)



Hanfstängl photo] [*Buckingham Palace*

BLIND MAN'S BUFF (1813)

Buff—this he had in hand for the Prince Regent. As a speculation, however, the exhibition was a failure, not because the public withheld their patronage, but because a distraint for rent was put in against the previous tenant of the exhibition premises. *The Village Festival* was seized, and Wilkie was obliged to pay for its recovery.

It was this unpleasant incident, and the seizing of one of his pictures by the servants of the law, that led the artist to execute that admirable work *Distraining for Rent* two years later, and which was exhibited in the Academy of 1815.

A heavy blow fell upon Wilkie in the December of 1812, when his father, who had long been ailing, died at Cults, where his son had last seen him in the autumn of the previous year. His death was a great loss, not only to his immediate relations, but to the people of Cults, by whom he was much beloved. He had preached in the church, which he had rebuilt, for the last time in October of that year, and he met death cheerfully and with calm resignation. When those around him spoke hopefully of recovery he would say, looking from the window of the manse, "I shall never see the leaves grow green on those trees again." Writing to his sister when the news of their bereavement had reached him, Wilkie says:

"It is our duty to consider an affliction of this sort as intended by the great Disposer of all things for our good: and, while it teaches us the uncertainty of human affairs, this consideration should fortify our minds to meet with becoming firmness the changes it will naturally give rise to."

In the church at Cults Wilkie placed a medallion portrait to his father's memory, to which reference has already been made. Below it are the following lines: "He was venerated among his people for his sympathy with their temporal vicissitudes and his zeal in ministering to their spiritual wants." Such inscriptions are often mendacious; but we believe that in the case of Wilkie's father there was actual truth in this praise of the old minister, whose frugal, unselfish and helpful life had been a blessing to many. A more devoted, affectionate son than Wilkie it would have been difficult to find; when his mother became a widow he at once offered her a home under his own roof. It took a good deal of persuasion on his part to induce her to leave her old home and her father, the miller at Pitlessie, who with his old wife was still living, and many letters had to be written to his sister before their mother consented to the removal. However, when he had taken a new house at 24, Lower Phillimore Place, Kensington, the change was effected.

Laden with as much of the old furniture as could be taken from the manse at Cults, including such favourites as an ancient Gothic chair and an old copper saucepan —both of which had probably served often in Wilkie's early pictures—our artist's mother and sister arrived in London in the month of August. Never had Wilkie rejoiced over any of his artistic triumphs as he did now with his mother and sister to care for and live with. They arrived whilst he was putting the finishing touches to a picture, the subject of which was a bagpiper, a com-

[*T. Brocklebank, Esq.*

THE LETTER OF INTRODUCTION (1814)

mission from Sir Francis Freeling; there was surely something appropriate in Wilkie painting such a subject at such a time.

There is a charming peep of Wilkie's home life after his mother had come to live with him recorded by Collins, the Royal Academician and the father of Wilkie Collins the novelist, whose Christian name was given him in token of the friendship between the two painters. "The theme on which he (Wilkie) most delighted to talk with his friends was painting. One day at his house we had been some time conversing on this fruitful subject—the mysteries of the art—before the uninitiated, when his excellent mother thought she ought to apologize to a certain captain present, which she did in these terms: 'You must e'en excuse these puir bodies; they canna help it.'"

The Bagpiper was followed by that delightful work *The Letter of Introduction*, with which we think that Wilkie attained the high-water mark of his life. It is in every sense a masterpiece; it is redolent of the finest humour, and the technique is as admirable as the humour; it has already been said that Wilkie introduced his own portrait in the bearer of the letter. The subject of the work was more in consonance with the sympathies of its author than those more ambitious scenes of life which he sometimes attempted. It is more human, more real, than the whole of his historical compositions together, and is worthy of a place in the Valhalla of British painting; and, had London an equivalent to the Salon Carré of the Louvre in Paris, this creation of

Wilkie's would deserve a place upon its walls. It ranks in excellence with Hogarth or the greatest of the Dutch and Flemish *genre* painters. *The Letter of Introduction* was bought by Mr. Dobree for two hundred and fifty guineas, Wilkie at that time being twenty-seven years old. In half-a-dozen years he had proved himself one of the great masters of English painting. And, although his popularity has of late much declined, he will always have a high place among the best and most original of artistic geniuses.

The following extracts from the "Whitefoord Papers, being the Correspondence and other Manuscripts of Colonel Charles Whitefoord and Caleb Whitefoord from 1739 to 1810," relate to this picture.

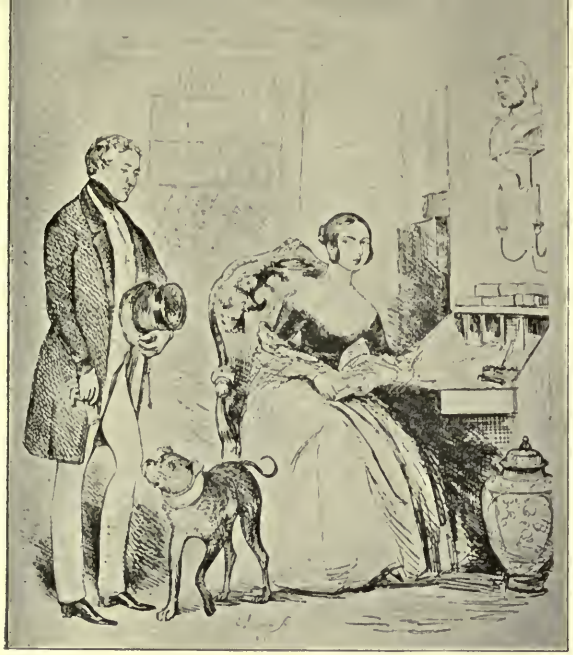
Sir George Sandilands writes to Caleb Whitefoord as follows:

"Nut Hill, 15th May, 1805.

"My dear Sir,

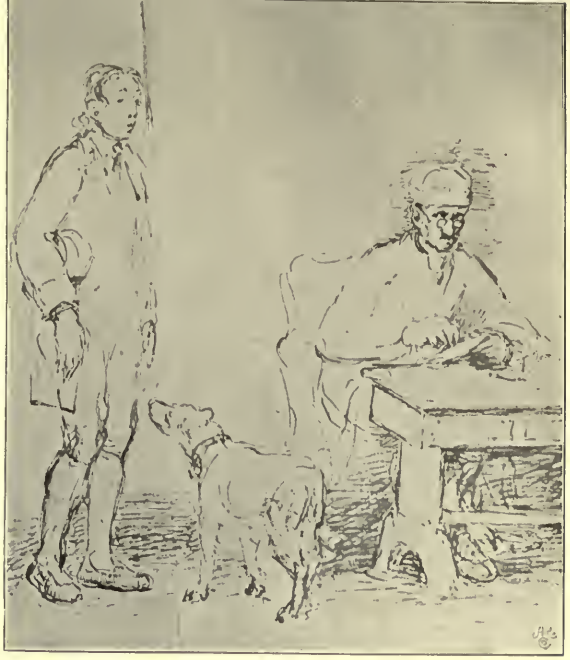
"Give me leave to introduce to your notice and protection Mr. David Wilkie, a young artist who proposes to spend some time in London in the prosecution of those studies, and the improvement of those talents, that have already brought him into some notice in this his native land, and which I cannot help believing will, with proper culture, raise him to eminence.

"Mr. Wilkie is the son of a most respectable clergyman in this country, well known in the literary world for his Mathematical knowledge. I need not solicit your good offices in behalf of this young and unprotected adventurer, because I well know the pleasure you have ever felt in befriending merit.



[*T. Brocklebank, Esq.*

THE LETTER OF INTRODUCTION AS DRAWN BY LANDELLS FOR "PUNCH'S" PENCILLINGS No. VIII.



[*T. Brocklebank, Esq.*

THE ORIGINAL DRAWING FOR THE LETTER OF INTRODUCTION

"With best respects and good wishes to Mrs. Whitefoord, Believe me ever, my dear Sir,

"Yours faithfully,

"GEO. SANDILANDS."

To this letter is appended the following note from Cunningham's "Life of Wilkie":

"Someone desirous to do a good turn to David when he first came to town gave him a note to Caleb (Whitefoord), who, struck with his very youthful look, inquired how old he was. 'Really, now,' said the artist, with the hesitation he bestowed on most questions. 'Ha!' exclaimed Caleb; 'introduce a man to me who knows not how old he is!' and regarded him with that dubious look which is the chief charm of the picture (Wilkie's *Letter of Introduction*). This was in his mind when he formed the resolution to paint the subject; and Caleb and his well-arranged bookcase, his little folding desk, bundles of papers regularly labelled, sword suspended from a nail in the wall to mark his gentle descent, for he was a Whitefoord of that ilk, and a china jar to mark the man of vertu on the floor, sat, as I may say, for his portrait. We have only to add a lad with a country air, who has presented the letter, and the old man to whom it is addressed turning half round in his chair while breaking the seal, and eyeing the other with a look of doubt and suspicion, in which a dog is seen to join with all the intelligence of its master."

By permission of Mr. Brocklebank, the owner, we illustrate, with it, the original drawing for the finished work and also the cartoon in "Punch" which so cleverly adopted the picture as its *motif*. The changes made by the artist in the finished picture are interesting in comparison with the first rough idea for the work, and the

cartoon is a particularly happy use of a work that created at the time something like a sensation.

Wilkie was ever at his best when illustrating scenes and subjects connected with his beloved Scotland, and his finest sentiment and feeling were shown in the pastoral subjects he painted from Allan Ramsay's "Gentle Shepherd" and Burns's poems. Perhaps two of his most poetical compositions are those showing the love-lorn Patie, and the two Scottish lassies Peggy and Jenny, in the former work. His picture called *Duncan Gray, or the Refusal*, now in the Victoria and Albert Museum, was inspired by Burns's poem. It was first bought by Dr. Baillie, but later it passed into the Sheepshanks collection. Duncan Gray, "the rejected," is a portrait of Mulready, R.A., whilst the mother of Meg, who rejected Duncan's suit, is a portrait of Wilkie's mother. Dr. Baillie, who had paid three hundred and thirty guineas for this picture, exchanged it for the one called *The Pedlars*, in our judgment a far inferior work; but both it and *Duncan Gray* rank high among the artist's efforts.

It was in 1814 that Wilkie, accompanied by Haydon as on his Devonshire trip, paid his first visit to the Continent. Embarking on 25th May at Brighton, they crossed to Normandy, whence they journeyed to Paris and found a lodging in the Rue St. Benoit. The French capital was then filled with English people, who had hastened across the Channel after Napoleon's first abdication, and amongst them numbers of artists, who had come, not only to see Paris, but also the art treasures

[*Victoria and Albert Museum*

DUNCAN GRAY (1814)

which the Emperor had seized from the galleries of Italy and Germany, and which were in process of being returned whence they were looted.

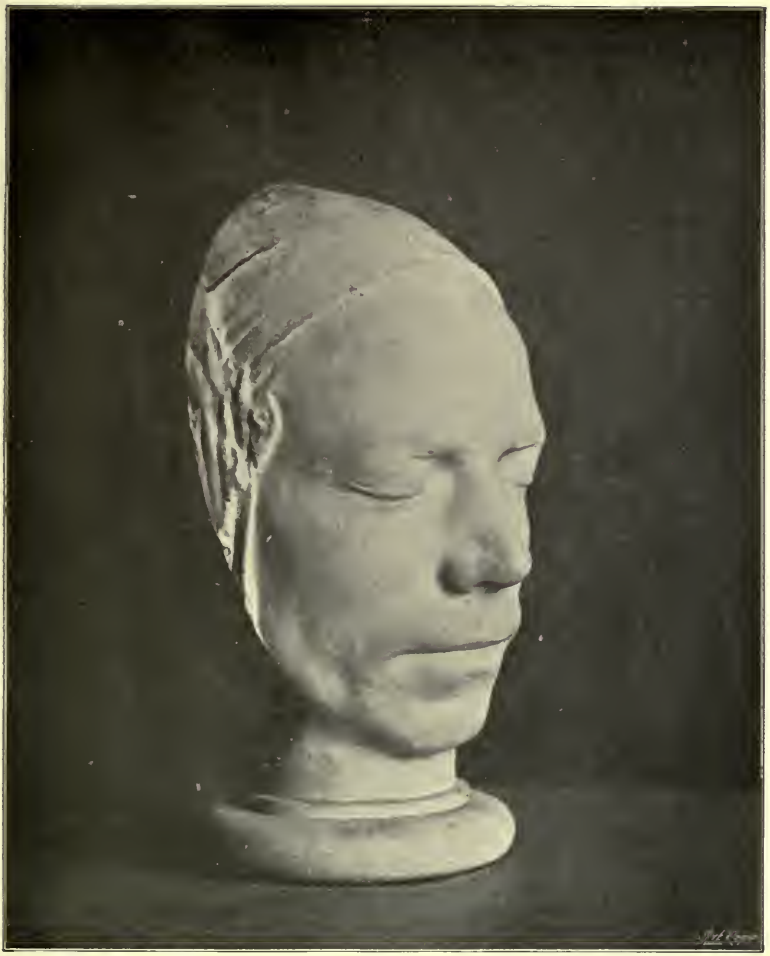
Haydon wrote an amusing but somewhat ill-natured account of his visit with Wilkie to France:

"Notwithstanding," he says, "Paris was filled with all the nations of the earth, the greatest oddity in it was David Wilkie. His horrible French; his strange tottering gait, feeble, pale look; his carrying about his prints to make bargains with printsellers; his resolution never to leave restaurants till he got his change right to a centime; his long disputes about sous and demi-sous with the *dame du comptoir*; whilst Madame tried to cheat him, and as she pressed her pretty, ringed fingers on his arm without making the least impression, her 'Mais, Monsieur,' and his Scotch 'Mais, Madame,' were worthy of Molière. But there is a simplicity," adds Haydon, "in his manners, a soundness and originality in his thinking, which makes him an instructive companion. His remarks on the French school were admirable. He said it was the consequence, not the cause, of encouragement. There was hardly a day but we had a dispute, and yet we were always better pleased with each other's society than with the society of others."

Wilkie saw Versailles as well as the galleries in the capital; at the Louvre he particularly studied the Dutch pictures, and the final opinion at which he arrived with regard to the French school of painting was that it lacked depth both in light and shadow. After a visit of about six weeks he returned to England, and, writing of his first experience of the Continent, he says: "Whatever delight or satisfaction I have derived from my

journey to Paris, it has not made me think the less of my own country." As we know, Wilkie was only happy when with his mother and sister, and the happiest days of a happy life, all things considered, were when he was painting, with his mother sitting by his side. He soon set to work after his return upon his next picture—*Distraining for Rent*—a picture which may be called a drama on canvas, so full is it of humour, pathos, and even misery. When completed he sent it to the British Institution, where it was so highly appreciated that the directors bought it for six hundred guineas, a large sum at that time, "giving in this way," Cunningham remarks, "the attestation of their name to the surpassing excellence of the picture." Leslie, in his "Handbook for Young Painters," writes that "it is one of the noblest and truest of Wilkie's paintings. Its honest pathos is not acquired by any 'sensational' incident, nor jarred by any vulgar realization." Next came from his brush the clever candle-light painting called *The Rabbit on the Wall*—a work that recalls the exquisite artificial light effects of the great Dutch masters; this painting was in the Royal Academy Exhibition of 1815.

In the early autumn of 1816 Wilkie again visited the Continent, his companion being Raimbach the engraver. Holland was their goal, and Wilkie was much pleased to find the country and towns of the Low Countries just as they appeared in the pictures of his favourite painters. "Indeed," he wrote to Sir George Beaumont, "nothing seemed new to me in the whole country, for I had been familiar with it all on canvas; and what one could not



Annan photo] [*National Portrait Gallery, Edinburgh*

CAST FROM WILKIE'S FACE, TAKEN DURING HIS LIFE, BY HAYDON (1815)

help wondering at was that these old masters should have been able to draw the materials of so beautiful a variety of art from so monotonous a country."

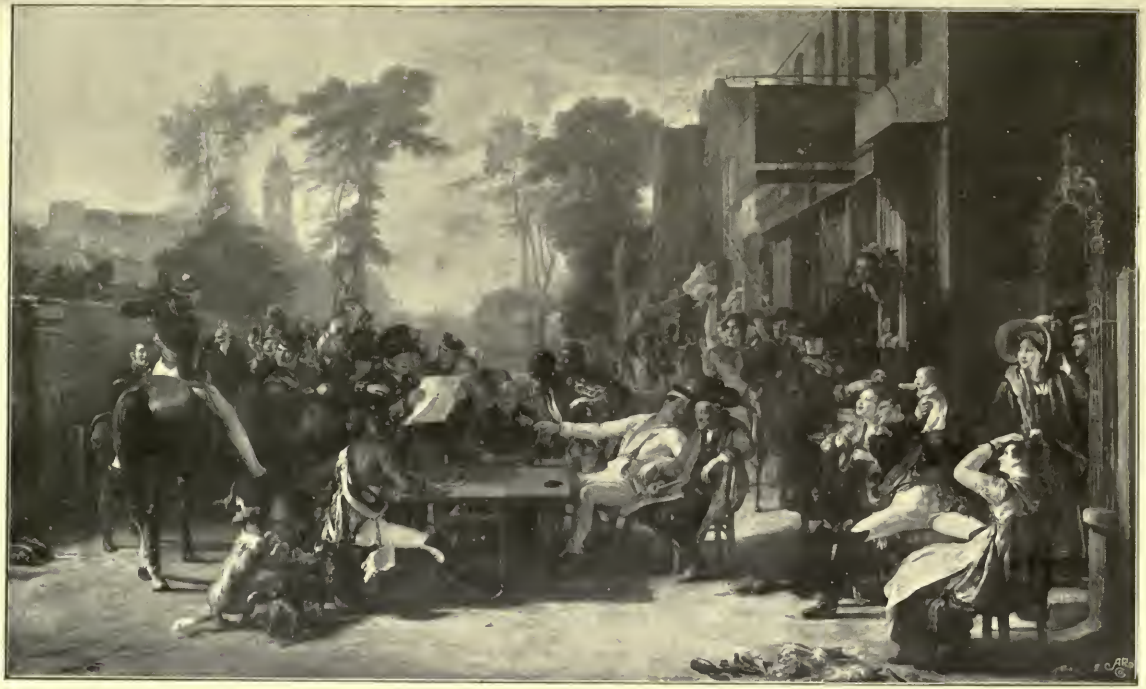
Duriug his return through France an adventure befell Wilkie similar to that experienced by Hogarth more than half a century before. The young painter was tempted to sketch the old gate at Calais, known, since Hogarth was arrested there for exactly the same offence, as "Hogarth's Gate," until a year or so ago, when it was pulled down. History repeated itself, and Wilkie was taken before Monsieur le Maire by the suspicious gendarmes, but after a mild reproof was allowed to go free. One regrets that Wilkie did not portray Calais Gate, like his predecessor: it would have made an interesting pendant to Hogarth's famous painting in the National Gallery.

Whilst at Brussels Wilkie visited the battlefield of Waterloo, his interest being probably increased by the fact that he had been commissioned by the Duke of Wellington to paint a picture in connection with his great victory. Shortly before he had started on his journey the Duke had paid a visit to the painter—a visit which must have been the greatest event in the lives of the Wilkie household. In a letter to Haydon Wilkie writes that the Duke said little but "Very good" and "Capital," although he seemed pleased. Wilkie was disappointed by this silence, having been accustomed to fuller and readier praise from his visitors. But at length the Duchess of Argyll, who had come with the Duke and Duchess of Wellington, began to talk to the artist of a

picture which the victor of Waterloo wished him to paint, whereupon, to quote the letter, the Duke

"turned to us, and, swinging back upon the chair, turned up his lively eye to me, and said that the subject should be a parcel of old soldiers, assembled together on their seats at the door of a public-house, chewing tobacco and talking over their old stories. He thought they might be in any uniform, and that it should be at some public-house in the King's Road, Chelsea. I said this would make a most beautiful picture, and that it only wanted some story, or a principal incident, to connect the figures together. He said perhaps playing skittles would do, or any other game, when I proposed that one might be reading a newspaper aloud to the rest, and that in making a sketch of it many other incidents would occur. In this he perfectly agreed, and said I might send the sketch to him when he was abroad."

