

buffed even in the smallest thing that made her now say, alluding to Eve, "Oh, conquer her; she is too self-willed—for a woman."

Paul smiled. "I shall never conquer her."

"Try; begin now. Make her think that you *want* her to walk with you."

"But I don't."

"Can't you pretend?"

"Why should I?"

"Well, to please me."

"You're an immoral little woman," said Paul, laughing. "I'll go. Remember, however, that you sent me." He went up the beach to meet Eve, who was still walking to and fro, singing to Jack, Hollis accompanying them after his fashion; that is, following behind, and stopping to skip a stone carelessly when they stopped. Paul went straight to Eve. "I wish you would go with me for a walk," he said. He looked at her; his glance holding hers slowly became entreating. The silence between them lasted an appreciable instant.

"I will go," said Eve.

Jack seemed to understand that his supremacy was in danger. "No, old Eve—no. I want old Eve, Uncly Paul," he said, in his most persuasive voice.

Hollis came up, his hands in his pockets. "Were you wanting to go off somewhere? I'll take Jack."

"Old man, *you* get out," suggested Jack, calmly.

"Oh, where does he learn such things?" said Eve. She thought she was distressed—she meant to be; but there was an undertide of joyousness, which Hollis saw.

"On the contrary, Jackum, I'll get in," he answered. "If it's singing you want,

I can sing very beautifully. I can sing, 'My Henry is gone to the War.' And I can dance too; looker here." And skipping across the beach in a Fisher's Hornpipe step, he ended with a pigeon's wing.

Jack, in an ecstasy of delight, sprang up and down in Eve's arms. "'Gain! 'gain!" he cried, imperiously, his dimpled forefinger pointed at the dancer.

Again Hollis executed his high leap. "Now you'll come to me, I guess," he said. And Jack went readily. "You are going for a walk, I suppose?" Hollis went on. "There's nothing very much to make it lively." He had noted the glow of anticipation in her face, and was glad that he had contributed to it. But when he turned to Paul, expecting as usual to see indifference, he did not see it. Instantly his feelings changed; he felt befooled. "Perhaps Mrs. Morrison will go too," he said, in an altered voice.

"No; she is tired," answered Paul. Then, seeing Hollis's discomfiture, he added, "Come along with us, won't you?"

But poor Hollis was already deeply ashamed of himself; his thin face under his gray hair had reddened darkly. He walked away with rapid step, carrying Jack.

Jack made prodding motions with his knees. "Dant! dant!"

"I'll dance in a few minutes, my boy," said Hollis.

Paul and Eve went up the beach and turned into the wood. It was a magnificent evergreen forest without underbrush. Above, the sunlight was shut out; they walked in a gray-green twilight. The stillness was so intense that it was oppressive.

[TO BE CONTINUED.]

THE ROYAL ACADEMY.

BY F. GRANT.

THOUGH England has always been a liberal patron of the arts, its national school of painting is of comparatively recent origin. The pictures which hung in the palaces of the great nobles during the reigns of the Tudors and the Stuarts were nearly all the works of foreigners. The portraits of Henry VIII. and his courtiers are due to the brush of Holbein; Mary Tudor sat to Antonio More; Lucas van Heere and Zucchero were the

favorite painters of Elizabeth. Vandyck found a munificent patron in Charles I., and Macaulay thought that *unfortunate* monarch owed much of his popularity, in recent times, to the noble portraits of him by Rubens's pupil. The rugged features of Cromwell were depicted by Sir Peter Lely, who after the Restoration appears to have been a good deal occupied with the portraits of the court beauties, now the chief attraction in the gallery of

Wolsey's palace at Hampton Court. Lely was succeeded in the royal favor by Sir Godfrey Kneller, who painted seven English sovereigns, and nearly every eminent man of his day.

But during these times we do occasionally hear of British artists of distinction. Nicholas Hilliard was employed by Queen Mary and by Elizabeth. The miniatures of Isaac Oliver obtained great renown, and his son, Peter Oliver, was patronized by Charles I. Samuel Cooper, uncle by marriage of the poet Pope, was known as the "miniature Vandyck." There were George Jamesone, and William Dobson (the ancestor of the present distinguished Academician of that name), who were contemporaries and successful imitators of Vandyck. But whatever may have been the merits of these artists, they were not sufficiently numerous to represent anything like a national school of painting. Nothing can better illustrate the poverty of English art in the sixteenth, seventeenth, and even the early part of the eighteenth century than the catalogues of famous collections, such as those of Charles I., of the Duke of Buckingham, and in later times of the Duke of Marlborough, which were almost entirely composed of the works of foreigners. In two little volumes, published as late as 1766, under the title of *The English Connoisseur*, we find in a list of 250 pictures at Wilton House only two by English painters, Lambert and Abraham Johnson, and a few crayon drawings by Mr. Hoare, of Bath, afterward a member of the Royal Academy. In the collection at Windsor Castle, at that same time, there was but one English picture, "a portrait of Lacy, a famous comedian in King Charles the Second's time, by Wright."

But in the early part of the eighteenth century there were already many English applicants for artistic fame, who only required encouragement and patronage to make their names widely known. Soon after the death of Kneller, which occurred in 1723, Sir James Thornhill (a few years later the father-in-law of Hogarth) endeavored to obtain the formation of a Royal Academy under the patronage of the King. Charles, Lord Halifax, the joint author with Prior of the "Country Mouse and the City Mouse," interested himself warmly in the scheme, but it failed, and Thornhill started a private

academy at his own house in James Street, Covent Garden, on the east side, where the back offices and painting-room abutted upon Langford's (then Cock's) auction-room in the Piazza. On the death of Thornhill, in 1734, the academy was continued in a room hired in Peter's Court, St. Martin's Lane.

John Ireland, in his *Hogarth Illustrated* (vol. iii., chap. iii.), quotes a passage, somewhat condensed and altered, from the original MS. in the British Museum, of Hogarth's account of the English academies of art previous to 1760. "Sir James dying," he writes, "I became possessed (in 1734) of his neglected apparatus, and thinking that an academy, if conducted on moderate principles, would be useful, I proposed that a number of artists should enter into a subscription for the hire of a place large enough to admit of thirty or forty persons drawing after a naked figure. This proposition being agreed to, a room was taken in St. Martin's Lane (Peter's Court)... The academy has now existed nearly thirty years, and is for every useful purpose equal to that in France or any other."