The elaborate painting with its sixty figures, and known as *Chelsea Pensioners Reading the Gazette of the Battle of Waterloo*, was the outcome of the visit of the Duke of Wellington to Wilkie's studio the year after the great battle. It occupied the painter for six years, being exhibited only in 1822, when it created so much enthusiasm that it had to be protected by a railing from the pressure of the crowd. The artists of the time shared with the general public in the appreciation of the work, and Leslie says of one of the many figures: "There is not in art a finer touch of expression than that of the anxious face of the woman overlooking the old pensioner who reads to his companions the first news of the Battle of Waterloo. The contrast of this single face to all the others that surround the reader is indeed a master-stroke."



[*Apsley House*

CHELSEA PENSIONERS READING THE GAZETTE OF THE BATTLE OF WATERLOO

By special permission of the Duke of Wellington.

There is a characteristic story of the Duke of Wellington and this picture:

When it had been sent to Apsley House, Wilkie was asked to call there. He found the Duke in his study, a gloomy little room with a single window, on the ground floor, facing Piccadilly. Here the Duke began to count out in bank notes the sum agreed upon for the painting—one thousand guineas.

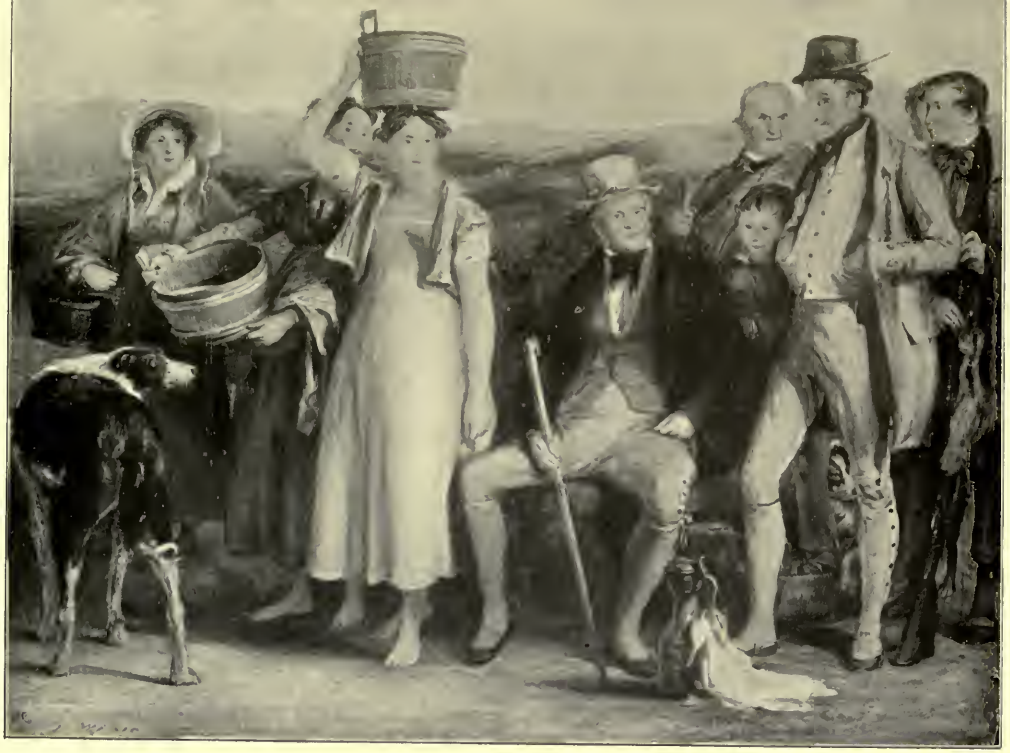
"Wouldn't it save your Grace trouble to give me a draft on your bankers for the amount?" Wilkie suggested.

"Yes," replied the Duke, "but I don't want my bankers to know that I have been such a d——d fool as to give one thousand guineas for a picture."

CHAPTER V

SCOTTISH HONOURS

WILKIE next finished a painting commissioned by Lord Stafford entitled *The Breakfast*, of which he writes in the month of April, 1817: "I think it will make an impression, but I almost grudge the long time it has taken me." This admirable painting is now at Trentham, and is one of the finest works of the British school that my grandfather, then Marquis of Stafford and afterwards first Duke of Sutherland, obtained, although he was a great buyer of modern as well as of old pictures. Nothing could be happier in treatment than the small body of actors in this scene of domestic everyday life, into which Wilkie again introduced the portrait of his mother. Lord Stafford paid Wilkie four hundred guineas for *The Breakfast.* It is but little known, as it was only engraved on a small scale, and has not, to my knowledge, ever been exhibited. Happily, unlike so many of Wilkie's later works, it has not suffered from asphaltum or other varnish, and appears as fresh as when first painted. It is an admirable specimen of the artist's power in extracting charm from a commonplace subject—simply a man and a woman and a younger man sitting at a breakfast table, with a maid pouring out tea.



Annan photo] [*National Gallery of Scotland*

SIR WALTER SCOTT AND HIS FAMILY (1818)

Whilst occupied with this picture and the *Chelsea Pensioners*, Wilkie was also at work on a large canvas for the Prince Regent, *The Scottish Wedding*, or, as it is often called, *The Penny Wedding*.

Wilkie was again in Scotland in the summer of 1817. This time he had no home to go to, but from his constant letters to his mother and his sister it seems that he paid several visits, one of the most interesting being to the celebrated philosopher Dugald Stewart, who was then living at Kinneill House, which belonged to the Duke of Hamilton, and had the glamour of possessing a ghost, that of Lady Lilburne. From Glasgow, which, strange to say, reminded the artist of Antwerp and Ghent, Wilkie visited Hamilton Palace to see its paintings. Then he went to Inverary, but, oddly enough, makes no mention of the Gainsboroughs there. Early in August he had an invitation to Abbotsford.

"I cannot, nowadays," Sir Walter Scott wrote to him, "pretend to point out any good Highland originals, to be rendered immortal on your canvas, for the old Forty-Five men, of whom I knew many in the days of yore, are now gathered to their fathers; but I am sure you will be gratified by the scenery which time cannot make any impression upon."

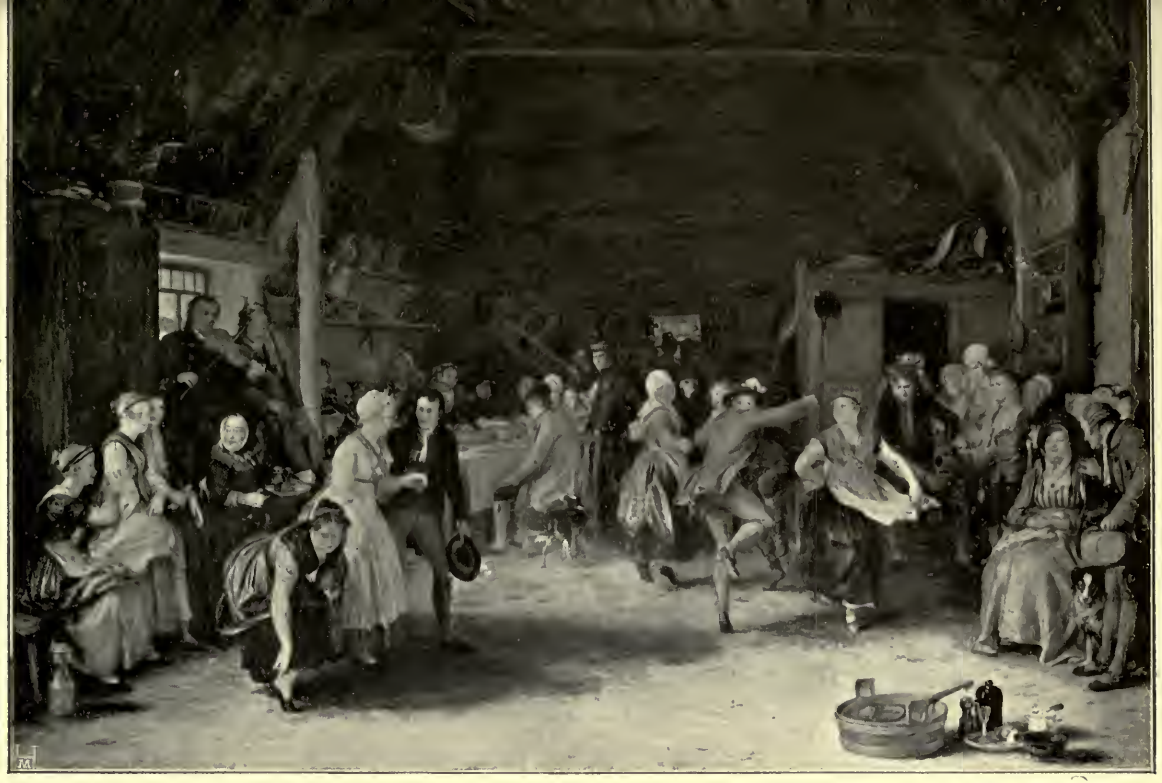
Wilkie paid this visit in October. Sir Adam Ferguson (then Captain Ferguson) was also a guest, and it was for him that Wilkie painted his famous Abbotsford group.

"I have been making a little group while here," he writes to his sister on October 30th, "of Mr. Scott, Mrs. Scott, and all

the family, with Captain Ferguson, and some other characters. . . . I have got a good way on with the picture; the Misses Scott are dressed as country girls, with pails, as if they had come from milking; Mr. Scott as telling a story; and in one corner I have put in a great dog of the Highland breed, a present to Mr. Scott from the Laird of Glengarry. In the background the top of the Cowdenknowes, the Tweed and Melrose (as seen from a hill close by), are to be introduced."

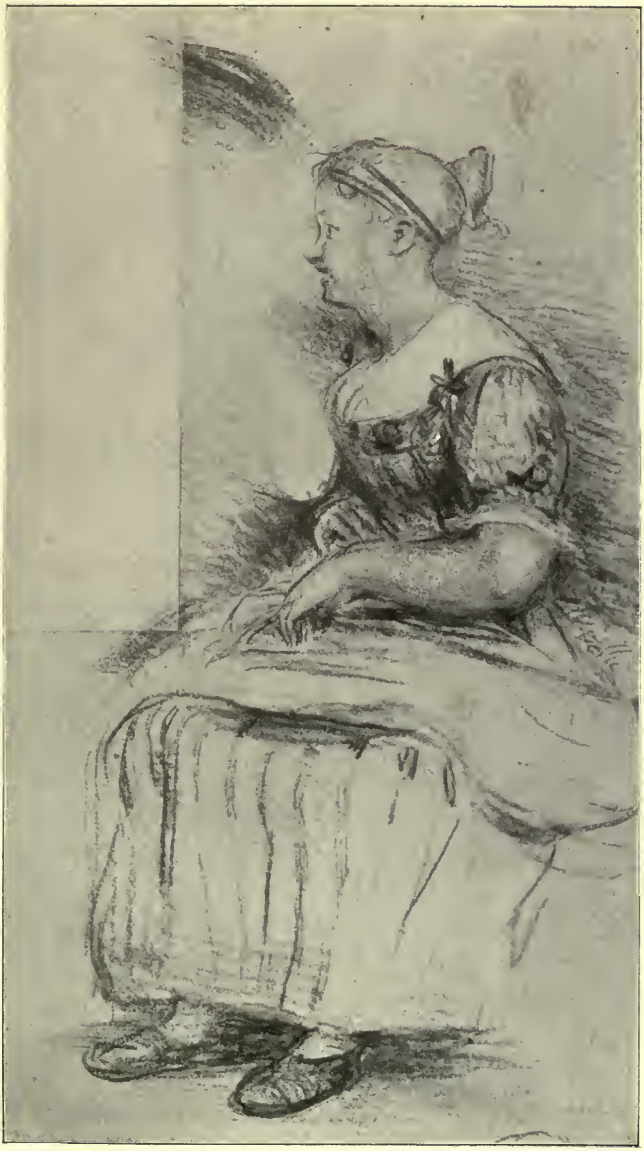
There is a much more detailed as well as humorous account of this little group of the great Sir Walter Scott with his family and friends gathered about him, written by himself.

"The idea," Sir Walter writes, "which our inimitable Wilkie adopted was to represent our family group in the garb of south-country peasants supposed to be concocting a merry-making. The place is the terrace near Kayside, commanding an extensive view towards the Eildon Hills. The sitting figure, in the dress of a miller, represents Sir W. Scott, author of a few score of volumes, and proprietor of Abbotsford in the county of Roxburgh. In the front, and representing a country wag somewhat addicted to preaching, stands Sir Adam Ferguson, Knight, Keeper of the Regalia of Scotland. In the background is a very handsome old man, upwards of eighty-four years old at the time, painted in his own character as a shepherd. He also belonged to the numerous clan of Scott. Of the three female figures the eldest is the late regretted mother of the family represented; the young person most forward in the group is Miss Sophia Charlotte Scott, now Mrs. John Gibson Lockhart; and the other is her sister Miss Anne Scott. Both are represented as ewe-milkers, with their 'leglins' or milk-pails. On the left hand of the shepherd, the young man holding the fowling-piece is the eldest son of Sir Walter, now captain in the King's Hussars. The boy is the youngest of the family,



Hanfstängl photo] [*Buckingham Palace*

THE PENNY WEDDING (1819)



[*Earl of Northbrook's Collection*

ORIGINAL SKETCH FOR THE END FIGURE IN THE VILLAGE WEDDING

Charles Scott, now of Brazenose College, Oxford. The two dogs were distinguished favourites of the family. The large one was a staghound of the old Highland breed, named Maida, and one of the handsomest dogs that could be found. It was a present to me from the Chief of Glengarry, and was highly prized both on account of her beauty, her fidelity, and the great rarity of her breed. The other is a little Highland terrier called Oarisk (Goblin), of a particular kind bred in Kintail. It was a present from the Honourable Mrs. Stuart Mackenzie, and is a valuable specimen of a race which is now also scarce."

One regrets that Wilkie portrayed Scott and his family travestied as peasants, and not in their everyday dress. The picture was exhibited in 1818, but was not engraved until 1837, when R. Grover made an admirable plate from it, and W. Greatbach another for the "Wilkie Gallery." Purchased by the nation in 1895, it is now amongst the most valued works in the National Gallery of Scotland, where it hangs in tolerable condition, brilliant in colour, and without the cracks that blemish so many of Wilkie's later paintings. The colouring of the faces, however, appears to have faded, and unfortunately this is especially noticeable in the face of the great novelist.

Wilkie had a most pleasant visit at Abbotsford, and his letters to his sister gave interesting pictures of Sir Walter and his family.

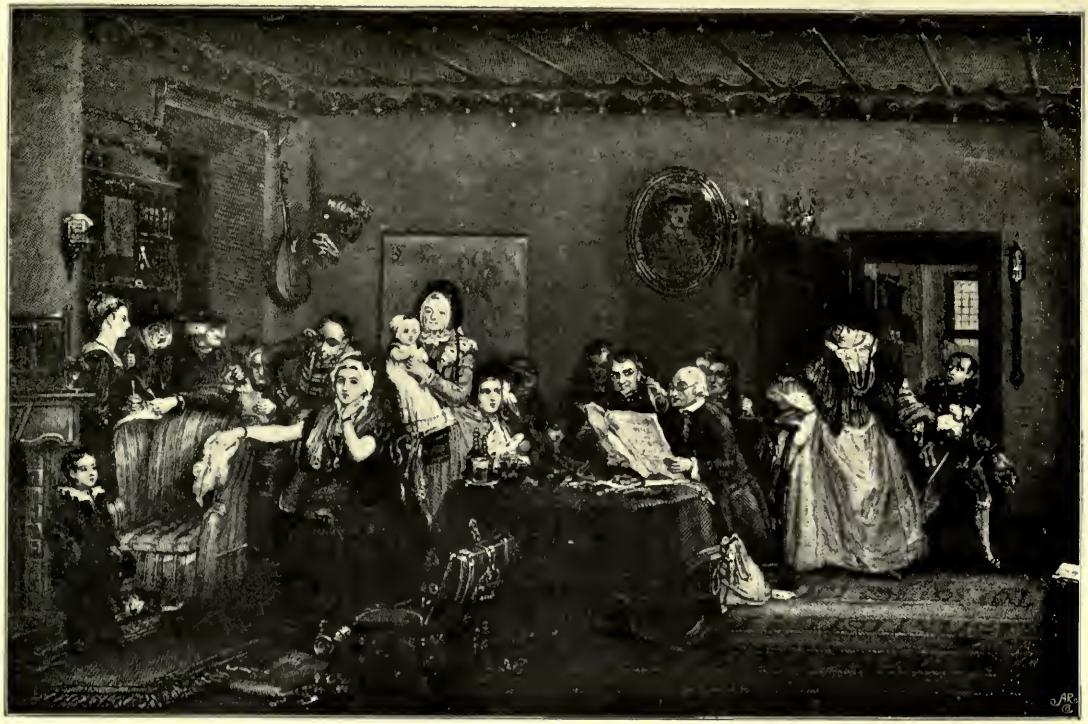
"I have never been in any place," he writes, "where there is so much real good humour and merriment. There is nothing but amusement from morning till night; and if Mr. Scott is really writing 'Rob Roy,' it must be while we are sleeping. He is either out planting trees, superintending the masons or

erecting fences, the whole of the day. He goes frequently out hunting, and this morning there was a whole cavalcade of us out with Mr. and Miss Scott, hunting hard."

At that time it was not known whether Scott was the author of the Waverley Novels or not, and Wilkie tells his sister that the family are "equally in the dark" as to the authorship.

One day Wilkie was taken by the poet Laidlaw, who was also manager of the Abbotsford estate, to visit Hogg, the Ettrick Shepherd, at Yarrow. When they arrived at Hogg's cottage, he asked Laidlaw whether Wilkie was "no the great Mr. Wilkie," and, receiving an affirmative answer, he seized the painter's hand, saying, "I cannot tell you how proud I am to see you in my house, and how glad I am to see you are so young a man." When this was repeated to Scott he said that it was the finest compliment that had ever been paid to man.

Immediately upon his return to Kensington Wilkie renewed his labours upon *The Penny Wedding*, for which he had studied and sketched whilst in Scotland, and which was now to be completed. The singular custom, which until the early years of the nineteenth century obtained at country weddings in Scotland, called "Penny Weddings," had been sung by the poet King James, and, nearer to our own time, by Allan Ramsay. It originated in the guests at these weddings having to pay a penny or to bring some small gift of food or drink towards defraying the wants of the donor of the festival. Wilkie's well-known painting, now in



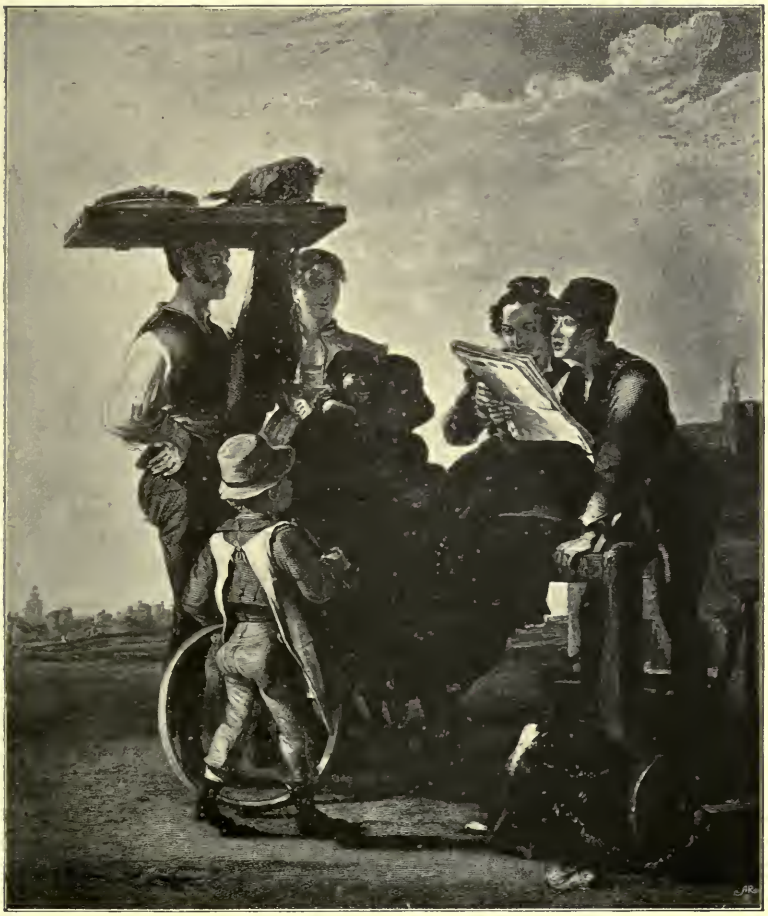
[*Munich Gallery*

READING THE WILL (1820)

the royal collection, and familiar far and wide by its many admirable engravings, represents the interior of a barn converted into a ballroom. The festival is at its merriest; the famous fiddler, Neil Gow, is playing his best, assisted by another musician; the wedding guests are dancing gaily to their strains; the bride is being led out by the bridegroom, other visitors looking on; whilst in the background a table is spread with supper. Wilkie put his whole strength into this picture, and the subject was one peculiarly suited to his pencil. *The Penny Wedding* was in the Academy of 1819, and for it the artist received four hundred guineas. It was followed by *Reading the Will*, which, although powerful in painting, is in our judgment inferior to its immediate predecessor: it is somewhat theatrical in treatment, and was certainly not so congenial a subject to the talent of the painter as the merry-making of the Scottish marriage. George IV. was anxious to add *Reading the Will* to his other works by Wilkie, but it had already been bespoken for the King of Bavaria. King George wished to have the original, suggesting that a duplicate should go to the Bavarian monarch; but, despite much negotiation, the picture went to Munich as originally arranged, Wilkie receiving a hundred guineas more than he had asked for it. The painting at once found a place amongst the king's favourite pictures, being hung in his bedroom. After his death, however, it was sold, and is now in the Picture Gallery at Munich, having realized £1,200 in place of the four hundred guineas Wilkie received.

Among less important works which Wilkie painted at this period were *The Death of Sir Philip Sidney*, *The Whisky Still*, and *The China Menders*; yet in spite of so much work he found time to go to Paris in 1821, and to Scotland in the following autumn, when George IV. paid his first and last visit to the northern kingdom. Wilkie, who had the artists Geddes and Collins for travelling companions, went on this occasion to Edinburgh by land. He had two objects in taking this journey, one being to paint the King's entry into Edinburgh, and the other to make studies and to collect material for an historical painting which for some time had held his fancy—a picture of John Knox preaching. He had already thought out the work, and took a preliminary sketch to show Sir Walter Scott, and to ask his advice thereon. "Auld Reekie" was in a state of frenzied excitement over the arrival of King George, and Sir Walter was the most loyal of the loyal in spite of his Jacobite tendencies. We hear of him at a great dinner at which Wilkie and his friends were present, singing a song he had written himself in honour of the King's visit, called "Carle, now the King's come," at the end of which all the guests rose, and joining hands danced round the dinner table. "It was enough," writes Collins "to have brought back to earth the apparition of John Knox himself."

Wilkie was made much of whilst in Edinburgh. He was present when the King knighted Sir Henry Raeburn, Scotland's greatest portrait-painter, and was presented to the monarch, who was dressed in full Highland



Hanfstängl photo] [*Tate Gallery, London*

THE NEWSMONGERS (1821)

costume, and whom, later on, Wilkie had to paint life-size in this glory of kilt and sporran. The young artist was complimented and flattered by the Lord High Commissioner, and wore what must have looked strange, even in that time of extravagant dress, "a sky-blue coat."

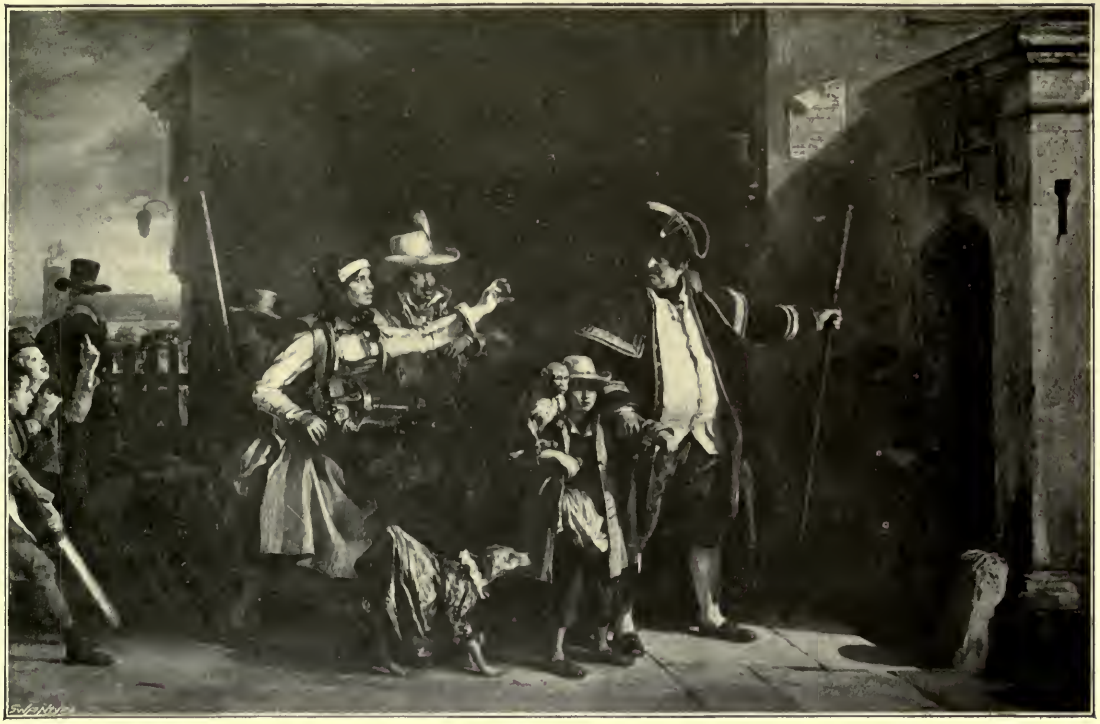
Wilkie selected as the subject of the picture he was commissioned to paint by George IV. of his entry into Edinburgh the moment when the King received the keys of Holyrood from the Duke of Hamilton, and although it took eight years to complete, being exhibited at the Academy only a few weeks before the death of the monarch it represented, it is one of the artist's greatest failures. But his sympathies did not lie in this direction, and he seems to have disliked the work from the first; the most interesting portrait in the picture, amongst a crowd of courtiers and royal flunkeys, is that of Sir Walter Scott. Whilst Wilkie was labouring over this royal picture, Sir Walter again invited him to stay at Abbotsford (in 1824), and on this occasion he painted a separate portrait of his host which belonged to Sir William Knighton: although this was considered to be a good likeness, it cannot rank among the great portraits of the poet. It was engraved by E. Smith in 1831.

On Sir Henry Raeburn's death in 1823 Wilkie received his first honour, being appointed his successor as Limner to the King in Scotland, a barren distinction, but one peculiarly acceptable to a Scottish artist. He exhibited his *Parish Beadle* in that year's Academy: it is an unpleasing subject, and was intended to be so, and may have given Dickens his well-known dislike for

Bumbledom, its petty tyrannies and barbarity. The picture, which is so well known from engravings that it is almost unnecessary to describe it, represents a brutal-looking beadle leading a family of Savoyards to the lock-up, a poor performing monkey being one of the victims of the arbitrary Jack-in-office. In the Academy catalogue *The Parish Beadle* had a quotation from Burns's "Justice of the Peace" for its motto: "And as an officer giveth sufficient notice of what he is, when he saith to the party, 'I arrest you in the King's name,' and in such case the party at their peril ought to obey him."

Before this picture was finished the greatest sorrow that could befall Wilkie came upon him. His mother, whom he loved better than all else on earth, died somewhat suddenly, and, although he hurried back from Scotland immediately upon hearing of her dangerous illness, he unfortunately arrived a day too late. This great loss seemed to be the signal for other sorrows, which came upon him "in battalions." His brother James had broken down in health in Canada, and dying shortly afterwards left a widow and children: and his elder brother John died in India, leaving a son named David, who lived to become a distinguished soldier in the Indian army.[1]

[1] The widow of Lieut.-Colonel David Wilkie still lives (1900). Her husband was born in 1809. He served in the Bengal Native Infantry, and was a distinguished Oriental scholar. During the Mutiny, while commanding the fort at Nurpur, he kept the Sepoys from revolting by his firmness and zeal. In 1858 he was gazetted a Lieut.-Colonel, and became Resident of Indore. As a child he figures in one of his uncle's pictures, that of *The Cut Finger*, sitting



Swan Co. photo] [*Tate Gallery, London*

THE PARISH BEADLE (1823)

It is not to be wondered at that, with all this accumulation of sorrow and bereavement, Wilkie's health again broke down, and that he was ordered a thorough rest, being advised by his doctor not only to give up his work, but to take complete change of air and surroundings.

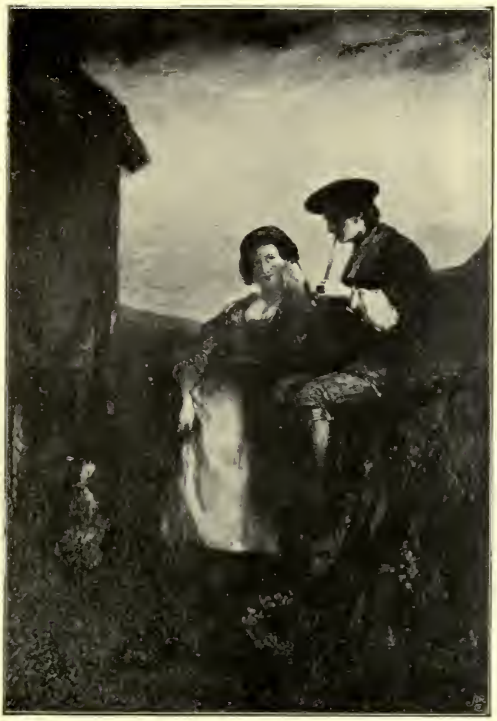
for the little boy who is the hero of that painting. His sister, afterwards Mrs. Wynfield, is the little girl on the boy's left. Mrs. Wilkie still possesses many of Sir David Wilkie's sketches and a few paintings. A niece of Sir David is still alive, Mrs. Riddell, the widow of General Riddell, C.B., and at her home at Melrose she still treasures many of her uncle's works. Another nephew of the artist is the Rev. David Wilkie, of East Wilton Vicarage, Yorkshire, who also possesses some of his uncle's paintings, and amongst them portraits by Wilkie of his parents and himself, one of the Duke of Wellington, and another of the Queen. There is still living at Pitlessie a cousin of Sir David, a Miss Hardie, whose mother and Wilkie's mother were sisters. When at Pitlessie, in the autumn of 1900, Miss Hardie showed the writer a beautiful little miniature, painted by Wilkie and given to her, of her mother. Miss Hardie's recollections of her cousin were so fresh that she talked of him as if he had just left the room. She said that Sir David was most kind, amiable, simple, and unspoiled by all his success—an opinion in which all his friends have been unanimous.

CHAPTER VI

SWITZERLAND, ITALY AND SPAIN

WILKIE first tried a visit to Cheltenham in the spring of that year (1825), but the place seemed to benefit him but little. His sorrows were too recent for anything but a radical change to bring him out of the depression into which he had sunk: he is said to have compared the state of his feelings at this time with a long succession of crows flying at first singly or in pairs, but then coming in companies and darkening the sky till all was obscure. It was now found expedient that he should make a Continental tour, and, accompanied by the American painter Newton, and a cousin, David Lister, a young medico who had studied at the University of Edinburgh, he set out. They passed some time in Paris, where Lawrence was then engaged in painting the portraits of Kings, Princes and Premiers for his royal master. Sir Thomas, who seems to have had a genuine liking for Wilkie, endeavoured to persuade him to remain in Paris; but the Scotch artist was then too restless and miserable to remain long in one place, and in September he and his companions went to Italy, traversing Switzerland on the way.

Wilkie was delighted with Geneva and its glorious



Ruddock photo] [*Alnwick Castle*

THE HIGHLAND SHEPHERD

surroundings of lake and mountain. They entered Italy by the Simplon at the beginning of October, and Wilkie wrote enthusiastically of that wreck of a fresco, Leonardo's *Last Supper* at Milan; thence they made their way southwards by Genoa and Pisa to Florence, where they were joined by the Royal Academicians, Phillips and Hilton: in November they reached Rome.

Neither sorrow nor sickness could damp Wilkie's delight when he found himself standing within the walls of the Eternal City, although he was at first somewhat disgusted with the accommodation then available for travellers in most Italian cities.

"If," he writes, "you are satisfied with the same inns and the same accommodation, you can live as cheaply at home as here. Rooms with coarse brick floors, shattered windows, such as you would not tolerate even in a workhouse, gain nothing by arabesque and fresco ceilings: and if this were on the confines of Norway or Poland, allowance might be made for it; but in boasted Italy, the ancient mistress of arts, it shows only the degeneracy of her present people."

Few of Wilkie's criticisms on art are of much novelty or value. Indeed he had no sympathy with the early Italian school, which was, he writes to Haydon, "scarcely better than the Chinese or Hindoo." But he admired the "mighty men," as he calls Raphael and Michelangelo, and of these he writes to Collins that the purest guidance worthy of the true artist

"is to be found in the works of these masters, who revived and improved the art, and those who ultimately brought it to perfection. These seem alone, whatever their talent was, to

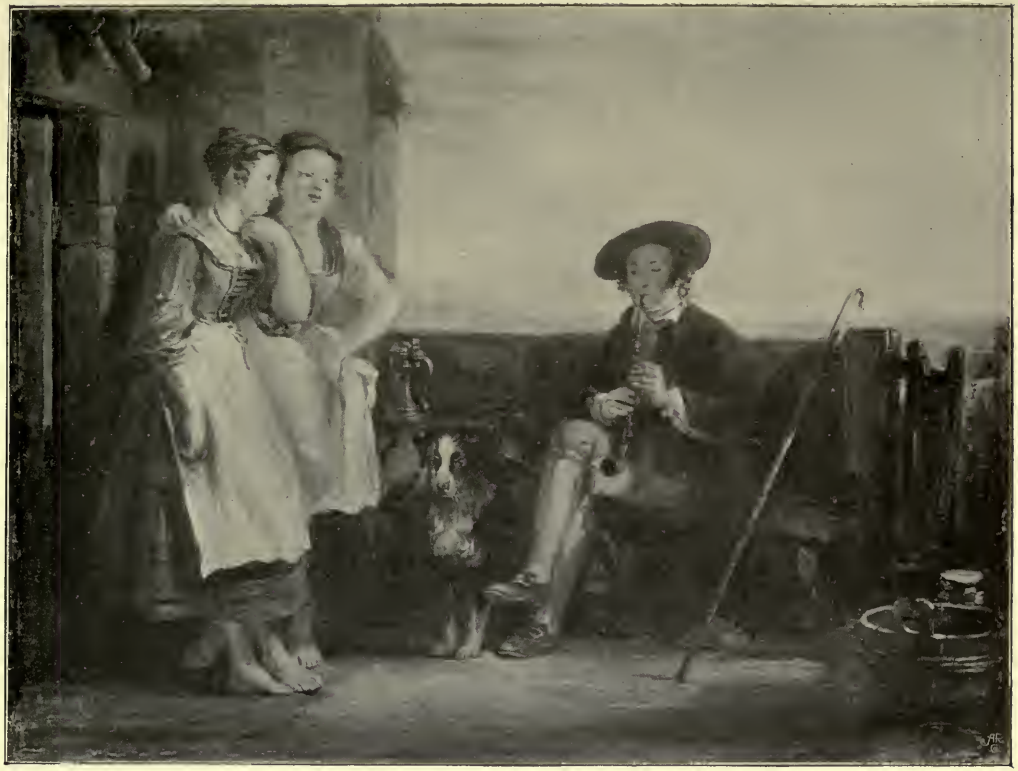
have addressed themselves to the common sense of mankind. They have indeed this high quality, that the subject is uppermost, and they have more excellences addressed to the unlearned observers, than any work I know of. When in the freshness of their first existence, they must have been most attractive to the common people, which, I doubt, is more than could have been said for Titian or Rubens."

Later he again writes to Collins:

"After seeing all the fine pictures in France, Italy and Germany, one must come to the conclusion that colour, if not the first, is at least an essential quality in painting. No master has as yet maintained his ground beyond his own time without it. But in oil painting it is richness and depth alone that can do justice to the material."

That Wilkie was deeply influenced by the paintings he studied in Rome is evident from what he has written above. "Italy," said Haydon, alluding to Wilkie's change of style and manner of painting, "Italy was Wilkie's ruin." He certainly never again painted anything equal to his work between 1810 and 1825 after his return from the Peninsula, but turned to historical subjects, in which he endeavoured to combine the colouring of Rembrandt and Velasquez, and in which he conspicuously failed.

Whilst he was in Rome Wilkie heard the news of the failure of his printsellers, Hurst and Robinson, a failure which entailed heavy loss to himself. Writing to his brother on the news of this fresh disaster, he says: "In all these difficulties I feel no want of resource in my own mind. With anything like returning health I can con-



Annan, photo. [*National Gallery of Scotland.*

test the whole of them inch by inch." One is reminded in reading these words of the fortitude and splendid energy with which Wilkie's great fellow-countryman, Walter Scott, met his far larger and more serious losses through no fault of his own.

From Rome Wilkie went to Naples, visiting all that was worth seeing in that neighbourhood, climbing up Vesuvius, and writing a note to Chantrey the sculptor dated from its summit. Returning to Rome in March of the year 1826, he heard of Constable's bankruptcy "and almost ruin of Scott." "Of all the sufferers," writes Wilkie, "Sir Walter Scott excites the greatest sympathy"; and he refers to a letter he had received from Sir Walter, in which the latter expressed his surprise that he could hear of his loss with so much philosophy, "that having his dog, his gun, and his book left, few of his comforts would be diminished, and he was only now annoyed by the sympathy of his friends."

After passing a month at Venice, whence he wrote that he considered Titian's *Peter Martyr* as that master's greatest work, "for grandeur, poetical feeling, and deep-toned colour," and "without doubt a master-work of art," Wilkie travelled to Munich by way of Innsbruck. At the Bavarian capital he was delighted to see his own picture, *Reading the Will*. The King of Bavaria who had bought it was dead; but, as we have already said, it was secured by the nation after his demise. Wilkie thought that it held its own with the works of the great Dutch masters which hung beside it. Count Richberg, the Royal Chamberlain, added to the pleasant impression of

his visit by telling him how pleased his master, the late king, would have been to have seen him.