Another document bearing on the subject among the MSS. in the British Museum is a copy of a petition of the Dilettanti Society, signed by John, Duke of Bedford, Evelyn, Duke of Kingston, with other members, and presented to the King, about this time (1760). The petitioners state that they have formed themselves into a society for the improvement of the arts, and they beg for permission to erect a "Building or Temple in your Majesty's Green Park next Piccadilly." The petition goes on to suggest that "the properest spot would be over against the little street called White Horse Street, westward of the Earl of Egremont's house in Piccadilly." The petition met with no response, but the School of Art in St. Martin's Lane was still doing good work without any help or royal patronage. In 1752, Reynolds, the future President of the Royal Academy, had returned from Italy, and in the following year a meeting was held at the "Turk's Head," Gerrard Street, Soho (afterward the head-quarters of the famous Literary Club), with a view to form a public academy; but the scheme was unsuccessful. In 1755 the idea was again started, and negotiations on the subject were entered into with the Dilettanti Society, which was ready to assist, but its

members wished to have too large a share in the control of the proposed institution, and the project again failed.

The first idea of a public exhibition of pictures seems to have arisen from the paintings presented by Hogarth, Reynolds, and other artists to the Foundling Hospital, to which the public was allowed free access. The place became a fashionable lounge, and the artists determined to attempt something of the same sort for themselves. A meeting took place on the 12th of November, 1759, and it was resolved that a public exhibition should be held annually, to commence each year in the second week of April. The "Society of Arts," founded in 1754, gave the use of their rooms, opposite Beaufort Buildings, in the Strand, and the first exhibition was opened on the 21st of April, 1760. In the following year there were two separate exhibitions, the first in Spring Gardens, managed by the "Society of Artists of Great Britain," the other in the old rooms in the Strand, by a body of seceders, subsequently called a "Society of Free Artists," which continued its annual exhibitions till 1776. The former body contained nearly all the most distinguished artists, and among the exhibitors were Romney, Reynolds, and Gainsborough; admission was free, but the catalogues cost a shilling, and 13,000 copies were sold. Dr. Johnson about this time writes to Baretti: "The artists have instituted a yearly exhibition of pictures and statues, in imitation, I am told, of foreign academies. This year [1761] was the second exhibition. They please themselves much with the multitude of spectators, and imagine that the English School will rise much in reputation."

In 1762 the same writer contributed a preface to the catalogue for the exhibition at Spring Gardens, and £524 8s. was taken as entrance money. A third exhibition was soon after instituted by the Society of Sign-painters, who hired for the purpose a large room at the upper end of Crow Street, Covent Garden, nearly opposite the play-house. The receipts of the old society increased each year, and on the 26th January, 1765, the King, at the solicitation of the members, granted them a royal charter as the "Incorporated Society of Artists of Great Britain." The roll was signed by two hundred and eleven artists, among whom were Allan Ramsay, Bartolozzi, Cosway, Gainsborough, Hudson and his former

pupil Reynolds, Romney, Benjamin West, and Zoffany. One famous name was wanting among the signatures. In the previous year Hogarth had died, and was buried in the church-yard at Chiswick, not far from his old rival, Kent, who ten years before had been laid in a vault in the church.

But it is time to return to the affairs of the new Society of Artists. Its regulations appear to have been badly drawn up: there was no limit to the number of members, and the directors were unable to perform their duties in a manner which they thought likely to advance the interests of art. In 1767 only eight of the old directors were re-elected, and in the following year they wrote to Joshua Kirby, the President, resigning their seats. A committee of four members, Chambers, West, Cotes, and Moser, was at once appointed by the retiring directors to take measures for the formation of a new academy. The King gave his patronage and assistance, and some of the regulations were written out by his Majesty's own hand. The affair was kept entirely secret till all the preparations were complete, and was at length revealed to the President of the old Society by the King himself. Kirby, who had arrived on some business at Windsor, was ushered into the presence of George III. as West was showing his picture of "Regulus." Kirby admired the work, and expressed a hope that West would exhibit it. He replied that it belonged to his Majesty, who at once joined in: "I shall be happy to let the work be shown to the public."

"Then, Mr. West," said Kirby, "you will send it to my exhibition."

"No," replied the King; "it must go to my exhibition—to the Royal Academy."

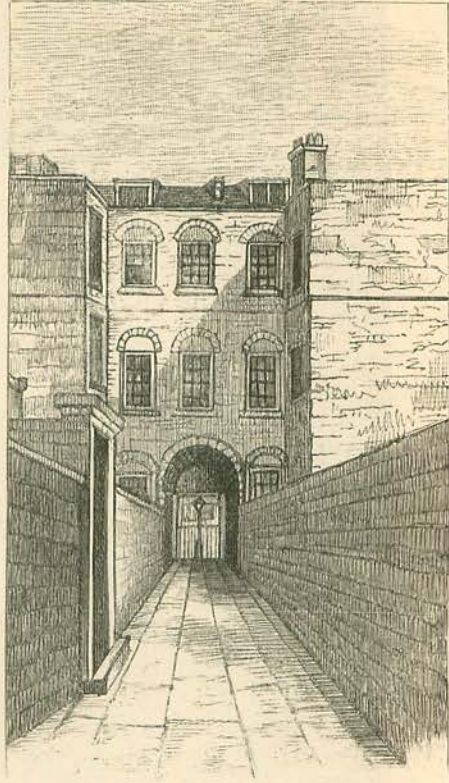
The President of the Associated Artists bowed and retired. It is said that the disappointment shortened his life, but he survived till his fifty-ninth year, in 1774. He is buried in the church-yard at Kew, where are also the graves of Gainsborough and Zoffany.

A meeting of about thirty artists, who were to compose the new Academy, was convened for the following evening, 9th December, at the house of Wilton, the sculptor, to receive the code of laws and nominate office-bearers. It was intended to elect Reynolds as President, but he had taken no part in the preliminary negotiations, and it was feared that he would

not attend. He yielded, however, to the persuasions of West, who called for him in the evening, and took him to Wilton's house, where he was received with enthusiasm, and the necessary business was at once begun. The code of laws was accepted, and thirty-six Academicians, recommended by his Majesty, were elected. On the next day a report was made to the King, who approved of the proceedings, and signed the "Instrument" defining the constitution of the Royal Academy, which thus began its existence on Saturday, 10th December, 1768.