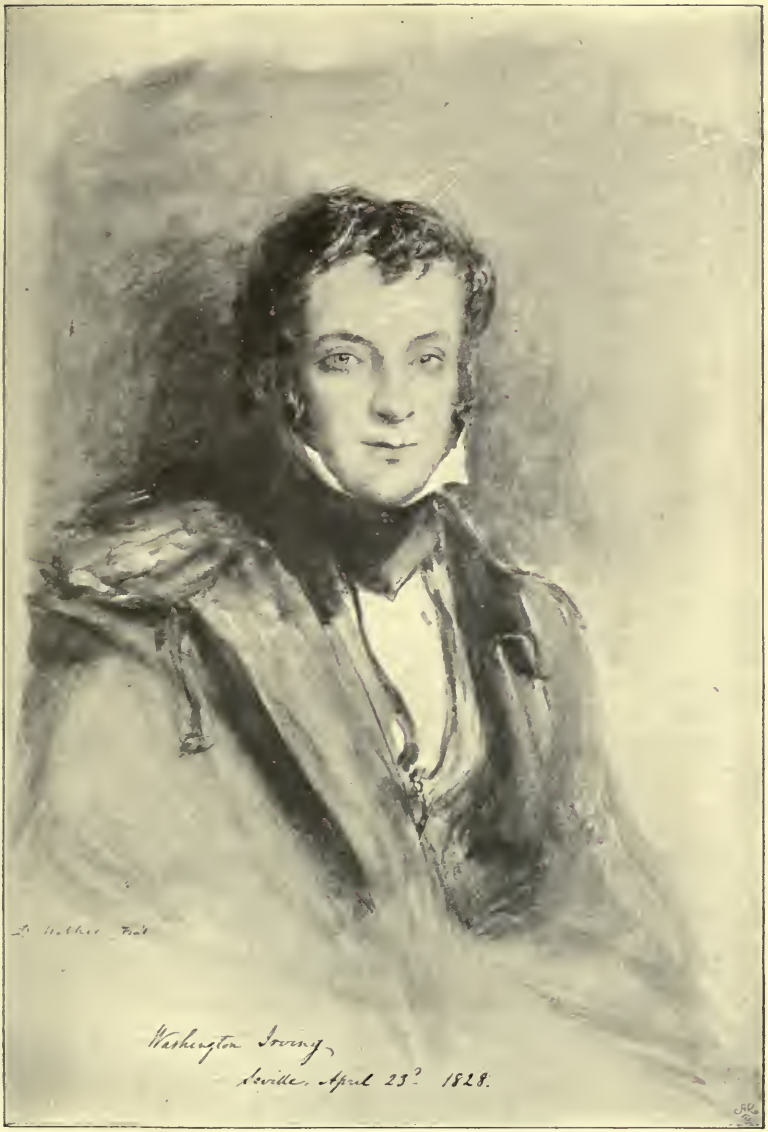
The galleries of Dresden disappointed our artist, and from there, in order to benefit his health by the medicinal waters, he visited both Toplitz and Carlsbad, meeting Sir James Clark at the former place, who advised him to spend another winter in the South.

Oddly enough, notwithstanding his own reputation, he found that, wherever he went in Germany, his friendship with Sir Walter Scott served as an "Open Sesame," and, writing to his sister, he says that the Waverley Novels were as familiar to German as to English readers.

The following December saw him once more in Rome, he having passed through Vienna on the road, where he dined with Prince Metternich, whom he thought like "a mixture of the late Lord Castlereagh and the Duke of Wellington," and who told him that his pictures were well known to him by their engravings.

The great event of his second visit to Rome was the dinner given in his honour by Scottish artists and amateurs, with the Duke of Hamilton in the chair. "It was," writes Wilkie, "the most splendid entertainment I was ever present at." Thorwaldsen and the Italian sculptors, Carnuccino of Rome and Benvenuto of Florence, were amongst those assembled to fête him. But following close on this mark of appreciation of his compatriots came the news of the death of Sir George Beaumont.

This was an especially heavy loss to Wilkie, whose



[*John Murray, Esq.*

WASHINGTON IRVING (DONE AT SEVILLE, 1828)

unvaryingly helpful friend Sir George had been ever since his arrival in London, and whose paternal affection for the young painter we have alluded to.

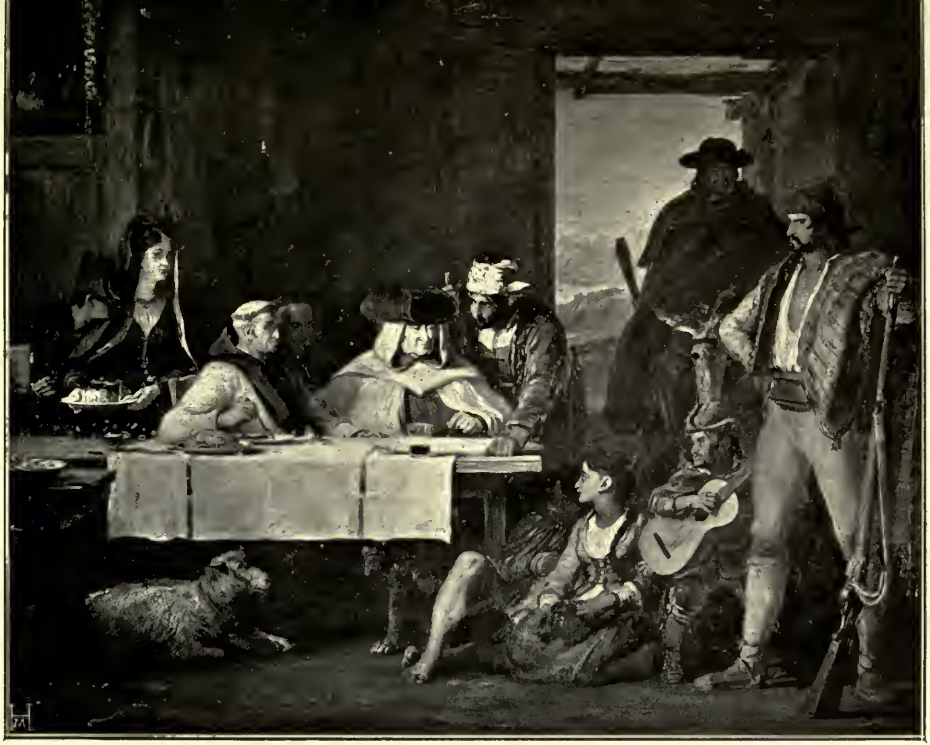
In the month of April, however, Wilkie began to give more cheerful news of himself, saying that he had again taken up his painting. "This is an immense thing for me; and however feeble and slow, I am again enabled to say, 'Anch' io sono pittore.'" His health, both bodily and mental, was mending, and he now carried out his long-thought-of desire to see Spain. His doctors had ordered him to remain out of England for three years; two of these he had passed in Italy and Germany, and he now determined to spend the remainder of his holiday in the Peninsula. The June of that year saw him buying Vandykes at Genoa for Sir Robert Peel; but these pictures, once the glory of Drayton, are now scattered far and wide. In the autumn he was at Montpelier, where he made the acquaintance of the last husband (she had three) of the Countess of Albany, the wife of the Young Pretender. "This Monsieur Fabre," Wilkie writes in a letter to his sister, "has made a collection of pictures; and, having no children, has left them, like my good friend Sir George Beaumont, to his country—to his native town of Montpelier."

A propos of this allusion of Wilkie's, all those who appreciate art in England should remember with gratitude that, through the gift to the nation of his small but exquisite collection of pictures, the National Gallery is deeply indebted to Sir George Beaumont.

Spain and its great artists at the time Wilkie visited

the Iberian Peninsula, were known to but few Englishmen, of whom Beckford was the most interesting and the most appreciative. Velasquez and Murillo were names only to most of our countrymen, and it was not until the Duke of Wellington brought back some examples of those two great geniuses from his wars that any of their works had been seen in any London collection. These Wilkie had seen at Apsley House; their beauty and mastery had made him long to see more of their productions in their own country.

Wilkie arrived at St. Jean de Luz on October 1st, 1827, and crossing the Bidassoa he reached Madrid three days later. At his hotel he met Washington Irving, an old acquaintance, and Lord Mahon the historian; but he devoted his time chiefly to the galleries of Madrid, the Escurial, and to Toledo. Writing to Sir Thomas Lawrence, Wilkie draws some interesting comparisons between the styles of Murillo and Velasquez, which show how closely he must have studied them. "These two great painters," he says, "are remarkable for having lived at the same time, in the same school, painted from the same people, and of the same age, and yet to have formed two styles so different and opposite, that the most unlearned can scarcely mistake them—Murillo being all softness, while Velasquez is all sparkle and vivacity." Wilkie goes on to say that on seeing some of Velasquez's paintings he is reminded of Sir Joshua Reynolds, Romney and Raeburn. That his close study of the old masters in Italy and Spain affected his work—and not to its benefit, according to our point of



Hanfstängl photo] [*Buckingham Palace*

GUERILLA COUNCIL OF WAR IN A SPANISH POSADA (1824)

view—he himself confesses. "I have now," he says, "from the study of the old Masters, adopted a bolder and, I think, a more effective style; and one result is rapidity." Haydon, as we have already quoted, declared that Italy was Wilkie's ruin; and in the main he was right, for after this long sojourn in an atmosphere of old masters his succeeding pictures lacked not only the spontaneity, freshness and humanity of invention which had characterized his early work, but his colouring became more sombre, if richer, which was not always an advantage to the subjects he depicted. Besides this absolute change of style, he increased his use of mediums and varnish to give Rembrandtesque depth and tone to his work, with the result that few of his later pictures have stood the test of time.

Whilst he was in Spain Wilkie seems to have recovered all his old zest and industry in his work, for in March, 1828, he writes to a friend telling him that he has been painting three scenes from Spanish life, all connected with the "so-called War of Independence," by which he meant the great duel in the Peninsula between the French and English in 1812. These particular paintings were afterwards bought by George IV.

On the eve of his departure at the end of this month Wilkie writes to his sister from Madrid that his labours had been considerably appreciated, or rather, as he himself puts it, "my labours, such as they are, have not, I assure you, been viewed here with indifference," and he gives a long list of the Spanish grandees who had visited his studio in their capital. Before finally quitting Spain

he visited Seville in order to study its Murillos in the Capucin Monastery and in the hospital of the Caridade, and then, steeped in the atmosphere of the pictures of the past, with his ideas of painting revolutionized by his three years' study, and with, it must be admitted, his former inimitable touch of life and humour sadly impaired, if not altogether gone, Wilkie returned to his home in Kensington.

The faithful Haydon at once noted the change. He met Wilkie at Lord Grosvenor's shortly after his return, and describes him as being "thinner and more nervous than ever. His keen and bushy brow looked irritable, eager, nervous, and full of genius." Haydon sounds the note of change that must have struck Wilkie keenly after his three years' absence from his friends. "How interesting it was to meet him at Lord Grosvenor's, where we had assembled these twenty years under every variety of fortune," he says. "Poor Sir George is gone, who used to form one of the group—Wilkie, Sequier, Jackson and I are left."

It is a month later that Haydon writes in his invaluable diary of the change these three years of travel had wrought in his friend's views of his work. Writing of Wilkie showing him some of his Spanish pictures, he says: "Now it is all Spanish and Italian art. He thinks nothing of his earlier oil beautiful efforts—his *Rent Day*, his *Fiddler*, his *Politicians*—'they are not carried far enough,'" as if anything in point of expression and story was ever carried farther.

George IV. was always a generous patron of Wilkie,

Hanfstängl photo] [*Buckingham Palace*

THE GUERILLA'S FAREWELL TO HIS CONFESSOR (1828)

and on seeing some of his principal Spanish pictures, *The Council of War*, *The Guerilla's Departure*, *The Defence of Saragossa* and *The Guerilla's Return*, bought them immediately and ordered others. But the royal appreciation of this new phase of the painter's work was not shared by the critics or the general public. The Academy Exhibition of 1829 showed them a Wilkie who was unknown to them. He exhibited eight pictures, three of these being Spanish subjects, four Italian, and the eighth his portrait of Lord Kellie, now in the Town Hall at Cupar. Even his arch-admirer, Haydon, found that Lord Kellie's portrait "looked dark in the flesh," and records that the Spanish and Italian pictures did not make the impression Wilkie had anticipated, adding "Indeed, they are so altered in style the public cannot make them out."

This sentence explains the decrease of that wide popularity which Wilkie had hitherto enjoyed with every class, a decrease which began with this exhibition of 1829 and continued until his death. Hitherto his pictures had appealed to the ignorant in art as well as to the learned—to the one by their naturalness of subject, their humour, pathos and delicate perception of the salient beauties and interests of everyday life, to the other by their richness in colouring, their fidelity of detail, and their mastery of the brush. But now this was altered. Those to whom his pictures had been the attraction of each year's Academy, to whom their engravings had become treasured possessions, could not understand his fancifully-dressed historical personages

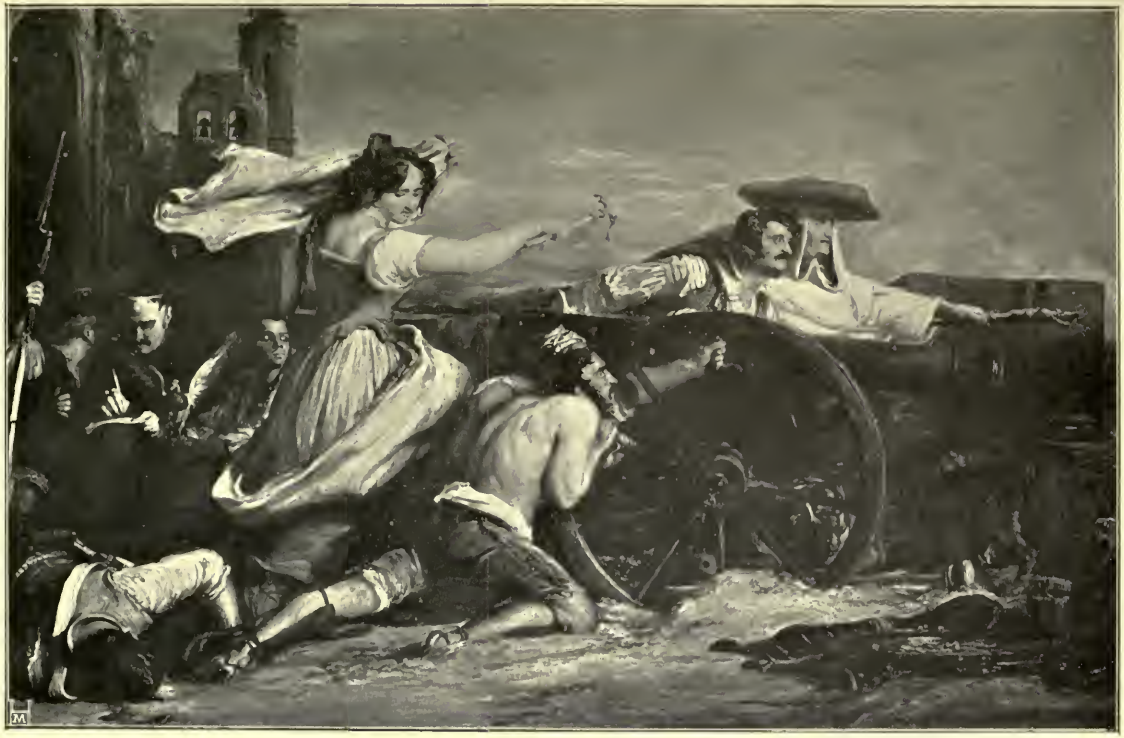
with their strange similitude of expression and the sombre brown that pervaded their colouring. Sorrow and ill-health may have had something to do with this change in Wilkie's inspiration, but the public missed the rustic gaiety of *The Penny Wedding*, the hidden jest in *The Letter of Introduction*, the touch of human nature in the *Chelsea Pensioners*, and looked with increasing coldness upon its former favourite's plunges into history with a wardrobe for his models of his own designing.

Meanwhile Wilkie had been asked by Sir Walter Scott to help in illustrating the new edition of the Waverley Novels. "Wilkie behaved," the novelist writes later, "in the kindest way considering his very bad health, in agreeing to work for me at all, and I will treat him with due delicacy, and not wound his feelings by rejecting what he has given in such kindness." This refers to the editor, Heath, having objected to the portrait of Sir Walter painted by Wilkie when George IV. visited Edinburgh, and consequently not wishing it to appear in the new edition of the novels. Wilkie had written to Sir Walter on receiving the invitation to do some work for him as follows:

"The Terrace, Kensington, Jan., 1829.

"Dear Sir Walter,

"I pass over all these disastrous events that have arrived to us both since our last, as you justly call it, melancholy parting, to assure you how delighted I shall be if I can in the most inconsiderable degree assist in the illustration of the great work, which we all hope may lighten or remove that load of trouble with which your noble spirit is at this time beset; con-



Hanfstängl photo] [*Buckingham Palace*

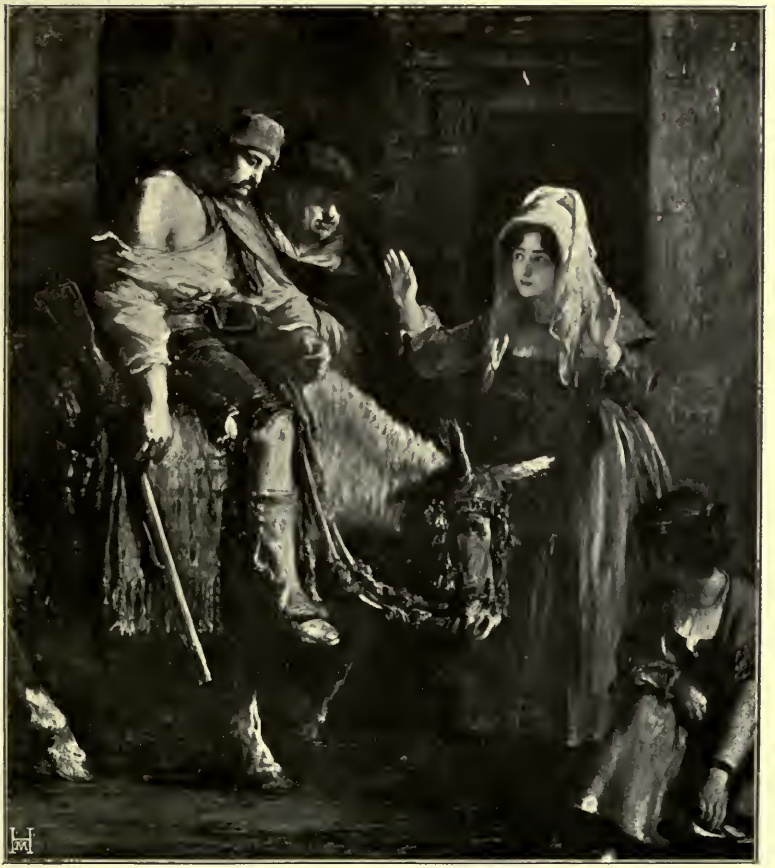
THE MAID OF SARAGOSSA (1828)

sidering it as only repaying a debt of obligation which you yourself have laid upon me, when, with an unseen hand in the 'Antiquary,' you took me up and claimed me, the humble painter of domestic sorrow, as your countryman."

Among other designs executed by Wilkie for this edition of Scott's novels, that of Peveril in Newgate is perhaps the best.

Reference has been made more than once in this memoir to Wilkie's pernicious use of a varnish made up of megilp and asphaltum, and upon this obstinacy Haydon prophesied very truly in this same year (1829). "Wilkie," he writes, "was full of wax, and Lord knows what—what a reckless thing is the human mind! His first pictures will stand for ever, and so will mine, and now he has almost tempted me to quack as well as himself, with his wax and megilp." Megilp and asphaltum were indeed dangerous enough, but to mix wax with the varnish could have only one result—the absolute ruin of the oil surface beneath; consequently, few of Wilkie's pictures painted after 1825 are anything but wrecks, covered with seams and cracks, and in many cases looking as if they had been partially roasted at a fire. One can clearly see that Wilkie's constant cry for "depth of tone" after his return from his three years' travel was caused by his admiration for these qualities in the pictures by the greater masters in Italy and Spain. But the rich and mellow tones of Velasquez, Murillo and Titian are due as much to the passage of the centuries as to any medium employed by the artists; and Wilkie, in thus attempting to produce the same effect, was actually

violating the canons of his art by using adventitious aids to convey a density of colouring which his brush and palette alone should rightly have supplied. It was a touch of charlatanism—of quackery, as Haydon insinuates—so unworthy of his undoubted genius, that it can only be explained by the surmise that his engrossing admiration for his great Italian and Spanish predecessors had outrun his earlier aspirations and beliefs, which had formed the topic of so many delightful conversations between Sir George Beaumont, Haydon and himself. The Wilkie who had talked of the density or opaqueness of the shadow cast by a candle held by his friend or himself on the staircase at Coleorton would never have relied upon the theatrical help of megilp, asphaltum and wax, to produce that density or opaqueness upon his canvas. Unknown to Wilkie, carried away by the "rapidity" of this fatal method of giving "depth and tone" by a varnish, the death of Sir George was a double loss: that unerring connoisseur would have pointed out the fallacy of his friend's new craze, and it is probable that Wilkie would have listened to him with a greater patience than he did to Haydon, his brother-brush. Happily for us and for his fame, it is only the lesser of Wilkie's works that he condemned to early decay by his blind infatuation for the instant effect that time alone can give.



Hanfstängl photo] [*Buckingham Palace*

THE GUERILLA'S RETURN (1830)

CHAPTER VII

LATEST WORKS

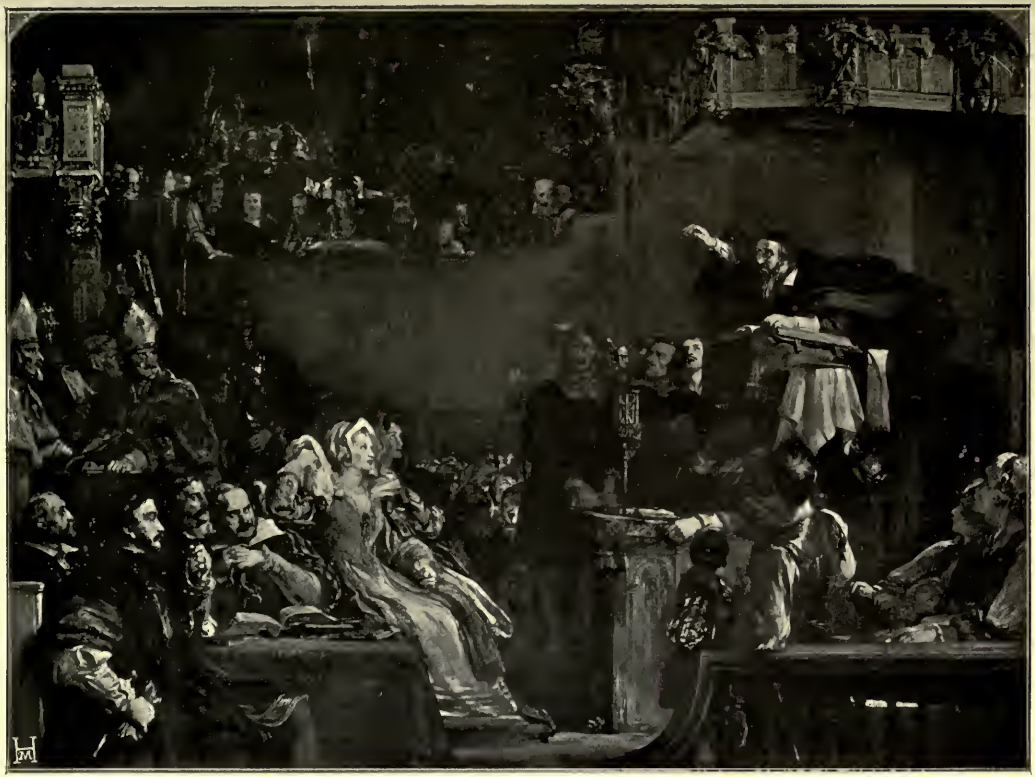
THIS year of 1829 was a busy one with Wilkie, and after a considerable amount of work in London he went to Scotland to finish his picture of *The Entry of George IV. into Edinburgh.*

Sir Thomas Lawrence died early in the January of 1830, and whilst the election of his successor to the Presidency of the Academy was pending the King appointed Wilkie his Painter in Ordinary. Wilkie was one of the candidates for the vacant post, but the royal honour seems to have caused so much ill-feeling against him amongst his fellow-Academicians, that when his name came up for election he received only two votes, an Irishman named Martin Shee being made President. Shee was only a mediocre painter, but he made an excellent P.R.A., more tact and *savoir faire* being required for that office than high artistic qualities.

Haydon voiced the feelings of a large majority of artists and laymen when he wrote that Shee's appointment established a precedent, viz., "that high talent is not necessary to the highest rank in art," which is "one of the most fatal blows ever inflicted on the dignity of the Academy since it has been established, and will lower

it in English and Continental estimation." Shee he describes as an Irishman of "great plausibility; a speechifying, colloquial, well-informed, pleasant fellow, conscious of no great power in art and very envious of those who have." Such a man was sure to be popular, and Haydon declared that he was the most popular President the Academy ever had. But, on the other hand, there was Wilkie, in whom his friend saw "the greatest genius in his walk that ever lived," who was the only living artist who had a picture in the National Gallery, the only English painter at that time with anything like a European reputation, "honoured by his Sovereign, respected by the nobility, modest, decent, upright, diligent and highly gifted, from whose existence an epoch in British art must be dated—to whose work our present high rank is owing in the opinion of Europe—David Wilkie had two votes."

But, our admiration for Wilkie's genius notwithstanding, we cannot think that he was suited to fill the post of the President of the Royal Academy. His manner lacked the necessary urbanity; and, although he had mixed much with the great world, he had never shaken off the jerky nervousness which his fellow-students had commented upon when he first joined the Academy. The two Academicians who voted for him were Collins and Leslie. He himself appears to have taken little interest in the election—at least, it is not mentioned in any of his letters: but his was not the nature to fret over what could not be altered, and especially over a subject in which he alone, of all the forty Academicians, could not have an unbiassed opinion.



Hanfstängl photo] [*National Gallery, London*

THE PREACHING OF KNOX BEFORE THE LORDS OF THE CONGREGATION, 10TH JUNE, 1559 (1832)

In the Exhibition of 1830 Wilkie was represented by three pictures, *The Entry of George IV. into Edinburgh*, a full-length life-size portrait of that monarch in a kilt, and *The Guerilla's Return to his Family. The Entry into Edinburgh* was begun in 1822, and is by no means a success. Of the portrait of George IV., which he himself described as a Rembrandt scheme of colour, but of which the less said the better, he painted a replica which now belongs to the Duke of Buccleuch : the original is at Apsley House. *The Guerilla's Return* was, as we have seen, bought by King George, and is now at Buckingham Palace.

The death of George IV. in 1830 made no difference to Wilkie's position as Court painter, for the new King also appointed him his Painter in Ordinary, as likewise did the late Queen after the death of her uncle, William IV.

Of William IV. and Queen Adelaide Wilkie painted life-size portraits, which were probably repeated, for, besides the originals at Windsor, the writer knows of a pair at Kilkenny Castle. Considering how difficult it must have been to invest his royal sitters with their proper dignity, Wilkie was most successful in these two portraits ; that of William IV. in his coronation robes is certainly one of the best of his later style. His next large picture was historical in subject, *John Knox Preaching at St. Andrew's before the Lords of the Congregation*, to give the laboured work its full title. He had made elaborate sketches for this painting, and amongst other details had discovered the original pulpit from which

Knox thundered, and which is now to be seen in the Museum of Antiquities in Edinburgh ; but his portraits of people of the time which crowd the canvas are more or less imaginary. Carlyle says of the work that it is not only unhistorical in treatment, but "of an ignorance altogether abject." This wrathful declaration of the author of "Cromwell," with his passionate admiration for the rugged and uncompromising Puritanism of which Knox was the leading example, is easily understood. Such a subject called for anything but the smoothness and theatrical animation with which Wilkie interpreted it. Edward Irving is said to have been Wilkie's model for Knox, the painter, it appears, having once heard him preach, and being greatly impressed by his striking personality. Sir Walter Scott only saw the sketch of the Knox picture, of which he expressed great admiration. "I recollect," writes the painter Collins, "Wilkie taking a cumbrous sketch in oil for the picture of John Knox all the way to Edinburgh for Sir Walter Scott's opinion. I was present when he showed it to him. Sir Walter was much struck with it as a work of vast and rare power." However, neither Carlyle nor Scott was a particularly good judge of painting, and therefore the scoffs of the one and the praise of the other are of little moment so far as the work of the artist is concerned. Many years ago the writer of this memoir remembers Carlyle saying to him, regarding Wilkie's historical paintings, "Ah, puir fellow, they made him paint historical subjects which did not suit him." In this Carlyle was right. Historical subjects never suited

Swan Co. photo] [*Tate Gallery, London*

THE FIRST EARRING (1835)

Wilkie's line of thought or his talent, but there is nothing to show that there was ever any inducement, save his own will and misplaced belief in his powers of composition, to cause him to identify himself with this branch of painting.

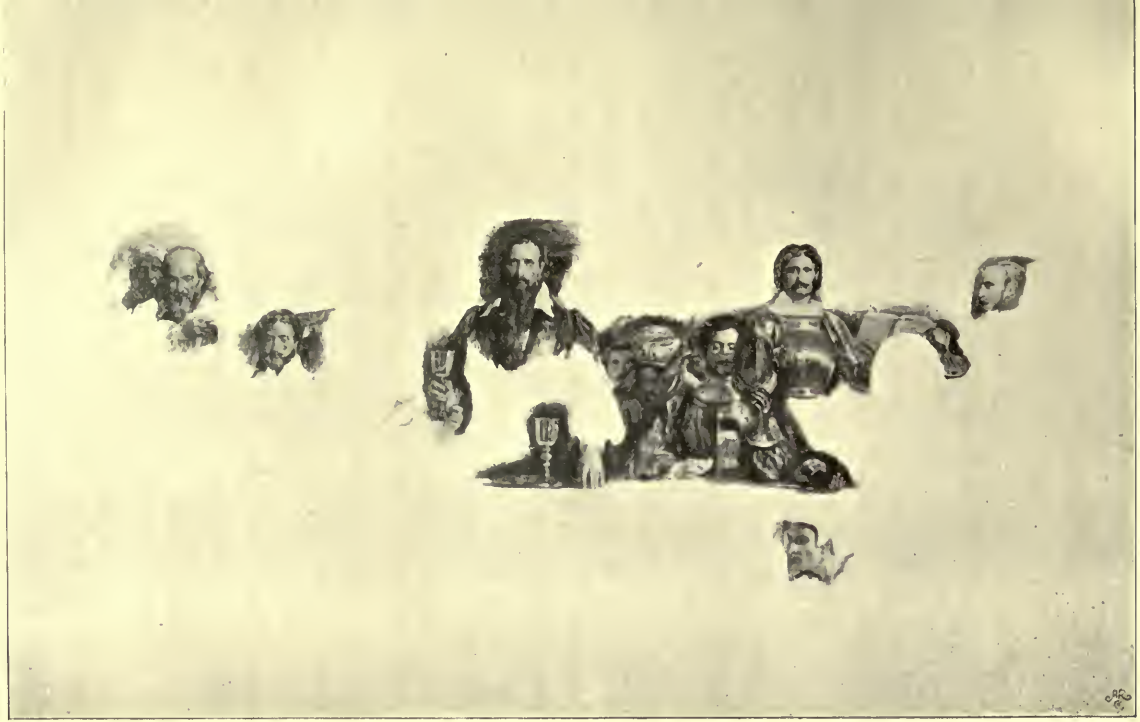
Knox Preaching was originally painted for Lord Liverpool, and exhibited in 1832, meeting both praise and blame. At Lord Liverpool's death it was bought by Sir Robert Peel, who gave £1,300 for it.

Sir Walter Scott's death in 1832 was a severe blow and sorrow to Wilkie, who for many years had looked up to him and revered him with a feeling like that felt by Ben Jonson for Shakespeare—"this side of idolatry"—and who when in trouble always turned to his great countryman. The whole civilized world was the poorer when Scott lay dead at Abbotsford, and to his own personal friends the loss was irreparable.

In the following year Wilkie was a guest of the Duke of Wellington at Strathfieldsaye, where he painted the portrait of the Duke with his famous charger "Copenhagen," which is now in the hall of the Merchant Taylors' Company. The next autumn Wilkie journeyed once more to Scotland to paint a picture, commissioned by the widow of the famous General Sir David Baird, of the discovery of the body of Tippoo Sultan after the taking of Seringapatam, in which Sir David was the principal figure. This was literally one of the largest of Wilkie's paintings, but not one of his best. It contains a score of life-size figures, and shows the moment when the body of Tippoo is found where he fell, beneath a heap of

slain. Above the corpse of the Indian potentate stands an heroic figure—that of Baird surrounded by Highlanders. The scene is lighted by torches and lanterns. Here again Wilkie had Rembrandt in his mind, and doubtless thought to transfer some of the magic of the great Dutchman's palette to his own canvas. But although the picture has merit, it falls far behind his earlier works both in composition and colouring. It is theatrical, and more suited for the decoration of a diorama than for the walls of a private dwelling. Yet Wilkie received for this work a larger sum than any of his previous pictures had brought him, with the exception of the portrait of George IV. at Holyrood. The price of that portrait was sixteen hundred guineas ; that of the Baird picture, fifteen hundred. It was shown in the Academy of 1839, and is now at Newbyth, the home of Sir David Baird, great-nephew of the subject of the painting.

Between the years 1829 and 1840 Wilkie worked with all his old vigour, but none of his pictures of this period can compare individually with those of his earlier period. He now gave free vent to his passion for historical subjects, and to this time belong his *Columbus*, his *Napoleon and Pius VII.*, his *Escape of Queen Mary from Lochleven Castle*, *The Maid of Saragossa*, *The Empress Josephine and the Sorceress of San Domingo*, his *Wellington on the Eve of Waterloo*, and, for it has every right to be called an historical work, his well-known picture of the Queen's first Council at Kensington Palace, which stands as the best work of his later



Annan photo] [*National Gallery of Scotland*

JOHN KNOX DISPENSING THE SACRAMENT (1839)

manner. Through the engraving by Cousen this is one of Wilkie's most widely known creations, and among the most interesting of the paintings illustrating that beloved monarch's beneficent reign. Wilkie, who, as we have already seen, had been reinstated Painter in Ordinary to the Sovereign after the death of William IV., received several sittings from the youthful Queen for this picture. He thus writes of Her Majesty in his diary: "She is eminently beautiful, her features nicely formed, her skin smooth, her hair worn close to the face in a most simple way, glossy and clear-looking. Her manner, though trained to act the Sovereign, is yet simple and natural." He also painted two other portraits of the Queen, both life-size: one full length, which was given to Lady Normanby by Her Majesty; the other, a half-length, is now in the Art Gallery at Glasgow. In both pictures the Queen wears a diamond crown and her coronation robes. It was the writer's good fortune to obtain the original sketch taken by Wilkie in water-colours for this full-length portrait of Her Majesty, reproduced in this work: it had belonged to the well-known antiquary and collector David Laing, and is now in the National Portrait Gallery.

Wilkie, who had visited Ireland in 1835 for the first and only time, was much struck by the picturesqueness of the Irish peasantry and made many studies from them, which resulted in a picture he called *The Peep o' Day Boy*, now in the National Gallery at Dublin, and another, *A Smuggling Still at Work*. In 1838 he painted a full-length portrait of Daniel O'Connell.

Whilst in Ireland Wilkie visited Miss Edgeworth at Edgeworthstown, and on his return to England expressed surprise that Ireland was so little known to English artists, full as that island is of character and individuality. It was in 1836 that the crowning honour of his life came to him, William IV. knighting him at St. James's: in the following year he removed his Lares and Penates to Vicarage Place, Kensington, where he passed the last years of his life in London.

That winter he commenced work upon a canvas which he never completed; but to judge from the finely painted heads, which are elaborately finished, whilst the rest of the canvas is a blank, save for a pencil outline of the figures, this picture, which represented John Knox dispensing the Sacrament in Calder House, would have ranked beside that of the Queen's first Council as the best of his second style. This unfinished painting was left as we now see it when the artist left England on what was to prove his last journey, and was bought after his death by the Scottish National Gallery, and it is one of its most interesting specimens of Wilkie's art. The heads in this work are strikingly noble in feeling.

In the autumn of 1840 Sir David, accompanied by his friend William Woodburn, left England and, passing through Holland, stopped at Vienna, and thence went to Constantinople by the Danube. Whilst staying at the Ottoman capital Wilkie made some admirable sketches, and painted a portrait for the Queen of the young Sultan, afterwards doing one of Queen Victoria for that monarch.

[*National Portrait Gallery, London*

ORIGINAL SKETCH BY THE ARTIST FOR HIS PORTRAIT OF QUEEN VICTORIA

War was then raging in Syria, and this forced Wilkie to remain longer than he had intended at Constantinople; but finally he was able to leave for Smyrna on 12th January, 1841, carrying with him a be-diamonded snuff-box presented by the Sultan.

Wilkie's object in taking this long journey was to visit the Holy Land, and, writing to his nephew from Alexandria four months later, he describes the reasons that led him to Palestine.

"Waghorn's Hotel, Alexandria,
"18th May, 1841.

"My dear Nephew,

"You will, no doubt, be surprised to hear from me from this place, but I have been making an extended tour to Jerusalem, and am now returning to England. In August last I left London with Mr. Woodburn—we made the transit across Europe by the Rhine and the Danube to Constantinople. Here, however, we learnt there was but one slight affair to impede us, that war had broke out in Syria across the route we were going, and that the Holy Land must be transferred from the Pasha to the Sultan before we could stir a step on our journey. Waiting for this detained us in Constantinople for three months, but affairs becoming settled we again started, and you may believe the eagerness with which we first saw the snowy tops of Lebanon, and with what satisfaction, after entering from Joppa, we ascended the mountains of Judea and came in sight of Jerusalem.

"My object in this voyage was to see what has formed the scenes of so many pictures—the scenes of so many subjects painted from Scripture, but which have never been seen by the painters who have delineated them, and you may conceive the impressions which must have arisen from walking the streets and lanes of the Holy City, in travelling by Bethlehem,

visiting the Dead Sea, the Jordan and the plain of Jericho, tracing at every step and turn some event described by the inspired writers.

"In this peregrination one is necessarily struck by the fact that, though the great works produced by the art of painting have been in illustration of Scripture and profess to be representations of the people, the costumes, and scenes of Syria, yet it has been done almost entirely from imagination, and it now remains a question, when steamboat navigation affords so many facilities for people to visit these countries, whether a new style of Scripture subjects may not be required to correspond with our knowledge of these countries, with that view, therefore, that our school of Protestant England may not be behind in such knowledge, if wanted, I have made this journey. If the travelling has been interrupted by many delays which war and the derangements of war have occasioned, I have this to console me, that while kept waiting in Constantinople I had the honour of painting two portraits of the Sultan, now gone to England, and while delayed here in Alexandria, waiting for the steamer, I have had the honour of being requested by His Highness Mehemet Ali to paint his portrait, which I now take to England to finish for His Highness.

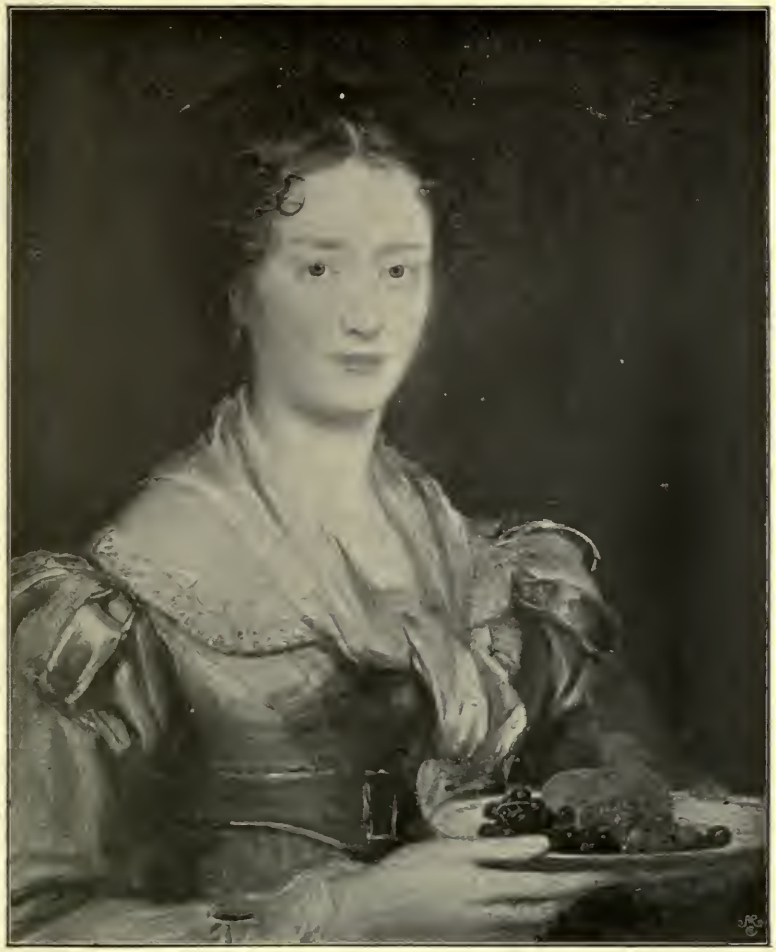
"Mr. Woodburn and I hope to sail in two or three days by the 'Oriental' for England. I heard from Sophia on my journey, who stated that you had been noticed by Lord Auckland, Gov. Genl. I wish I could write to His Lordship. I wrote to Mr. Abel Smith a few days ago to describe what was most interesting in Jerusalem.