On the 14th December the first general assembly was held at Pall Mall. Twenty-eight members attended, and signed an obligation to observe all the laws and regulations contained in the "Instrument," and the officers were chosen by ballot. Joshua Reynolds was elected President, William Chambers, Treasurer, George Michael Moser, Keeper, and Francis Milner Newton, Secretary. Eight Academicians were chosen as members of the Council, which was to have the "entire direction and management of all the business of the society." Nine others were appointed Visitors, whose duty was to "attend the schools by rotation, each a month, to settle figures, to examine the performances of the students, to advise and instruct them." These regulations, with some slight modifications, continue in force to the present day, and the students have the assistance and advice of the ablest members of the Academy, who willingly sacrifice their time and convenience to this important duty. "The greater the painter," writes Mr. Charles Leslie, in his *Life of Reynolds*, "the more valuable must always be his instruction. . . . It has always appeared to me that the most valuable part of the constitution of the Royal Academy is that by which the members are made to be in turn the teachers. When I was a student I well remember how much I felt the advantage of being able to consult such men as Flaxman, Fuseli, Stothard, and Turner."

The duties of the Keeper were to take charge of the models, casts, and other movables belonging to the Academy, and "to attend regularly the schools of designs during the sittings of the students." No better man could have been chosen as first Keeper than Moser, the Swiss gold chaser and enameller, who had presided over the



ACADEMY IN PETER'S COURT.

Societies, which met first in Greyhound Court and afterward in St. Martin's Lane. Though in his sixty-fifth year, he was still fit and ready for work. "All who knew him," wrote Reynolds, "were his friends;" but he knew very well how to maintain the importance of his office, and he was as much respected as he was liked by the students of the Academy. He was the father of Mary Moser, one of the only two ladies ever elected as Academicians. Francis Milner Newton was born about 1720, and had acquired some reputation as a portrait-painter. He was an excellent man of business, and took an important part in the establishment of the Royal Academy, of which he was Secretary from its commencement in 1768 till 1788, when he retired. He died in 1799.

The selection of Reynolds as President was of inestimable advantage to the Academy. He was born at Plympton, in Devonshire, on July 16, 1723. At the age of seventeen he was placed under Hudson, who had succeeded Richardson and Jervas,



SIR JOSHUA REYNOLDS.—From a portrait by himself.

as the fashionable portrait-painter of the day. He remained in London not quite two years, and then, owing to some disagreement with his master, returned to Devonshire, where he obtained a good deal of employment in painting portraits of the local celebrities. In 1744, a few years after his father's death, he made the acquaintance of Commodore Keppel, who had recently been appointed to the command in the Mediterranean, and offered Reynolds a passage on board his flagship, the *Centurion*. They sailed on the 9th of May, 1749, and after visiting many places on the way, Reynolds arrived in Rome early in 1750, where he staid, "to

his measureless content," two years. On his way home he passed a month in Paris, and was back in London in 1752. He first took apartments in No. 104 St. Martin's Lane, which had at one time been occupied by Sir James Thornhill, but he afterward moved to No. 5 Great Newport Street. His prices were, at that time (1755), 12 guineas for a head, 24 guineas for a half-length, and 48 guineas for a whole-length. In 1779 he charged £37 10s. for a head size, £52 10s. for a kitcat, £73 10s. for a half-length, and £156 10s. for a whole-length. His prices never at any time approached those paid to Lawrence toward the close of his career. In 1760 Reynolds

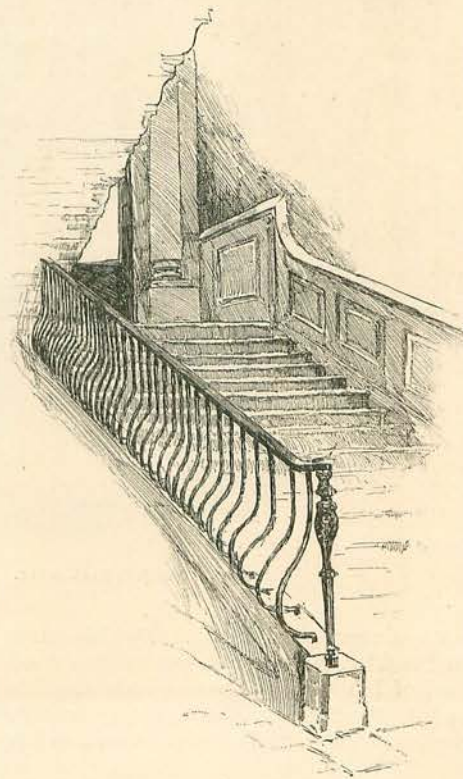
bought the house formerly in the possession of the father of George Morland, the artist, in Leicester Square, then known as Leicester Fields, where he remained till his death. His sister, Frances Reynolds, was for some time living with him, but they do not appear to have got on very well together. She was of a nervous, fidgety disposition, which would be extremely trying to a man of Reynolds's calm and equable temperament, but Johnson had a great affection for her, and declared that "she was very near to purity itself." She had some small share of her brother's talent, and painted miniatures, which, he said, "made himself cry, and others laugh." There is a head-size portrait of her by her brother, whom she survived many years. She died at Queen's Square, Westminster, aged eighty, on the 1st of November, 1807.

Sir Joshua's house in Leicester Square is little changed, though there have been some slight alterations in the interior arrangements. The staircase, which was trod by so many of the beauties and illustrious men of the day, is an interesting feature of the building, and still retains the old cast-iron balustrades, curving outward at the bottom, to allow space for the ladies' hoops. The place is now occupied by Messrs. Puttick and Simpson, the auctioneers.

Reynolds had at this time (1760) already attained almost the highest eminence in his profession. Horace Walpole writes in February, 1759, "Mr. Reynolds and Mr. Ramsay are our favorite painters, and two of the best we ever had." But he met a formidable rival in Gainsborough, and soon Romney was to arrive in London, and win many admirers by the extraordinary grace and beauty of his female portraits. Romney never belonged to the Royal Academy, and no picture by his hand was ever shown within its walls during his life, but in recent times his works have formed a powerful attraction at the exhibitions of old masters at Burlington House. With the exception of James Barry, who will be alluded to hereafter, he was perhaps the only contemporary painter for whom Reynolds felt decided feelings of dislike. Romney was quarrelsome, illiterate, and eccentric in his habits, but his great merits as an artist are now universally recognized, and it would be a graceful act of the present members of the Royal Academy to place

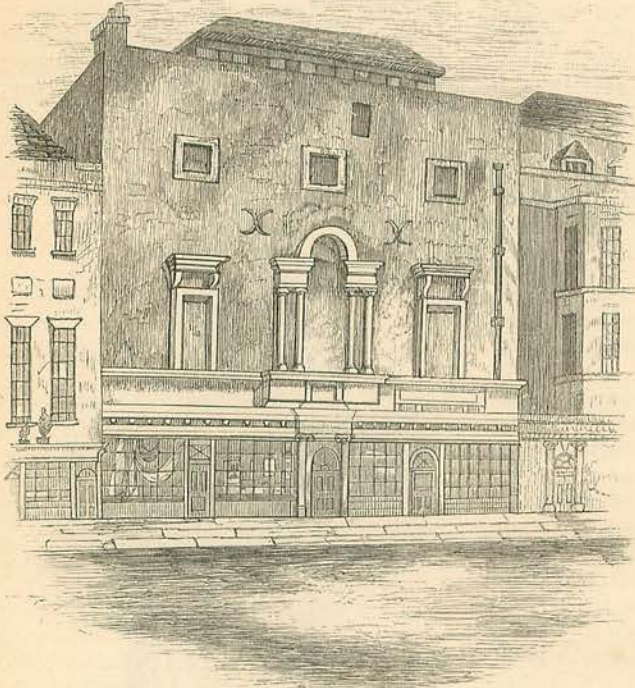
his portrait in their building, with an inscription like that on the bust of Molière in the French Academy, "Rien ne manquait à sa gloire; il manquait à la nôtre."

Reynolds kept a regular diary of his sitters, with occasional memoranda of social engagements. The pocket-books in which these were written are now, with the exception of a few missing volumes, in the possession of the Royal Academy. The first of the series was for 1755; the



STAIRCASE IN HOUSE OF SIR JOSHUA REYNOLDS.

last is for 1790, after he had been compelled by failing eyesight to give up painting, and contains only entries for dinner engagements, appointments with friends, and meetings at the club or Royal Academy. The pocket-book for 1759 contains appointments with 148 sitters. In 1769, the year in which he commenced his duties as President, there were only 78 sitters, but this diminution in number may only show that the same persons sat oftener. Mr. Leslie, in his *Life*, says that with Reynolds the number of sittings varied considerably—from five or



ROYAL ACADEMY, PALL MALL.

six to sixteen or eighteen. But his work as President must have occupied a good deal of his time. He was indefatigable in his attendance at the Academy, and in the first two years from its formation his

signature is only missing in the minutes of one Council meeting (1st October, 1770), when we learn from his diary that he was enjoying a little hunting and partridge shooting in his own county.

The Academy found its first home in Pall Mall, immediately adjacent to Old Carlton House, a little eastward of the site now occupied by the United Service Club. Its first exhibition, comprising 136 works, was opened on the 26th April, and was visited by the King on the 25th May, an advertisement having been previously inserted in the papers that on that day the public would not be admitted. It closed on the 27th of the same month. The price of admission was, as at the present time, one shilling; the catalogues were sold for sixpence, and the total receipts were £699 17s. 6d. In 1792, the year

in which Reynolds died, 780 works were exhibited, and the receipts had increased to £3178 12s.

In 1886 the total receipts amounted to £18,741 7s. On Monday, August 2d (bank



KEY TO THE ILLUSTRATION "SELECTING THE PICTURES," ON NEXT PAGE.

- 1. Sir John E. Millais, R.A.
- 2. Late G. Richmond, R.A.
- 3. Sir F. Leighton, P.R.A.
- 4. Late J. F. Lewis, R.A.
- 5. Late E. M. Ward, R.A.
- 6. Late Sir F. Grant, P.R.A.

- 7. T. Faed, R.A.
- 8. R. Redgrave, R.A.
- 9. C. W. Cope, R.A.
- 10. E. Armitage, R.A.
- 11. J. C. Horsley, R.A.
- 12. F. A. Eaton (the Secretary).

- 13. P. H. Calderon, R.A.
- 14. J. C. Hook, R.A.
- 15. The head-carpenter waiting to chalk on picture—*a* for accepted; *d* for doubtful; *r* for refused.



"SELECTING THE PICTURES."—From the painting by C. W. Cope, R.A.

holiday), 7642 persons paid for admission, which on that day was at the reduced charge of sixpence.

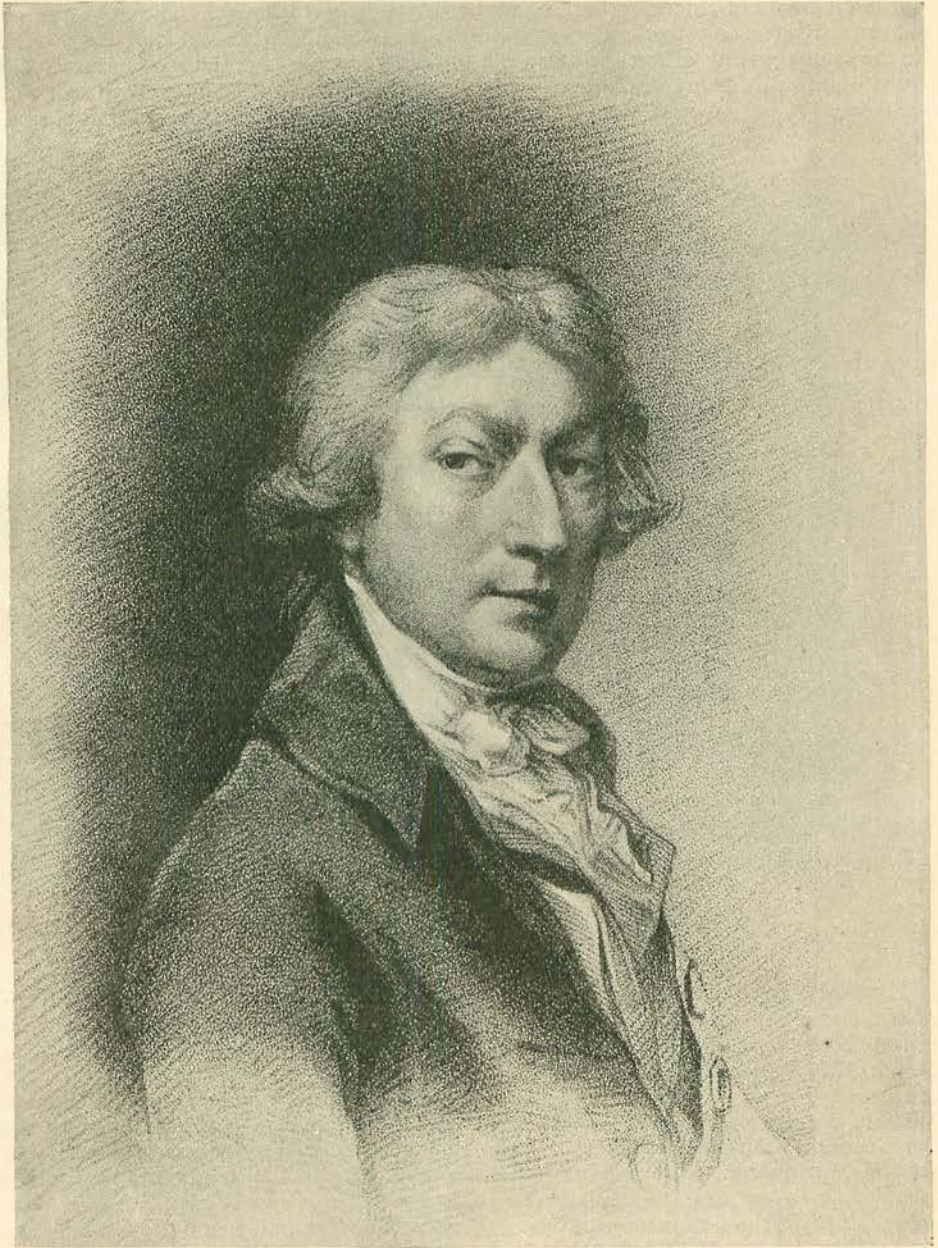
In the Council minutes for 13th April, 1770, there appears an entry of the members "having examined the several pictures of the Exhibition."