"Most faithfully and truly yours,

"David Wilkie."[1]

Whether his visit to the Holy Land has been of any

[1] The writer is indebted to Mrs. Wilkie, widow of Lieut.-Colonel Wilkie, for this interesting letter to her husband from his uncle.



Annan photo] [*National Gallery of Scotland*

THE ARTIST'S SISTER, MRS. HUNTER

advantage to those artists who, since Wilkie's pilgrimage to Palestine, have followed in his footsteps is much to be doubted: and it would seem that religious art is not to be revived even by the most painstaking and photographic depiction of its shrines and holy places. Wilkie himself seems to have been most impressed by the unusually truthful rendering of the Jewish race by Rembrandt: but, had he reflected on the matter, it would probably have occurred to him that Rembrandt had no need to leave Amsterdam to find picturesque old Jews and Jewesses in Palestine, for then, as now, the Jews were probably almost as numerous in the city on the Amstel as in the Holy Land itself.

Wilkie took for his guide-book nothing save the Bible —that book may be said to be the guide through life of most of his countrymen. The travellers reached Jerusalem on the 27th of February—"the most interesting city in the world," Wilkie calls it. Unlike many travellers, he does not seem to have been disappointed with the Holy Land, although he had such high beliefs in its influence on the mind and imagination; indeed, he more than once expressed his gratitude at being able to see the sacred places connected with Scripture. Woodburn used to say afterwards that Wilkie was like a child at Jerusalem, "believing everything told him." After nearly two months in the Holy Land they started for Egypt, but after encountering a terrific gale at Jaffa were detained at Alexandria for three weeks. During this time of waiting, Wilkie used his brushes for the last time, painting the portrait of the famous Mehemet Ali

mentioned in the letter to his nephew. But before the work was completed the Orient steamer in which they were to return to England arrived, and Wilkie did not live to finish it, as he intended, at home. His last letter to his sister was written on the 27th of May, and shows him as being in cheerful spirits; but when the vessel reached Malta he became ill, it was supposed through eating fruit. He recovered, however, on leaving the island, and on the 31st of May appeared on deck in his usual health. But upon going to his cabin the following morning, Sir James Carnac found the painter lying upon the floor in a state of unconsciousness. Woodburn hurried below, only to find his friend dead. He records that as he took Wilkie's right hand, the thought came to him involuntarily of all the work that hand, now lifeless clay, had accomplished.

Owing to the quarantine regulations the body could not be landed for burial at Gibraltar, near which place the vessel was steaming, and at half-past eight on the evening of the 1st of June, 1841, all that was mortal of the great painter was committed to the deep.

Among Turner's paintings in the National Gallery is one which represents this funeral of Wilkie, and it is one of the most beautiful among many that are beautiful—a work of deep pathos, as was the title given it by the artist, "*Peace.*" It is Wilkie's finest monument.

A statue was voted to Wilkie at a meeting held in August, 1841, Sir Robert Peel being in the chair, and among many well-known friends of the painter who were present was the writer's father, who, referring to

[*National Portrait Gallery, London*

PORTRAIT OF WILKIE IN LATER LIFE, BY HIMSELF

Wilkie's burial at sea, said: "We may well say of him, as has been said of another illustrious man, 'The world is the tomb of distinguished merit.' He raised his own monument in his own works. No artist has been more popular. From the highest in the land to the humblest mechanic, all have derived pleasure from the exercise of his genius." The statue voted by this meeting was executed by Joseph, and stands in the National Gallery with the painter's palette let into the pedestal.

That Wilkie has had an influence for good upon the art of his country few, we think, will deny. The engravings of his pictures by Barie, Raimbach and Cousen, among others, made him famous throughout the civilized world, and reflected honour on the British school of painting. In his native country Wilkie shares with his great contemporaries, Burns and Scott, the love of his countrymen: each was a master in his art, and rejoiced in illustrating by his genius all that was most typical and worth recording in their life and character.

We cannot conclude this sketch of Wilkie's life better than by giving our readers the following tribute to his memory from the "Recollections" of his lifelong friend and brother Academician, C. R. Leslie:

"The recollections of all my intercourse with Wilkie—and I knew him for about twenty years—are altogether delightful. I had no reason ever to alter my opinion first formed of him, that he was a truly great artist, and a truly good man. The little peculiarities of his character, as they all arose from the best intentions, rather endeared him to his friends than otherwise. He was a modest man, and had no wish to attract

attention by eccentricity, and indeed all his oddity, and he was in many things very odd, arose from an extreme desire to be exactly like other people. Naturally shy and reserved, he forced himself to talk. I can easily conceive, from what I knew of him, that he had a great repugnance to making speeches at dinners or public meetings, yet, knowing from the station he had acquired he must do such things, he made public speaking a study. He carried the same desire of being correct into lesser things, not from vanity, but from a respect to society, for he considered that genius did not give a man the right to be negligent in his manners, even in trifles. When quadrilles were introduced, Wilkie, who, like most other people of his rank, had danced reels and country dances, set himself in the most serious manner to study them. His mind was not a quick one, and I am told he drew ground-plans and elevations of the new dances to aid his memory to retain the lessons of his master. He was always ceremonious, but, as I have said, from modesty, and not from pride or affectation, for no man had less of either."

Wilkie's life was one of constant, earnest, honest work. His character was simple and unassuming, most kind, without a trace of what is not uncommon in the artistic temperament, envy, or any degree of jealous rivalry. The faults he had were more akin to virtues than to vices—those of extreme thrift and carefulness, almost amounting to penuriousness—yet he knew by hard experience, acquired in his youth of straitened circumstances, how hard it is to gain money, but how easy to spend it. As an artist he had great and original talent; as a friend he was true and loyal; and as a son and a brother he was most self-sacrificing and devoted. In all respects David Wilkie was "an honest man" of whom all Scotchmen may be justly proud.

Annan photo]

ETCHING OF THE COTTAGE DOOR (1820)

ETCHINGS

NO account of Wilkie's life-work would be in any way complete without some reference to his etchings, which are very rare. In 1825 Wilkie had some copies printed of seven etchings he had made, for presentation to the King and to his principal patrons. The writer was sufficiently fortunate to secure a folio of these etchings which had been presented "To the Right Honourable Robert Peel, with the humble respects of his obliged servant, D. Wilkie. Kensington, Feby. 3rd, 1825," in the artist's writing. Only three of these seven etchings are dated, viz.: *The Cottage Door*, 1819-20 (reproduced in this work); *Reading the Will*, 1819; *Mother and Child*, 1820.

In 1873 David Laing, the well-known antiquarian and collector, had a hundred copies printed of a folio containing all Wilkie's etchings, supplemented by others by Geddes the painter, whose portrait of Wilkie is the best that was ever done of him. In the Preface to this work Laing writes that, at the sale by Messrs. Christie and Manson of Sir David Wilkie's effects in 1842, the catalogue contained this entry: "Eight etched plates, and a few impressions." This lot was bought by a London dealer, and resold in 1863, when the plates were purchased by Laing. The one numbered 6 was, however, missing; but, on the other hand, the one numbered 8 was Wilkie's unpublished etching of Benvenuto Cellini and the Pope.

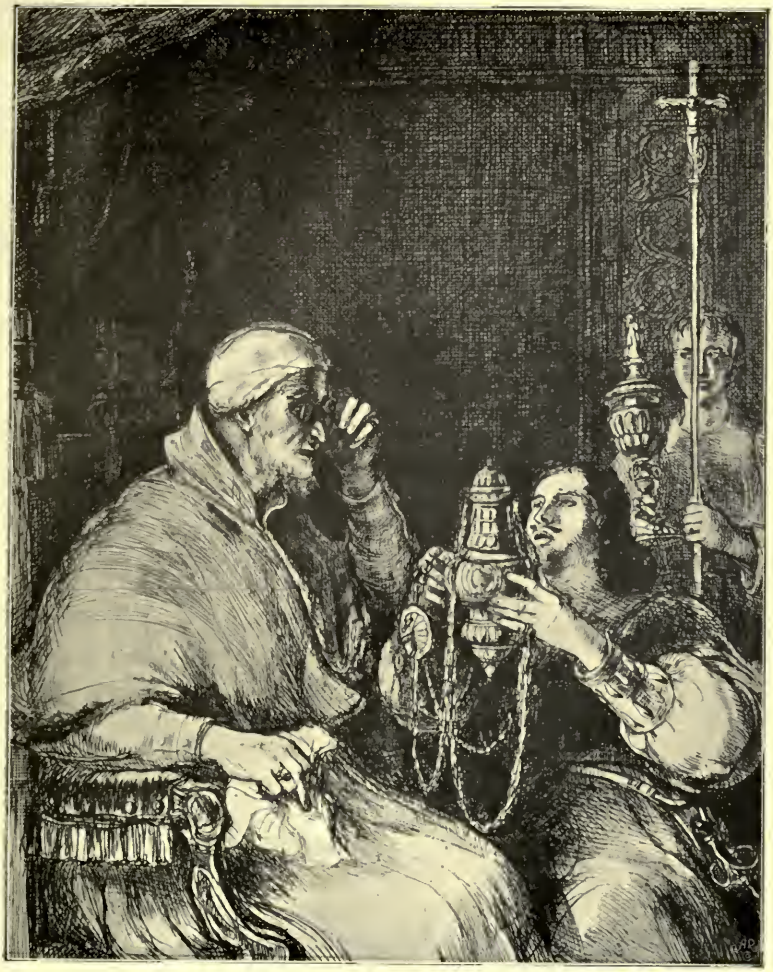
Of these etchings by Wilkie and Geddes one hundred copies were printed. In all there are fourteen etchings in Laing's

work, inclusive of the six printed by Wilkie in 1825. Both Sir Walter Armstrong and the late Philip G. Hamerton—the greatest authority on etching and etchers—wrote highly of Wilkie's skill in this branch of art; and Sir Walter, in an article in "The English Illustrated Magazine"[1] entitled "Forgotten Etchers," calls these etchings by Wilkie and Geddes a phenomenon in art history: "To throw Wilkie's *Pope* or his *Lost Receipt* into the shade, we must," he says, "turn to Rembrandt. *The Lost Receipt* strikes one as far more like Rembrandt in treatment than any English etching." Hamerton thought both the etchings of the Pope with Cellini and *The Lost Receipt* "equal to the best work of the old masters" ("Etching and Etchers"), and further says that their characteristics are good composition and happy selection of line. Small as was Wilkie's output in etching, this authority classes him among the great masters of that most difficult craft.

We have selected the three most characteristic of these etchings—notably that of the Pope and Cellini, which Hamerton thought "one of the finest etchings ever produced in England." Wilkie also painted a picture of this, which was exhibited at the Royal Academy in 1840, and called in the catalogue: "Benvenuto Cellini presenting, for the approval of Pope Paul III., a silver censer of his own workmanship." It was bought by Mr. Rice, at the sale of whose collection it fetched seven hundred and five guineas.

The two others are *The Lost Receipt*, so Rembrandt-like in treatment and execution, and *The Cottage Door*, in which Wilkie's fondness for the style of Ostade is strongly marked.

[1] December, 1883.



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ETCHING OF THE POPE AND BENVENUTO CELLINI (1824)

A NOTE ON WILKIE'S METHODS

THERE are some interesting remarks written by John Burnet, the engraver of many of Wilkie's paintings, in one of his "Essays on the Fine Arts," from which we learn that many of Wilkie's early pictures were painted on canvas, but that he preferred to work on panels which had been rendered absorbent by being rubbed over with drying oil and turpentine. He always made a small oil sketch of the intended picture, or in pen and ink: and sometimes he would try the general effect when enlarged, by sketching the outline of the figures on the back of the panel in white chalk. He then proceeded to paint the heads and hands from life, and until these were completed left the rest of the picture in outline. In his early pictures he used only drying oil and mastic varnish. Later on he used megilp and wax, mixing the latter with the oil paints and mastic varnish. As we have seen, this method was fatal to the existence of many of the works belonging to his second period and manner, as was also the case with some of Sir Joshua Reynolds's which were glazed with wax and megilp. Burnet says that Wilkie used to colour the little clay figures he made for models, placing them in a box much of the shape of the interior he intended to paint, grouping them as he wished the figures to appear in his picture, a small opening in the side of the box giving the effect of light as from a window. Burnet thinks that Wilkie's pictures may be classed in three manners. To the first belong *The Blind Fiddler* and *The Chelsea Pensioners*; to the second, *The Rabbit on the Wall* and *The Highland Whisky Still*; and to the third, *Columbus* and *John Knox Preaching*.

M. de la Sizeranne, in his "English Contemporary Art," refers to a statement made on the authority of Holman Hunt, that Wilkie painted on an unprepared white canvas, and finished his picture bit by bit like a fresco, without a preparation of neutral tints. The learned critic is disposed to doubt, however, whether this is in every way an accurate statement.

Annan photo]

ETCHING OF THE LOST RECEIPT

CHRONOLOGICAL LIST OF WILKIE'S WORKS

The name given immediately after the title is that of the person for whom the picture was painted. That at the end is the present owner.
C. = Canvas. P. = Panel.

1803

Ceres in Search of Proserpine. Sold for £3 10*s.* at the Wilkie Sale.

Diana and Calisto, with Nymphs. Sold for £48 6*s.* at the Wilkie Sale.

Scene from "The Gentle Shepherd." Bought at the Wilkie Sale for £29 8*s.* by T. Wilkie. 1 ft. 7 in. × 2 ft. 1 in. Rev. D. Wilkie.

Douglas and the Hermit. Sold at the Wilkie Sale for £10.

1805

Pitlessie Fair. Charles Kinnear. C. 2 ft. 1 in. × 3 ft. 8 in. Mrs. Kinnear.

The Village Recruit. C. 2 ft. 1 in. × 2 ft. 6 in. Lord Northbrook.

1806

The Village Politicians. Earl of Mansfield. C. 2 ft. 6 in. × 3 ft. 4 in. Earl of Mansfield.

Sunday Morning. Earl of Mulgrave. C. 1 ft. 6 in. × 1 ft. 1 in.

The Blind Fiddler. Sir George Beaumont. C. 1 ft. 10 in. × 2 ft. 7 in. National Gallery.

William Stodart, Esq. William Stodart. C.
William Stodart, Esq. John Stodart. C. 3 ft. × 2 ft. 5 in.
Dr. Carnaby. Dr. Carnaby. C. 3 ft. × 2 ft. 3 in.
Matthew Stodart, Esq. M. Stodart. C.
Mrs. Matthew Stodart. M. Stodart. C. 2 ft. 5 in. × 2 ft. 1 in.
Mr. Clough. Mr. Clough. C.

1807

Alfred in the Neatherd's Cottage. Alexander Davison. C. 5 ft. 1 in. × 3 ft. 7 in. W. J. Armitage.
Rev. David Wilkie and Mrs. Wilkie, the Parents of Sir David Wilkie. Miss Wilkie. P. 1 ft. × 8 in. Rev. D. Wilkie.
The Clubbists. Leigh Hunt. Cardboard. 9 in. × 7 in.
The New Coat. William Stodart. C. 1 ft. 2 in. × 1 ft.
The Rent Day. Earl of Mulgrave. P. 1 ft. 11 in. × 2 ft. 11 in. E. Chapman, Esq.
Lady Mary Fitzgerald. Earl of Mulgrave.

1808

The Card Players. H.R.H. Duke of Gloucester. P. 1 ft. 10 in. × 2 ft. 3 in. J. Walter, Esq.

1809

The Sick Lady. Marquis of Lansdowne. P. 1 ft. 8 in. × 1 ft. 10 in. Marquis of Lansdowne.
Marchioness of Lansdowne with her Page. Marquis of Lansdowne. Marquis of Lansdowne.
The Jew's Harp. Francis Annesley. P. 10 in. × 8 in. Marquis of Lansdowne.
The Cut Finger. Samuel Whitbread. P. 1 ft. 2 in. × 1 ft. 4 in.

1810

Family of Thomas Neave, Esq. (eight Figures). Thomas Neave. P. 1 ft. 8 in. × 2 ft. 2 in.

The Wardrobe Ransacked. Lord de Dunstanville. P. 1 ft. 6 in. × 1 ft. 2 in. Lieut.-Col. Tremayne.
A Gamekeeper. Sir George Beaumont.

1811

The Rat Hunters (Diploma Picture). Royal Academy. P. 1 ft. 3 in. × 1 ft. Royal Academy.
The Village Festival. John J. Angerstein. C. 3 ft. 2 in. × 4 ft. 4 in. National Gallery.

1813

Blind Man's Buff. H.R.H. The Prince Regent. P. 2 ft. 2 in. × 3 ft. The Crown.
The Bagpiper. Francis Freeling. P. 11 in. × 8 in. National Gallery.

1814

The Letter of Introduction. Samuel Dobree. P. 2 ft. 1 in. × 1 ft. 9 in. T. Brocklebank, Esq.
Duncan Gray. Lord Charles Townshend. P. 2 ft. × 1 ft. 8 in. South Kensington Museum.
The Pedlar. Dr. Matthew Baillie. P. 2 ft. × 1 ft. 8 in.

1815

Distraining for Rent. Directors of the British Institution. P. 2 ft. 10 in. × 4 ft. 2 in.
Hon. Miss H. Phipps. Earl of Mulgrave.

1816

The Rabbit on the Wall. John Turner. P. 2 ft. 1 in. × 1 ft. 9 in. Lord Armstrong.

1817

Sheepwashing—Sir Thomas Baring. C. 3 ft. × 4 ft. 6 in. Rev. B. Gibbons.

The Broken China Jar. Peter Coxe. P. 7 in. × 6 in. South Kensington Museum.

Study of Bathsheba. John Townshend. P. 1 ft. 9 in. × 1 ft. 4 in. John Naylor, Esq.

The Breakfast. Marquis of Stafford. P. 2 ft. 7 in. × 2 ft. 4 in. Duke of Sutherland.

1818

The Errand Boy. Sir John Swinburne.

Sir Walter Scott and his Family. Sir Adam Ferguson. P. 1 ft. × 1 ft. 4 in. National Gallery of Scotland.

Abraham Raimbach. Abraham Raimbach. P.

1819

The Death of Sir Philip Sidney. Samuel Dobree. P. 1 ft. 2 in. × 10 in.

The China Menders. George Phillips. P. 2 ft. 2 in. × 2 ft. 6 in. Lady Camperdown.

The Whisky Still of Lochgilphead. Sir Willoughby Gordon. P. 2 ft. 2 in. × 3 ft. 2 in.

Duncan Gray (small duplicate with variations). George Thomson.

The Penny Wedding. George IV. The Crown.

Reading the Will. 1 ft. 3 in. × 11 in. John Naylor, Esq.

1820

The Veteran Highlander. Payne Knight. P. 1 ft. 2. in. × 1 ft. A. R. B. Knight, Esq.

Reading the Will. The King of Bavaria. P. 2 ft. 6 in. × 3 ft. 10 in. Munich Gallery.

Bacchanals gathering Grapes. Sold in the Wilkie Sale for £53 11*s*. P. 2 ft. 2 in. × 1 ft. 9 in.

1821

The Newsmongers. Hon. General Phipps. P. 1 ft. 4 in. × 1 ft. 1 in. Tate Gallery.

The Athol Highlander. Samuel Rogers. Earl of Northbrook.
Guess my Name. M. M. Zachary. P. 1 ft. 9 in. × 1 ft. 5 in.
Guess my Name. Erwin Count Schoenburn. P.

1822

Chelsea Pensioners Reading the Gazette of the Battle of Waterloo. Duke of Wellington. P. 3 ft. 4 in. × 5 ft. 2 in. Duke of Wellington.