At the present day the task of selecting from the pictures sent for exhibition by artists not belonging to the Academy is very arduous, and however conscientiously it may be performed, the decision of the Council cannot always be infallible. A summary of the results of the exhibition in 1886 will give some idea of the duties to be performed. The Council commenced its selection on Monday, March 29th, and finished on Tuesday, April 6th. The works sent by non-members amounted to 8875, of which 1753 were accepted and hung, though the space at the disposal of the Council was very insufficient for such a number. The members contributed 172 works, of which 144 were paintings. It will be seen from the above statement that 7122 works were refused, and if one considers the vast amount of disappointment, unhappiness, and even despair that is undergone each year by the artists of rejected pictures, it is not surprising that the Academy should sometimes be regarded by the outside world with no very kindly feelings. The engraving of the painting by Mr. C. W. Cope, R.A., exhibited at the Academy in 1876, gives some idea of the annual scene which takes place when the President and Council "select the pictures."

The work of the "committee of arrangements," as it is officially called, which determines the order and position of the pictures on the wall, is scarcely less difficult or laborious. In 1886 it commenced on Wednesday, April 7th, and was not completed till Wednesday, April 21st. In some respects the task is even more invidious than that of the "selection." The greater number of the rejected works are by artists whom the members of the Council have never known or seen, but those which the hanging committee is called upon to arrange are in many cases by comrades and intimate friends. It is not unusual, moreover, for Academicians to be extremely dissatisfied with the place assigned to their productions. Northcote declared he never had a picture well hung, and even the gentle Angelica Kauffman complain-

ed to her friend the President that her paintings were badly placed. The first volume of Council minutes contains the record of a very serious dispute on the subject, which occurred a few years after the formation of the Academy.

Thomas Gainsborough was an original Academician, and his name will always be considered as one of the most illustrious among British painters. "The art of Gainsborough," writes Mr. Leslie, "has a charm not to be found even in that of Reynolds; a pastoral feeling which raises him to the level of Burns." The two great painters, though they were never on familiar terms, had a just appreciation of each other's genius. "D— him, how various he is!" said Gainsborough, on examining the President's works at one of the exhibitions. "I cannot think," confessed Reynolds, before a picture by his rival, "how he produces his effects." Gainsborough had refused to fulfil any of his Academical duties, and had more than once given trouble about his pictures at the annual exhibitions. In 1784 he sent a full-length group of three of the royal princesses, and insisted on its being hung lower than the usual level of pictures of that class. The Academy still possesses the letter which Gainsborough wrote to the hanging committee on that occasion. "Mr. Gainsborough presents his compliments to the gentlemen appointed to hang the pictures at the Royal Academy, and begs leave to *hint* to them that if the royal family which he has sent for exhibition (being smaller than three-quarters) is hung above the line along with the full-lengths, he never, while he breathes, will send another picture to the exhibition. This he swears by God." A more temperate letter was written to the Council, but it was impossible for the governing body to be dictated to by one of its members, however distinguished he might be; a reply was sent informing him that "the Council have ordered your pictures to be taken down and delivered to your order whenever [you] send for them." The incident was most regrettable, as Gainsborough never exhibited again at the Royal Academy, but it is impossible to question the propriety of the Council in upholding its authority. It is satisfactory to know that the breach between Reynolds and Gainsborough was at last closed. On the death-bed of the latter he sent for his rival, and a recon-



THOMAS GAINSBOROUGH.

From the painting by J. Jackson in the Royal Academy.

ciliation took place. "If any little jealousies have existed between us," said Reynolds, in his discourse of December, 1788, delivered shortly after the death of Gainsborough, "they were forgotten in those moments of sincerity; and he turned toward me as one who was engrossed in the same pursuits, and who deserved his good opinion by being sensible of his excellence."

son, and the two connoisseurs on the left are supposed to be meant for Richard Wilson (one of the hanging committee), with his enormous nose, and William Hunter, the first Professor of Anatomy to the Academy. The royal personage in the centre and the lady ogling him through the sticks of her fan have neither of them been recognized, but I have not the smallest doubt that they are



FUNERAL CARD FROM JOSHUA REYNOLDS'S FRIENDS.

From Bartolozzi's engraving after Burney's drawing.

The first "committee of arrangement" of which a record appears in the Council minute-books was appointed on the 25th March, 1771, and consisted of Mr. West, afterward President, Cipriani, Richard Wilson, the celebrated landscape-painter, the Keeper, G. M. Moser, and the Secretary, F. M. Newton. The result of their labors may be seen in the reproduction, on page 969, of the fine mezzotint engraving by Earlom after Baldoin, of the Academy exhibition at Pall Mall of that year. Some of the pictures can be identified by an examination of the catalogue. There are not many spectators, but the burly figure on the right is probably Dr. John-

intended for the Duke of Cumberland and Lady Grosvenor, whose notorious intimacy was the cause of a divorce case, then the talk of the town.

On the 14th of January the new apartments in Somerset House allotted by the King to the Academy were taken possession of, and the lodgings appropriated to the Keeper, the Library, the Schools, and the Council-room were occupied, though the exhibitions were continued in Pall Mall till 1780.

The first annual dinner took place on St. George's Day, in 1771, and twenty-five guests were invited. Johnson and Goldsmith, who had been appointed by the

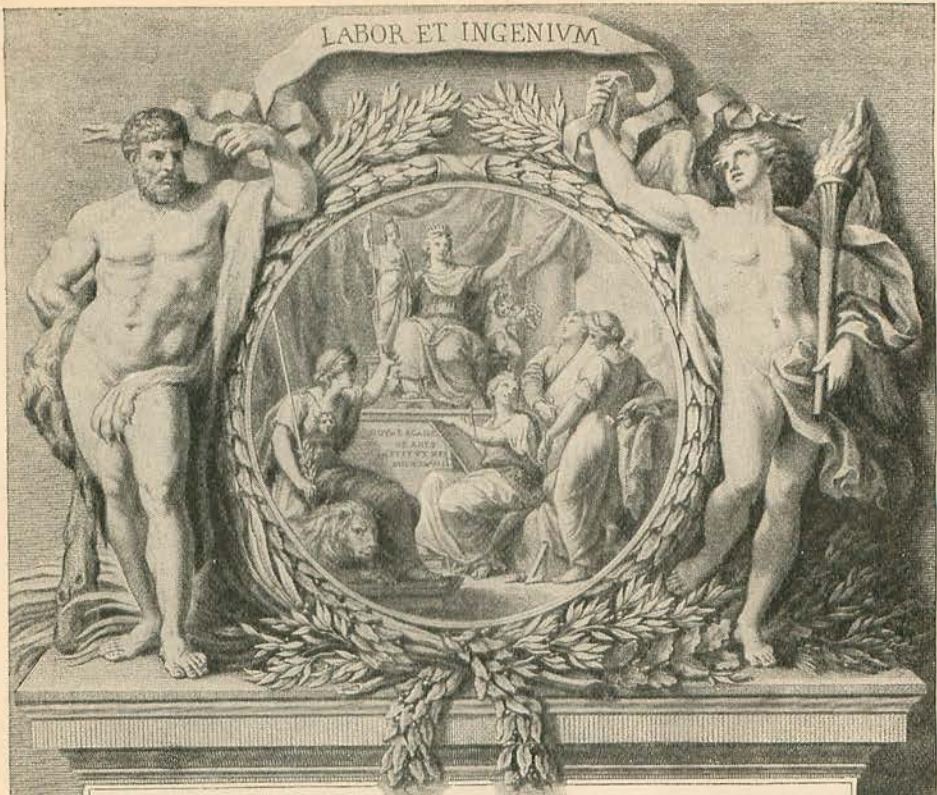


EXHIBITION AT THE ROYAL ACADEMY, PALL MALL.

From the engraving by Earlom after Baldoïn.

Academy in the previous year—the former Professor of Ancient Literature, the latter Professor of Ancient History—were both present, and Walpole gives some account of their conversation on the occasion. But we have fuller details of the dinner in 1774. At the Council meeting of the 10th of March of that year it was resolved that the Lord Chamberlain, the President of the Royal Society, and other guests, among whom were David Garrick, George Colman, and Samuel Foote, should be invited, and at the next Council fresh names were added to the list, including Edmund Burke, Topham Beauclerk, well known to readers of Boswell's *Johnson*, and Henry Bunbury, who afterward married the elder Miss Horneck, Goldsmith's "Little Comedy." Johnson was, of course, present as an

office-bearer of the Academy, but poor Goldsmith, who had died a few weeks before in his lonely chambers in the Temple, at Brick Court, was absent for the first time. The *menu* and Mr. John Dring's bill for the dinner are still in existence. The table was laid for ninety-two persons, at five shillings a head, and the entertainment, with charges for glass, waiters, beer, and other extras, cost £45 *0s. 9d.*, but the wine appears not to be included. The fare was extremely plain. For the first course there were fowls, greens, ham, veal pie, raised pie, salad, and roast beef. The second course consisted of geese, asparagus, ducks, pudding, and lamb. In 1791 Mr. Rickholt, of the Freemasons' Tavern, provided the dinner, and the charge had risen to half a guinea a head. The new purveyor was not chosen, however, with-



HIS MAJESTY HAVING BEEN GRACIOUSLY PLEASSED TO ESTABLISH IN THIS HIS CITY OF LONDON,
 A SOCIETY FOR THE PURPOSES OF CULTIVATING AND IMPROVING
 THE ARTS OF PAINTING, SCULPTURE, AND ARCHITECTURE,
 UNDER THE NAME AND TITLE OF THE ROYAL ACADEMY OF ARTS,
 AND UNDER HIS OWN IMMEDIATE PATRONAGE AND PROTECTION;
 AND HIS MAJESTY HAVING THOUGHT FIT TO INTRUST
 THE SOLE MANAGEMENT AND DIRECTION OF THE SAID SOCIETY,
 UNDER HIMSELF,

UNTO FORTY ACADEMICIANS, WITH A POWER TO ELECT A CERTAIN NUMBER OF ASSOCIATES;
 WE THEREFORE,

THE PRESIDENT AND ACADEMICIANS OF THE SAID ROYAL ACADEMY,
 BY VIRTUE OF THE SAID POWER,
 AND IN CONSIDERATION OF YOUR SKILL IN THE ART OF PAINTING,
 DO BY THESE PRESENTS CONSTITUTE AND APPOINT YOU

FRANCIS GRANT, GENTLEMAN,
 TO BE ONE OF THE ASSOCIATES OF THE ROYAL ACADEMY,
 HEREBY GRANTING UNTO YOU ALL THE PRIVILEGES THEREOF,
 ACCORDING TO THE TENOUR OF THE LAWS RELATING TO THE ADMISSION OF ASSOCIATES,
 MADE IN THE GENERAL ASSEMBLY OF THE ACADEMICIANS,
 AND CONFIRMED BY HIS MAJESTY'S SIGN MANUAL,

IN CONSEQUENCE OF THIS RESOLUTION,
 YOU ARE REQUIRED TO SIGN THE OBLIGATION IN THE MANNER PRESCRIBED,
 AND THE SECRETARY IS HEREBY DIRECTED TO INSERT YOUR NAME IN
 THE ROLL OF THE ASSOCIATES.