1823

The Parish Beadle. N. M. Ridley Colborne. P. 2 ft. × 3 ft. National Gallery.
His Royal Highness the Duke of York. Sir Willoughby Gordon. P. 2 ft. 1 in. × 1 ft. 8 in.
Scene from "The Gentle Shepherd." Sir Robert Liston. P. 1 ft. × 1 ft. 4. National Gallery of Scotland.

1824

Cottage Toilette (Scene from "The Gentle Shepherd"). Duke of Bedford. P. 1 ft. × 1 ft. 3 in. Hertford House.
The Smugglers. Sir Robert Peel. P. 1 ft. 6 in. × 1 ft. 3 in. Sold at Christie's, May 10th, 1880, to John Read, Esq.
The Sportsman. Hon. General Phipps. P. 1 ft. × 10 in. Hertford House.

1825

The Highland Family. Earl of Essex. P. 2 ft. 1 in. × 3 ft. Sold at Christie's, July 22nd, 1893.

1827

The Confessional, painted in Rome. James Morrison. C. 1 ft. 9 in. × 1 ft. 2 in. Marquis of Lansdowne.
The Pifferari playing Hymns to the Madonna, painted in Rome. George IV. C. 1 ft. 6 in. × 1 ft. 2 in. The Crown.

A Roman Princess Washing the Pilgrims' Feet, painted in Genoa. George IV. C. 1 ft. 8 in. × 1 ft. 4 in. The Crown.

1828

A Spanish Señorita. Sir William Knighton. C.

The Spanish Posada, or Guerilla Council of War. George IV. C. 2 ft. 5 in. × 3 ft. The Crown.

The Guerilla taking leave of his Confessor. George IV. C. 3 ft. 1 in. × 2 ft. 8 in. The Crown.

The Maid of Saragossa. George IV. C. 3 ft. 1 in. × 4 ft. 8 in. The Crown.

1829

Head of Piping Boy. Life size. Sir William Knighton.

Cardinals, Priests, and Roman Citizens Washing the Pilgrims' Feet, painted in Rome. Sir Willoughby Gordon. C. 1 ft. 9 in. × 2 ft. 6 in.

Baptism in the Church of Scotland. Sir F. Chantrey, R.A. P.

Earl of Kellie, Lord Lieutenant of the County of Fife, painted for the County Hall, Cupar. C. 8 ft. 9 in. × 5 ft. 6 in. Cupar Town Hall.

1830

George IV. received by the Nobles and People of Scotland, upon his Entrance to the Palace of Holyrood House, on the 15th of August, 1822. George IV. P. 4 ft. 2 in. × 6 ft. The Crown.

The Guerilla's Return to his Family. George IV. C. The Crown.

George IV., in the dress of the Royal Tartan in which he held his Court in the Palace of Holyrood, on the 17th of August, 1822. George IV. C. The Crown.

George IV. in the Highland Dress. George IV. C. The Crown.

Scene from "Old Mortality." George IV. P. The Crown.

Sir Alex. Keith, Bart. Sir Alex. Keith. P. A member of the Keith family.

1831

Lady Lyndhurst. Duke of Wellington. Duke of Wellington.

Viscount Melville, as Chancellor of the University of St. Andrews. University of St. Andrews. C. 7 ft. 10 in. × 5 ft. 7 in.

Peveril of the Peak—A Sketch. Sir William Knighton. P.

George IV., in Highland Costume. Duke of Wellington. C. 9 ft. 2 in. × 5 ft. 10 in. Duke of Wellington.

1832

The Preaching of Knox before the Lords of the Congregation, 10th of June, 1559. Sir Robert Peel. P. Tate Gallery.

William IV., in the Robes of the Garter. William IV., for Windsor Castle. C. Windsor Castle.

1833

Spanish Monks, a scene witnessed in a Capuchin Convent at Toledo. Marquis of Lansdowne. C. 3 ft. 4 in. × 4 ft. 2 in. Marquis of Lansdowne.

William IV., in the Robes of the Garter. Presented to the Scottish Hospital. C.

William IV., in the Uniform of the Grenadier Guards. William IV. C. The Crown.

Duke of Sussex, Earl of Inverness, in the Costume of a Highland Chieftain. Duke of Sussex. C. 8 ft. 10 in. × 5 ft. 10 in. The Crown.

1834

Duke of Wellington, in the Uniform of Constable of the Tower. Merchant Taylors' Company. C. The same Company.

Not at Home. Sir M. W. Ridley. P. 2 ft. 6 in. × 2 ft. Viscount Ridley.

Queen Adelaide, in her Coronation Robes. C. Windsor Castle.

The Spanish Mother and Child. Sir William Knighton. C. 3 ft. 3 in. × 4 ft. 2 in.

Sir John Leslie, Professor of Natural Philosophy in the University of Edinburgh. Robert Ferguson. P.

King William IV. and Queen Adelaide, for the British Embassy in Paris. Lord Chamberlain. C. Marquis of Ormonde.

1835

The First Earring; small size. Baroness Basset. P.

Rev. Edward Irving. Sir William Knighton. C.

The First Earring. Duke of Bedford. P. 2 ft. 5 in. × 2 ft. Tate Gallery.

The Nursery. Richard Colls. P. 11 in. × 9 in.

The Infant Sancho Panza. Henry M'Connel. P. 1 ft. 11 in. × 1 ft. 7 in. John Naylor, Esq.

Duke of Wellington; whole-length. Marquis of Salisbury. C. Marquis of Salisbury.

Sir James M'Gregor, Director-General of the Army Medical Board; half-length. Army Medical Officers, Chatham. C.

Christopher Columbus in the Convent at La Rabida. Robert Holford. C. 4 ft. 9 in. × 6 ft. 1 in. Captain Holford.

1836

Domestic Life; a small Picture. Juan Peyronnet, Toulouse. P.

William Esdaile, Esq.; half-length. William Esdaile. C. C. E. Esdaile, Esq.

The Peep o' Day Boy. Robert Vernon. P. 4 ft. × 5 ft. 9 in.

The Duke of Wellington Writing a Despatch; a Cabinet Picture. Sir Willoughby Gordon. P.

Lord Montagu; whole-length. Duke of Buccleuch. C. Duke of Buccleuch.

Napoleon and Pope Pius VII. at Fontainebleau. John Marshall. C.

1837

Mary Queen of Scots escaping from Lochleven Castle. Edward Tunno. P. 3 ft. 10 in. × 5 ft. 4 in.

The Cotter's Saturday Night. Francis G. Moon. P. 2 ft. 9 in. × 3 ft. 7 in.

Thomas Wilkie; half-length. Miss Wilkie. 2 ft. 6 in. × 2 ft. Rev. D. Wilkie.

Earl of Tankerville; half-length. Earl of Tankerville. Lord Tankerville.

1838

The Empress Josephine and the Fortune-teller. John Abel Smith. C. 6 ft. 10 in. × 5 ft. 2 in.

King William IV.; whole-length. University of Oxford. C. Oxford.

Queen Adelaide; whole-length. University of Oxford. C. Oxford.

Daniel O'Connell, Esq.; full-length. Rev. H. Cholmondeley. C.

The Bride at her Toilette. M. Arthabur, Vienna. P. 3 ft. 2 in. × 4 ft. 1 in.

Mrs. Moberley. Rev. Dr. Moberley.

Thomas Daniell, R.A. Miss Fuller. C. Tate Gallery.

Sir David Baird discovering the Body of Tippoo Sahib. Lady Baird. C. 11 ft. 6 in. × 8 ft. 11 in. Sir D. Baird.

Queen Victoria presiding at the Council upon Her Majesty's Accession, 20th June, 1837. Her Majesty Queen Victoria. C. 4 ft. 8 in. × 7 ft. 8½ in. The Crown.

1839

Portrait of Matthias Prince Lucas, Esq., President of St. Bartholomew's Hospital; whole-length. Governors of St. Bartholomew's Hospital. C. 7 ft. 9 in × 4 ft. 9 in. St. Bartholomew's Hospital.

King William IV.; half-length. Marquis of Conyngham. C. Marquis of Conyngham.

The Irish Whisky Still; small. M. Brederlo, Riga. P. M. Brederlo.

Grace before Meat. Glendy Burke, New Orleans. P. 3 ft. 2 in. × 4 ft. 1 in. John Naylor, Esq.

Joseph Wilson, Esq., and Grandson. Joseph Wilson. P.

Master Robert James Donne. John Donne.

John Knox dispensing the Sacrament; an advanced Sketch. Sold at the Wilkie Sale for £84.

John Knox dispensing the Sacrament; the Picture after Heads painted in. Sold at the Wilkie Sale for £189. National Gallery of Scotland.

1840

The Irish Whisky Still. M. Nieuwenhuys. P. 5 ft. 1 in. × 3 ft. 11 in. Mrs. Naylor.

Study of *The Gentle Shepherd.* James Hall. P. Duke of Northumberland.

The Indian Hookabadar. Jacob Bell. P.

Queen Victoria in her Robes; whole-length. Lord Chamberlain's Office. C. The Crown.

Queen Victoria in her Robes; whole-length. Sir Charles Forbes, Bart. Glasgow Gallery.

Lord Arbuthnott, for the County Hall of Stonehaven, and now in St. Laurence's Hall, Laurencekirk. County of Kincardine. C.

Mrs. Hamilton N. Ferguson, painted by commission of the Tenantry on Mr. Ferguson's Estates in East Lothian. Mrs. Ferguson.

James Hall, Esq.; half-length, unfinished. James Hall.

Benvenuto Cellini and the Pope. Henry Rice. 4 ft. × 3 ft. 3 in. John Naylor, Esq.

Head of William IV. Sir William Woods.

Sir W. W. Knighton, Bart. Sir W. W. Knighton.

Sir Peter Laurie, Alderman. Sir Peter Laurie. C. Mrs. Grant.

Sir David Wilkie; unfinished. Sir Robert Peel.

1841

Sultan Abdul Medjid. Her Majesty Queen Victoria. The Crown.

Queen Victoria. Sultan Abdul Medjid. Constantinople.

Mehemet Ali, Pacha of Egypt.

The Tartar relating the News of the Capture of Acre.[1] Sold at the Wilkie Sale for £183 15*s*. Lord Northbrook.

The Letter Writer. Bought at the Wilkie Sale by Lord Charles Townshend for £446 5*s*. Lord Northbrook.

The School, a composition of thirty-six figures. Sold at the Wilkie Sale for £756 to John Graham, Esq., and resold at his death.

In addition to the portraits that Wilkie painted of himself there are the following portraits of him in existence:

(1) Posthumous portrait by S. Joseph, R.A. 1845. *Bust.*
(2) Portrait by T. Phillips.
(3) Enamel by W. Essex, after No. 2.
(4) Portrait by Sir W. Beechey. Sold at D. Wilkie's sale. (See Redford.)

[1] Sold at Mr. Price's sale in 1895.

(5) T. Phillips, R.A. 1829.
(6) C. Smith, R.A. 1829.
(7) J. Hollins, R.A. 1828.
(8) Pencil Portrait, now in Geneva Museum (Musée Rath).

CATALOGUE OF THE WORKS OF

WILKIE

ARRANGED ACCORDING TO THE GALLERIES
IN WHICH THEY ARE
CONTAINED

CATALOGUE OF WORKS

BRITISH ISLES.

LONDON.

THE CROWN.

THE PENNY WEDDING. Canvas, 2 ft. × 3 ft. 1 in.
Painted for the Prince Regent in 1819.
Exhibited, Royal Academy, 1819; International Exhibition, 1862.

BLIND MAN'S BUFF. 2 ft. 2 in. × 3 ft.
Painted for the Prince Regent in 1813.

THE MAID OF SARAGOSSA. 3 ft. 1 in. × 4 ft. 8 in.
Painted in Madrid, and bought by George IV.

GUERILLA COUNCIL OF WAR. 2 ft. 5 in. × 3 ft.
Painted in Madrid in 1828, and bought by George IV.

THE GUERILLA'S TAKING LEAVE OF HIS CONFESSOR. 3 ft. 1 in. × 2 ft. 8 in.
Painted in Madrid in 1828, and bought by George IV.

THE GUERILLA'S RETURN TO HIS FAMILY.
Painted in Spain, and bought by George IV.

WILLIAM IV. IN THE ROBES OF THE GARTER. Canvas.
Painted in 1832.

QUEEN ADELAIDE IN HER CORONATION ROBES.
Painted in 1834.

GEORGE IV. RECEIVED AT HOLYROOD HOUSE, AUGUST 15, 1822.

GEORGE IV. IN THE DRESS OF ROYAL TARTAN IN WHICH HE HELD HIS COUNCIL IN HOLYROOD, AUGUST 17, 1822.

Painted in 1830, and now at Holyrood.

GEORGE IV. IN HIGHLAND DRESS. Half length.

QUEEN VICTORIA PRESIDING AT THE COUNCIL UPON HER MAJESTY'S ACCESSION, 20 JUNE, 1837. Canvas, 4 ft. 8 in. × 7 ft. 8 in.

THE PIFFERARI PLAYING HYMNS TO THE MADONNA. Canvas, 1 ft. 6 in. × 1 ft. 2 in.

Painted in Rome for George IV. in 1827.

A ROMAN PRINCESS WASHING THE PILGRIMS' FEET. Canvas, 1 ft. 8 in. × 1 ft. 4 in.

Painted in Genoa for George IV. in 1827.

WILLIAM IV. IN THE UNIFORM OF THE GRENADIER GUARDS.

Painted in 1833.

QUEEN VICTORIA IN HER CORONATION ROBES.

Painted in 1840.

THE DUKE OF SUSSEX. Canvas, 5 ft. 5 in. × 8 ft. 3 in.

PORTRAIT OF THE SULTAN ABDUL MEDJID.

NATIONAL PORTRAIT GALLERY.

SIR DAVID WILKIE. 5 in. × 4 in. [No. 53.]

Purchased from the artist's niece, July, 1858.

ORIGINAL SKETCH FOR PORTRAIT OF QUEEN VICTORIA IN HER ROBES.

Presented by Lord Ronald Sutherland Gower.

NATIONAL GALLERY OF BRITISH ART (TATE GALLERY).

A Sketch of Rustic Figures. Executed in pen and ink, $3\frac{1}{2}$ in. × $4\frac{1}{2}$ in. [No. 1187.]

Apparently a study for (or from) a group in the picture of *The Village Festival.*

Underneath is a scrap of paper on which is written: "Sent by D. Wilkie, 15 Aug. 1811."

Bequeathed by Mrs. Elizabeth Vaughan in 1885.

A Woody Landscape. Panel, 9 in. × 9 in. [No. 330.]

Painted in 1822.

Vernon Collection.

Engraved by J. Cousen.

The Newsmongers. Panel, 1 ft. 4 in. × 1 ft. 1 in. [No. 331.]

Originally painted for General Phipps.

Exhibited at the Royal Academy in 1821.

Vernon Collection.

Engraved by W. Taylor and by J. Cousen.

Portrait of Thomas Daniell, R.A. Canvas, 2 ft. 6 in × 2 ft. [No. 231.]

Bequeathed to the National Gallery by Miss Mary Ann Fuller, 1853.

Sketch of Blind Man's Buff. On panel, 1 ft. × 1 ft. 6 in. [No. 921.]

The original design of the large picture in the collection of Her Majesty in Buckingham Palace. Inscribed, "D. Wilkie, 1811."

This sketch was painted in 1811, and was exhibited at the Royal Academy in 1812. The large picture of the same composition was painted for the Prince Regent, and was exhibited at the Academy in 1813. It is engraved by A. Raimbach. The sketch became the property of the Earl of Mulgrave, from whose collection in 1832 it

passed into the possession of Mr. C. L. Bredel; it was bequeathed to the National Gallery by his sister, Miss Harriet Bredel, in 1875.

THE BAGPIPER. Panel, 10 in. × 8 in. [No. 329.]

Originally painted for Francis Freeling, Esq., 1813. Exhibited at the British Institution in that year.

Vernon Collection.

Engraved by E. Smith and R. C. Bell.

THE BLIND FIDDLER. Panel, 1 ft. 11 in. × 2 ft. 7 in. [No. 99.]

Painted in 1806 for Sir Geo. Beaumont, Bart., and by him presented in 1826 to the nation.

Engraved by J. Burnet and by T. Nicholson for Jones's "National Gallery."

THE FIRST EARRING. Panel, 2 ft. 5 in. × 1 ft. 11 in. [No. 328.]

Exhibited at the Royal Academy in 1835.

Vernon Collection.

Engraved by W. Chevalier and by W. Greatbach.

THE PARISH BEADLE. Panel, 1 ft. 11 in. × 2 ft. 11 in. [No. 241.]

This picture was painted in 1822, and exhibited in the following year; it was Wilkie's first work of this class after the painting of his great work, the *Chelsea Pensioners*, and is the first picture in which he adopted that bolder mode of execution which characterized his later works, as compared with those by which he acquired his great name.

Bequeathed to the National Gallery in 1854 by Lord Colborne, for whom it was originally painted.

THE PREACHING OF KNOX BEFORE THE LORDS OF THE CONGREGATION, 10 JUNE, 1559. Panel, 4 ft. × 5 ft. 4 in. [No. 894.]

Commenced for the Earl of Liverpool, and completed for the late Sir Robert Peel.

Exhibited at the Royal Academy in 1832.

Purchased with the Peel Collection in 1871.

Engraved by C. T. Doo, R.A.

"In Dr. M'Crie's life of this extraordinary person is described the event this picture is intended to represent, which took place during the regency of Mary of Guise, in the parish church of St. Andrew's, in Fifeshire, where John Knox, having just arrived from Geneva, after an exile of thirteen years, in defiance of a threat of assassination, and while an army in the field was watching the proceedings of his party, appeared in the pulpit and discoursed to a numerous assembly, including many of the clergy, when 'such was the influence of his doctrine that the provost, bailies, and inhabitants harmoniously agreed to set up the reformed worship in the town. The church was stripped of all images and pictures, and the monasteries were pulled down.'

"Close to the pulpit on the right of Knox are Richard Ballenden, his amanuensis, with Christopher Goodman, his colleague; and, in black, the Maltese Knight, Sir James Sandilands, in whose house at Calder the first Protestant sacrament was received. Beyond the latter, in the scholar's cap and gown, is that accomplished student of St. Andrews, the Admirable Crichton. Under the pulpit is Thomas Wood, the precentor, with his hour-glass; the schoolboy below is John Napier, Baron of Merchiston, inventor of the logarithms; and further to the right is a child which has been brought to be baptized when the discourse is over.

"On the other side of the picture, in red, is the Lord James Stuart, afterwards Regent Murray; beyond is the Earl of Glencairne; and in front, resting on his sword, is the Earl of Morton, behind whom is the Earl of Argyll, whose Countess, the half sister of Queen Mary, and the lady in attendance upon her, make up the chief light of the picture. Above this group is John Hamilton, Archbishop of St. Andrew's, supported by the Bishop Beatoun, of Glasgow, with Quinten Kennedy, the Abbot of Cross Raguel, who maintained against Knox a public disputation.

"In the gallery is Sir Patrick Learmouth, Provost of St. Andrew's and Laird of Dairsie, and with him two of the bailies. The boy on their left is Andrew Melville, successor of Knox; and beyond him, with other Professors of the University of St. Andrews, is the learned Buchanan; at the back of the gallery is a crucifix, attracting the regard of Catholic penitents; and in the obscurity above is an escutcheon to the memory of Cardinal Beaton."—*Royal Academy Catalogue*, 1832.

Signed and dated, "David Wilkie fec^{t} 1832."

THE VILLAGE FESTIVAL. Canvas, 3 ft. 1 in. × 4 ft. 2 in. [No. 122.]

Painted in 1811 for Mr. Angerstein, with whose pictures it was purchased by Parliament for the nation in 1824.

Engraved by C. W. Marr; by G. Mosse; by E. Smith; by W. Finden for the Associated Engravers; by W. Greatbach; and by P. Lightfoot for Jones's "National Gallery."

ROYAL ACADEMY, THE.

THE RAT HUNTERS. Panel, 1 ft. 3 in. × 1 ft.

Painted in 1811. Diploma picture.

ST. BARTHOLOMEW'S HOSPITAL.