Martin Archer Sec. President

ROYAL ACADEMY
 November 7th
 1842

Newry Howard sculp

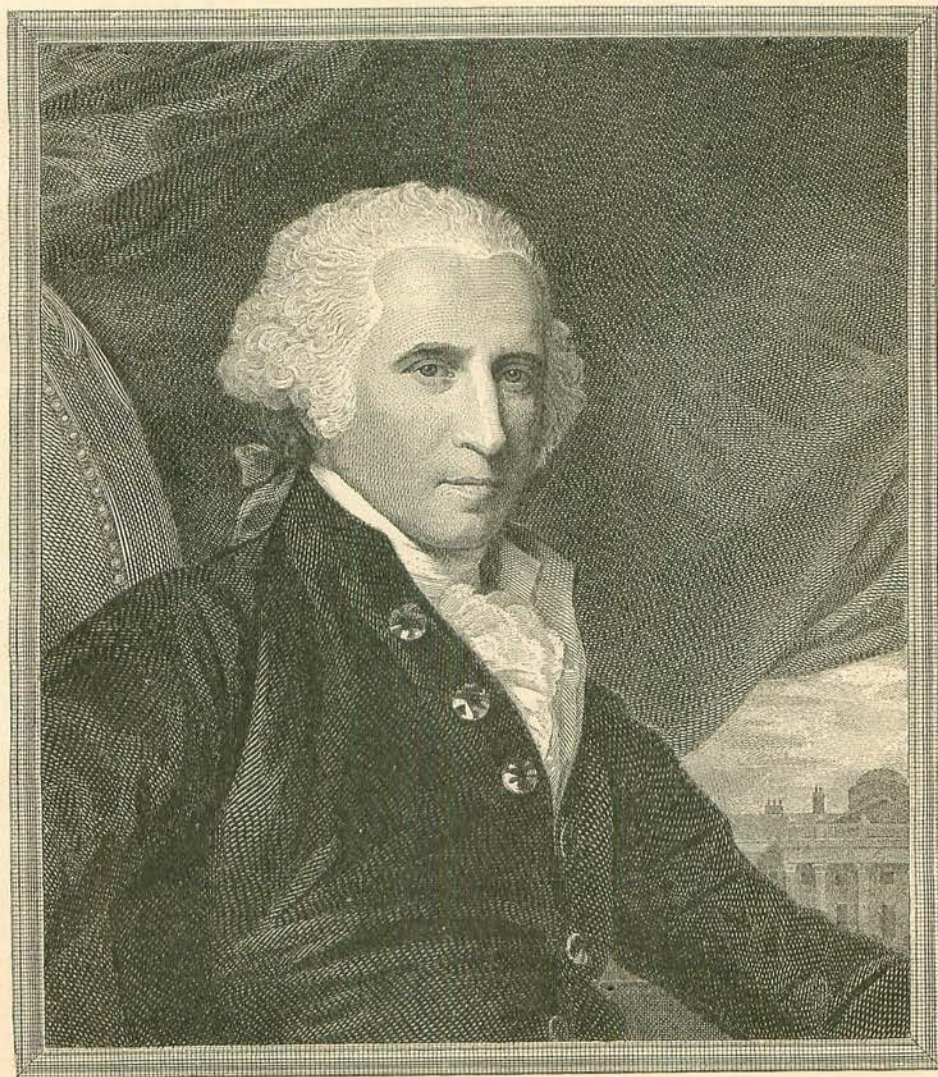


out giving some practical proofs of his merits, and in the Council minutes of 9th April appears a resolution "that the President and Council do appoint to dine at Mr. Rickholt's house on Thursday next, the 28th, to taste his wines."

The annual dinner is still held, and now takes place on the Saturday before the opening of the exhibition on the first Monday in May. There is perhaps no social meeting in England where such a distinguished company assembles, and great statesmen, distinguished soldiers, and the most famous literary men of the

day are proud to be present at the brilliant gathering. Not many years ago it was said that an ambitious amateur had spent £25,000 on the pictures of living artists in the hope that his munificent patronage would procure him an invitation to the dinner at Burlington House, but his well-meaning efforts were unsuccessful, and he was not present at the banquet.

Another ceremony which has an interest very different from the scene just described is the delivery of an address by the President, on alternate years, at the distribution of the medals to the prize stu-



BENJAMIN WEST.—From a portrait by himself.

dents. Reynolds's discourses were much admired at the time, and they are still considered as models of their kind, both in style and matter. On the occasion of his last address, in 1790, when he had finished speaking, Burke stepped up, and taking the President's hand in his own, quoted the lines from Milton:

"The angel ended, and in Adam's ear
So charming left his voice, that he awhile
Thought him still speaking, still stood fix'd to
hear."

Reynolds's health was now beginning to fail, though till almost the end he mixed much in society, and regularly fulfilled his duties as President. On the 5th of November, 1791, he made his will, but was unable to attend the General Assembly of the Academy on the 10th. His eyesight was becoming more impaired, and he suffered much from depression of spirits. In January, 1792, he was so ill that he was unable to leave his bed, and on the 23d February he died, in his sixty-ninth year, with the same calm fortitude and tranquillity which had always been the most striking trait in his character. Among his eminent contemporaries in art, besides those already mentioned, were Francis Cotes, Bartolozzi, who engraved the plate for the Academy diplomas from a design by Cipriani, Richard Cosway, celebrated for his miniatures, Joseph Nollekens, the sculptor, John Singleton Copley, and James Northcote, Reynolds's pupil and biographer.