PORTRAIT OF MATTHIAS PRINCE LUCAS, ESQ., ALDERMAN AND PRESIDENT OF THE HOSPITAL. Canvas, 7 ft. 9 in. × 4 ft. 9 in.

Painted in 1839.

Exhibited, Burlington House, 1877.

VICTORIA AND ALBERT MUSEUM.

Oil-colour.

THE BROKEN JAR. [No. 225.] Sheepshanks Gift.

THE REFUSAL (see Nos. 120 to 124 below). [No. 226.] Sheepshanks Gift.

Sketch of a Bookcase for The Letter of Introduction. [No. 227.] Sheepshanks Gift.

The Errand Boy. [No. 228.] Sheepshanks Gift.

A Head and Two Hands. Sketches. [No. 229.] Sheepshanks Gift.

The Daughters of Sir Walter Scott. [No. 230.] Sheepshanks Gift.

Sketch of a Head for The Rabbit on the Wall. [No. 231.] Sheepshanks Gift.

A Landscape. [No. 232.] Sheepshanks Gift.

Water-colour, etc.

The Peep o' Day Boy. Study for the picture. [No. 93.] Sheepshanks Gift.

Sketches and Studies for The Refusal (see 226 above). [Nos. 120 to 124.] Sheepshanks Gift.

Reapers. Slight chalk sketch. [No. 195.] Bought.

Sketches. [No. 420.] Sheepshanks Gift.

Sir Robert Peel Reading to the Queen. [Nos. 1847 and 1869.] Townshend Bequest.

Sketch for Reading the Will. [Nos. 631 and 1870.] Parsons Bequest.

Finding the Body of Tippoo Sahib. Sketch. [Nos. 50 and 1873.] Given by Mr. C. T. Maud.

Sketch of an Eastern Physician. Crayon. [Nos. 53 and 1873.] Given by Mr. C. T. Maud.

Study of the Baby in The Peep o' Day Boy. [Nos. 54 and 1873.] Given by Mr. C. T. Maud.

Studies and Sketches in the Dyce Collection.

TWO STUDIES OF A FEMALE HEAD. Chalk. [No. 925.]

TWO STUDIES OF A FEMALE HEAD AND SMALL STUDY OF A BONNETED WOMAN. Chalk. [No. 926.]

FOUR SKETCHES FOR GEORGE IV. IN THE HOLYROOD PICTURE. Chalk, and Indian ink. [Nos. 927 to 930.]

FIVE SKETCHES FOR THE SCHOOL. Pen and ink, and sepia. [Nos. 931 to 935.]

SKETCH OF FIGURES AT THE HORSE GUARDS. Pen, and wash. [No. 936.]

SKETCH OF FIGURES—A WOMAN HANDS A GLASS TO A BANDIT. Pen and sepia. [No. 937.]

SKETCH OF A GROUP OF FIGURES, IN THE NEWS FROM WATERLOO. Pen and sepia. [No. 938.]

A BALD-HEADED OLD MAN. Black chalk, Indian ink, and white. [No. 939.]

SKETCH OF A SEATED MAN, HOLDING A DRINKING CUP. Pen and sepia. [No. 940.]

INTERIOR, WITH HEAD OF A MAN; A SHELF ABOVE. Pen and sepia. [No. 941.]

SKETCH OF A GROOM STANDING BY A HORSE. Distemper. [No. 942.]

STUDY FOR A FIGURE IN THE FIRST EARRING. Chalk. [No. 943.]

STUDY OF A RUSTIC FEMALE. Pen and ink. [No. 944.]

WALLACE GALLERY, HERTFORD HOUSE.

SCOTCH LASSIES DRESSING, OR A COTTAGE TOILETTE. 11 in. × 1 ft. 2 in. [No. 352.] (Scene from "The Gentle Shepherd.")

A SPORTSMAN REFRESHING. 10 in. × 11 in. [No. 357.]

EDINBURGH.

NATIONAL GALLERY OF SCOTLAND.

THE ABBOTSFORD FAMILY. Panel, 1 ft. 3 in. × 11 in. [No. 145.]
Painted at Abbotsford in 1817, for Sir Adam Ferguson.
Exhibited, Royal Academy, 1818.
Purchased from Mr. R. N. Ferguson, 1895.
Engraved by Robt. Graves, A.R.A., in 1837, *and W. Greatbach.*
See page 50.

THE GENTLE SHEPHERD. (Act I., Sc. 1.) Panel, 1 ft. 4 in. × 1 ft. [No. 149.]
Painted about 1823.
Purchased from the executors of Mr. Charles Park, London, 1898.
Engraved by Jas. Stewart, 1827, *and P. Lightfoot.*
N.B.—Two versions of this picture exist; the other was lent to the Edinburgh Gallery for some time when in Mr. Gibson Craig's possession.

THE ARTIST'S SISTER, MRS. HUNTER. Panel, 11 in. × 9 in. [No. 166.]
Bequeathed by Dr. Hunter, Largs, 1871.

JOHN KNOX DISPENSING THE SACRAMENT AT CALDER HOUSE. Panel, 5 ft. 4 in. × 4 ft. [No. 175.]
Purchased at the sale of Wilkie's effects by the Royal Scottish Academy, 1842.

The head of the Reformer and the group to the right are almost completed, as are two isolated heads on that side, and three to the left; but otherwise the figures are only sketched in pencil. Wilkie was engaged upon this picture when he set out on the journey to the East from which he never returned.

Sketch for Blind Man's Buff. Paper, 8 in. × 5 in. Signed. [No. 264.]
Presented by Sir Hugh Hume Campbell, of Marchmont, Bart., 1873.

Sketch of a Confessional. Pencil and water-colour. Paper, 8 in. × 7 in. [No. 318.]
Bequeathed by Lady Murray, 1861.

Lady and her Daughter in Foreign Costume. Water-colour. Paper, 1 ft. 3 in. × 11 in. [No. 358.]
Scott Bequest.

Sketch of Kilmartin Sacrament. Black chalk touched with red. Paper, 1 ft. 2 in. × 10 in. [No. 370.]
Inscribed, "Kilmartin Sacrament August 24."
Bequeathed by Lady Murray, 1861.

SCOTTISH NATIONAL PORTRAIT GALLERY.

Sir David Wilkie. Canvas, 2 ft. 5 in. × 2 ft.
Presented by J. Rankin. Formerly in the possession of Sir Wm. Knighton.

Sir David Wilkie.
Presented by the Archbishop of York, Dr. Maclagan.

Sir D. Wilkie and his Mother. Pencil, 8 in. × 6 in., and oval, 5 in. × 4 in. [No. 41*.]
The mother's portrait is dated "1803 ÆT 58", and the artist's portrait "1803."
Lent to the gallery by the Duke of Buccleuch.

Cast from Wilkie's Face.
Hayden in his journal on July 24th, 1815, writes: "Made a cast of Wilkie's face with Wyburn, our Paris friend. Never had such fun as Wilkie lay on the ground looking like a Knight Templar on a monument."

The gallery also contains a portrait of Wilkie [No. 51] by Sir Wm. Beechey, R.A.

GLASGOW.

CORPORATION GALLERY.

PORTRAIT OF HER MAJESTY QUEEN VICTORIA. Canvas, 2 ft. 11 in. × 2 ft. 3 in. [No. 948.]
Painted in the year of Her Majesty's Coronation.
M'Lellan Collection.
See PORTRAIT GALLERY, LONDON, for sketch.

TURKISH MOTHER AND CHILD. Sketch. Panel, 1 ft. × 9 in. [No. 947.]
M'Lellan Collection.

PORTRAIT OF A LADY. Panel, 11 in. × 9 in. [No. 949.]
Euing Collection.
Study for principal figure in picture, *The Rich Relation*, a drawing of which is reproduced in Armstrong's article on Wilkie ("Portfolio," May, 1887).

DUNDEE.

CORPORATION PICTURE GALLERY.

SKETCH FOR THE VILLAGE POLITICIANS. Oil. Panel, 1 ft. × 9 in.

SKETCH FOR GUESS MY NAME. Oil. Panel, 9 in. × 7 in.

SKETCH FOR RABBIT ON THE WALL. Oil. Panel, 10 in × 8 in.

SKETCH FOR NELSON SEALING DESPATCHES OFF COPENHAGEN. Oil. Panel, 9 in. × 7 in.

VARIOUS OWNERS.

ARMITAGE, W. J., ESQ. (*Address unknown.*)

ALFRED IN THE NEATHERD'S COTTAGE. Canvas, 5 ft. 1 in. × 3 ft. 7 in.
Painted in 1807.
Exhibited, Burlington House, 1878.

ARMSTRONG, LORD (THE LATE), CRAIGSIDE, ROTHBURY.

THE RABBIT ON THE WALL. Panel, 2 ft. 1 in. × 1 ft. 9 in.
Painted in 1816.
Exhibited, Burlington House, 1877, 1890.

BAIRD, SIR D., NEWBYTH, PRESTONKIRK.

SIR DAVID BAIRD DISCOVERING THE BODY OF TIPPOO SAHIB. Canvas, 11 ft. 6 in. × 8 ft. 11 in.
Painted for Lady Baird in 1838.

BREDEL, MISS. (*Address unknown.*)

SKETCH FOR BLIND MAN'S BUFF. Panel, 1 ft. × 1 ft. 6 in.
Exhibited, Burlington House, 1872.

BREDERLO, M., RIGA.

SMALL REPLICA OF THE IRISH WHISKY STILL.
Painted in 1839.

BROCKLEBANK, THOMAS, ESQ., THE ROSCOTE, HESWALL, CHESHIRE.

THE LETTER OF INTRODUCTION.
Painted in 1813.

Bought by Mr. Ralph Brocklebank, father of present owner, from the collection of Samuel Mendel.

Exhibited, Royal Academy, 1814; Burlington House, 1878; Guildhall, 1894.

"His next work, and, though small, one of his happiest, was painted for Samuel Dobree, Esq., a London merchant, and one who united a love of art with the rarer desire to encourage it. This picture is *The Letter of Introduction*, which originated in the reception which the artist himself experienced, it is said, from one of the small wits about town, Caleb Whitefoord by name, discoverer of the 'Cross readings' in newspapers, and who set up as a judge in art as well as in literature. Some one desirous to do a good turn to David, when he came first to town, gave him a note to Caleb, who, struck with his very youthful look, inquired how old he was. 'Really now,' said the artist, with the hesitation he bestowed on most questions. 'Ha!' exclaimed Caleb, 'introduce a man to me who knows not how old he is!' and regarded him with that dubious look which is the chief charm of the picture. This was in his mind when he formed the resolution to paint the subject; and Caleb and his well-arranged bookcase, little folding desk, bundles of papers regularly labelled, sword suspended from a nail to mark his gentle descent, for he was a Whitefoord of that ilk; and a china jar, to mark the man of vertu, on the floor, sat, as I may say, for his portrait. We have only to add a lad with a country air who has presented the letter, and the old man to whom it is addressed turning half round in his chair while breaking the seal, and eyeing the other with a look of doubt and suspicion, in which a dog is seen to join with all the intelligence of his master. When *The Letter of Introduction* was finished, the artist bethought him of a wish which Mr. Dobree had expressed to possess one of his pictures, and wrote accordingly.

"Mr. Dobree at once called upon Wilkie, and bought *The Letter of Introduction* at the price of 250 guineas.

"1813, Octr. 21, 'Completed almost entirely this day my picture of *The Letter of Introduction*, 24 Lower Phillimore Place, Kensington, 2nd Decr. 1821. To S. Dobree, Esq.'

"It gives me pleasure to find you are pleased with the engraving of *The Rabbit on the Wall*, which I was happy to send you as a specimen of Mr. Burnet's style of engraving. He is now about to begin, with your kind permission, his plate of *The Letter of Introduction*, which, as I think it peculiarly adapted to show well in engraving, I have no doubt will make even a better print than he has already done. I shall myself be proprietor of both plates."—*Extracts from* "The Life of Sir David Wilkie," by Allan Cunningham.

The original sketch for the finished picture.

THE PAGE OF PUNCH'S PENCILLINGS, No. VIII., containing the caricature. *See* page 41.

BRODON, WM., ESQ., ROTHMAR, CAMPBELTOWN, ARGYLL.

THE SMUGGLERS.
Signed. Small replica of original.

THE FISHER BOYS.
Signed. Small replica of original.

BUCCLEUCH, THE DUKE OF, MONTAGU HOUSE, LONDON.

PORTRAIT OF LORD MONTAGU.
Painted in 1836.

PORTRAIT OF THE ARTIST. Millboard, 11 in. × 9 in.

CAMPBELL, LADY, GARSCUBE, GLASGOW.

SKETCH OF TWO EASTERN MEN. Pen outline and water-colour. 1 ft. 6 in. × 1 ft. 2 in. Signed.

CAMPERDOWN, THE EARL OF, CAMPERDOWN, DUNDEE.

THE CHINA MENDERS. Panel, 1 ft. 6 in. × 1 ft. 2 in.
Painted in 1819.

CASTLE, SIDNEY N., ESQ. (*Address unknown.*)

SKETCH OF A COAST SCENE WITH FISHING BOATS AND FIGURES. Panel, 9 in. × 1 ft. 6 in.

Exhibited, Burlington House, 1876.

CHAPMAN, EDWARD, ESQ., LIVERPOOL.

THE RENT DAY. Panel, 2 ft. × 2 ft. 10 in.

Painted in 1807.

When exhibited at the Great Exhibition at Dublin, in 1853, this picture so attracted the attention of the Queen that she was engrossed with it for half an hour, attended by the Hon. Colonel Phipps, who pointed out to Her Majesty various portraits in the picture, his own among them, as a child playing with a key. To the left of the picture is the steward, seated at the table. His name was Peter Merry; he was a well-known man in the neighbourhood of Mulgrave, where the picture was painted. Then comes his clerk, with his pen in his mouth, and next to him is a young man, by name Philip Wompra. He is pleading the cause of his aged father, who stands at the end of the table, opposite the steward. The man in the background counting his fingers was William Taylerson, and the next two figures standing and talking together were Robert Walker and Paul Coverdale. In the group in the foreground, Jenny Dale, who is introduced as a widow, was a young woman who was nurse to Lord Mulgrave's children, two of whom are represented; the elder, who is sitting by the side of its supposed mother, became afterwards the first Marquess of Normanby. The butler drawing the cork was an Italian servant named Corsellis, in the Earl of Mulgrave's employ, and the two farmers seated are William Lawson, of Hutton Mulgrave (with the stick in his mouth), and John Lang, who is coughing. The three eating at the table are John Stangoe (holding his knife and fork up), and John and Edward Dale.

Formerly in the collection of the Earl of Mulgrave, who purchased it from Wilkie.

Exhibited at the Royal Academy, 1809.

Engraved by A. Raimbach.

CONYNGHAM, THE MARQUIS OF.

PORTRAIT OF WILLIAM IV. Half length.
Painted in 1839.

CRAIG, J. T. GIBSON, ESQ. (*Address unknown.*)

THE GENTLE SHEPHERD.
See similar picture in the National Gallery of Scotland.

CUPAR, THE TOWN HALL.

PORTRAIT OF THE EARL OF KELLIE, LORD LIEUTENANT FOR THE COUNTY OF FIFE.

CURRIE, SIR DONALD, 4, HYDE PARK PLACE, LONDON.

SKETCH FOR THE RABBIT ON THE WALL.

DUNCAN, MRS. ANSTRUTHER, NAUGHTON HOUSE, FIFE.

PORTRAIT OF JAMES MORISON OF NAUGHTON.

WATER-COLOUR DRAWING OF A THISTLE.

ESDAILE, CHARLES E. J., ESQ. (*Address unknown.*)

PORTRAIT OF W. ESDAILE, ESQ. Died 1837. Canvas, 4 ft. 2 in. × 3 ft. 3 in.
Painted in 1836.
Exhibited, Burlington House, 1888.

GIBBONS, REV. B. (*Address unknown.*)

SHEEPWASHING. Landscape. Canvas, 3 ft. × 4 ft. 6 in.
Painted in 1817.
Exhibited, Burlington House, 1870.

GRANT, MRS., 11, Wilton Crescent, S.W.

Portrait of Sir P. Laurie. 1840.

HARDIE, MISS, Pitlessie.

Miniature of Mrs. Hardie, Sir David's Aunt.

HATCHARD, S., ESQ., Glendare, Camden Park, Tunbridge Wells.

Replica of The Village Politicians, 1806. Oil. Signed.

HILL, GRAY, ESQ., Mere Hall, Birkenhead.

Scene of Wilkie's Birthplace, Kirkton, Cults. From the Fuller-Maitland Sale, 1879.

HOLFORD, CAPTAIN R. S., Dorchester House, London.

Christopher Columbus in the Convent of La Rabida. Canvas, 4 ft. 9 in. × 6 ft. 1 in.
Painted in 1835.
Exhibited, Burlington House, 1870 and 1893.

HOLT, MRS. GEORGE, Mossley Hill, Liverpool.

The Jew's Harp. Oil. Panel, 1 ft. × 10 in.

KAY, ARTHUR, ESQ. (*Address unknown.*)

A Hunting Party. Pen outline and water-colour. 1 ft. 2 in. × 10 in. Signed, and dated 1824.

KINNEAR, BOYD, ESQ., 39, Ebury Street, W., and Kinloch House, Fife.

Peasants. 2 ft. 6 in. × 3 ft. 4 in.
Very early; painted in about 1805.

Peasants. 2 ft. 6 in. × 3 ft. 4 in.
The same.

KINNEAR, MRS. C., 12, Grosvenor Crescent, Edinburgh.

Pitlessie Fair. Canvas, 2 ft. 1 in. × 3 ft. 8 in.
Painted for Mr. Kinnear in 1805.

KNIGHT, A. R. BOUGHTON, ESQ. (*Address unknown.*)

The Veteran Highlander. Panel, 1 ft. 2 in. × 1 ft.
Painted for Payne Knight, Esq., in 1820.
Exhibited, Burlington House, 1882.

LANSDOWNE, THE MARQUIS OF, Bowood, Wilts.

Grandmamma's Cap. 10 in. × 7 in.

The Sick Lady. Panel, 1 ft. 8 in. × 1 ft. 10 in.
Painted in 1809.

The Jew's Harp. Panel, 6 in. × 5 in.
Painted in 1809.

The Wardrobe Ransacked. Panel, 10 in. × 8 in.
Exhibited, Burlington House, 1884.

The Confessor Confessing, a Scene witnessed in Toledo. Panel, 4 ft. 1 in. × 3 ft. 3 in.
Painted in 1833.
Exhibited, Burlington House, 1888.

LADY LANSDOWNE WITH HER PAGE.
Painted in 1809.

THE CONFESSIONAL.
Painted in 1827.

LAURENCEKIRK, ST. LAURENCE'S HALL.

PORTRAIT OF LORD ARBUTHNOTT.
Painted in 1840.

LEESON, R., ESQ., MOSLEY STREET, NEWCASTLE-ON-TYNE.

WATER-COLOUR OF THE FIRST EARRING.

MANSFIELD, THE EARL OF, CAEN WOOD, HAMPSTEAD.

THE VILLAGE POLITICIANS. 2 ft. 6 in. × 3 ft. 4 in. 1806.

MELVILLE, MISS LESLIE, MELVILLE HOUSE, FIFE.

UNFINISHED PICTURE OF PRINCESS VICTORIA AT AGE OF 13, WITH THE DUCHESS OF KENT AND OTHER PERSONS. 5 ft. × 4 ft.

SOME EARLY SKETCHES BY THE ARTIST, AND SOME OF HIS LETTERS.

MERCHANT TAYLORS' COMPANY, THE, MERCHANT TAYLORS' HALL, E.C.

PORTRAIT OF THE DUKE OF WELLINGTON IN THE UNIFORM OF CONSTABLE OF THE TOWER, WITH HIS CHARGER.

MILLNS, R. G., ESQ. (*Address unknown.*)

THE SOLDIER'S GRAVE. Panel, 7 in. × 6 in., semicircular top.
Painted in 1813.
Exhibited, Burlington House, 1882.

MORRISON, MRS., Carlton House Terrace.

Miniature of a Gentleman.

Miniature of the Artist's Brother.
Exhibited, Burlington House, 1879.

NAYLOR, JOHN, ESQ., Leighton Hall, Welshpool.

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