Benjamin West was the second President of the Royal Academy. Born in America in 1738, and brought up by parents who belonged to the Society of Friends, he acquired the simple tastes and habits of his people, which he retained to the end of his life. His first lessons in art were from a band of Cherokee Indians, who taught him how to prepare the red and yellow colors which they used for adorning their weapons; but his artistic talents soon attracted attention, and he was enabled, by the kindness of friends, to visit Rome. After a residence of three years in Italy he went to London, in 1763, where he at once became famous as a historical painter, and was one of the original Academicians. George III. and his Queen were favorably impressed with the young artist, who before long acquired considerable influence at court. He died in March, 1820, having presided over the Academy twenty-eight years. During his

term of office the most eminent Academicians were Hoppner, Turner, Sir Augustus Callcott, Sir David Wilkie, Sir Henry Raeburn, Mulready, and Sir Francis Chantrey.

Joseph Mallord William Turner was the greatest landscape-painter of modern days. He was born in 1775, and became a student in 1789. His first Academy picture, a view of Lambeth Palace, was accepted in 1790, and for sixty years uninterruptedly he contributed to the exhibitions. Dr. Waagen says "that no landscape-painter has yet appeared with such versatility of talent. His historical landscapes exhibit the most exquisite views, and effect of lighting; at the same time he has the power of making them express the most varied moods of nature—a lofty grandeur, a deep and moody melancholy, a sunny cheerfulness and peace, or an uproar of all the elements." Turner died in December, 1851.

The third President was Sir Thomas Lawrence, who was born in 1769, the year after the foundation of the Academy. At an early age he showed remarkable genius for drawing, and was taking professional portraits in crayons when little more than ten years old. While still a boy he was allowed to visit some of the collections of pictures in the neighborhood of Bath, where his father was then living. In after-days, when President of the Royal Academy, and possessor of a magnificent collection of drawings by the old masters, he readily gave permission for students to copy them, or any of the pictures in his gallery. The present writer has heard Sir Francis Grant speak of the kindness which, as a young man, on his first arrival in London, he received from Lawrence. He was not only allowed to copy any of the pictures in the President's collection, but also to use one of his studios. In February, 1794, Lawrence was elected a Royal Academician, but on account of his youth, the diploma was not signed till December of the following year. His reputation as a portrait-painter was European, and during his career he painted many foreign celebrities, besides nearly all the distinguished persons of his own country. His best known works are the portraits of Mrs. Siddons and of Kemble, now in the National Gallery, and the famous collection at Windsor (known as the "Waterloo Gallery") of the great commanders and sovereigns who took part in

the campaign of 1814. Lawrence died after a short illness in January, 1830. The most distinguished Academicians elected during his Presidency were Charles Leslie, Etty, and Constable, the most national and one of the greatest of English landscape-painters.

Martin Archer Shee was chosen as successor to Lawrence, though some of the Academicians thought that Wilkie's superiority as an artist gave him a better claim to the post, but Leslie, who himself voted for Wilkie, wrote afterward: "Sir M. Shee made so incomparable a President that I am glad the majority did not think as I did at the time of the election." Shee was eminent as a portrait-painter, but his works never attained the highest level of art, and they are now rarely seen. His favorite pursuit, next to painting, was literature, and he was an excellent speaker. On the first occasion when he occupied the chair at the Academy dinner Lord Holland and Lord Grey declared that his opening speech was the best they had ever heard. Sir Martin died in his eighty-first year, in August, 1850. Among the Academicians elected since the death of Lawrence were Sir Edwin Landseer, Stanfield, Daniel Maclise, and David Roberts.

In 1816, Henry Fuseli, the Keeper of the Academy, was much attracted by one of the students, a pretty little curly-headed lad with an extraordinary talent for drawing animals. This little "dog boy," as Fuseli used to call him, was Edwin Landseer, and his name is now probably more widely known than that of any other English artist. His first work at the Academy was accepted when he was only seventeen years of age, and from then till the time of his death his pictures were generally the chief points of interest at the annual exhibitions. On the death of Sir Charles Eastlake, Landseer was elected as President, but his failing health obliged him to decline the position. He died in October, 1873, and was buried in the crypt of St. Paul's Cathedral. The

ceremony was attended by his colleagues of the Academy, and by nearly every artist in England. The cortège started from Trafalgar Square, and the whole of the



SIR THOMAS LAWRENCE.

From Singleton's picture of the Royal Academicians, 1793.

way to St. Paul's the streets were lined with spectators. Since the funeral of the Duke of Wellington no such crowds had been seen on a similar occasion, but his friends of the great world, who had been proud to entertain him at their houses, and not too proud to accept from him many valuable productions of his pencil, were very scantily represented.

During the Presidency of Sir Martin Shee the Royal Academy moved from Somerset House, where the annual exhibitions had been held since 1780, to the National Gallery, in Trafalgar Square. The new rooms were occupied in 1836, and in the following year the exhibition was opened with much state by William IV., on the last occasion that he ever took part in a public ceremony. The Duchess of Kent and Princess Victoria visited the galleries on the same day.

Sir Martin Shee was succeeded by Sir Charles Eastlake, a gentleman of cultured

taste, who excelled rather in the theory than in the practice of his profession. He was born in 1793, and early showed a strong feeling for classical art, which was further developed by travels in Greece and Italy. On the appointment of the Fine Arts Commission in 1841 he was named Secretary, and in 1855 he became Director of the National Gallery. His contributions to art literature were published in a collected form in 1846, but the volume is now rarely met with. Sir Charles Eastlake died December, 1865. During his term of office the most notable Academicians elected were Sir John Watson Gordon, President of the Scotch Academy, Thomas Creswick, William Powell Frith, Samuel Cousins (elected an associate engraver in 1835, who is still living, and without a rival in the art of mezzotint engraving), James Clark Hook, the marine painter, and Sir John Millais.

Sir Charles Eastlake's successor as President was Sir Francis Grant. Born in 1804, and educated at Harrow, one of his earliest reminiscences was of a visit paid by Lord Byron to his old school, when the poet met with an enthusiastic reception from the boys.

During the twelve years Sir Francis Grant presided over the Royal Academy he was on very cordial terms with his colleagues, from whom on all occasions he received the warmest support and assistance. Among his intimate friends was Edwin Landseer, whom in early days he used to meet at Gore House, where Count d'Orsay was then living with his mother-in-law, Lady Blessington. Mr. Disraeli was at that time one of the same coterie, and the present writer well remembers hearing him reminded by Sir Francis Grant of a supper party where Count d'Orsay proposed a humorous toast to the tailors of England, and called on him (Mr. Disraeli) to respond. Landseer's letters to Sir Francis are carefully preserved, and many of them contain interesting pen and ink sketches. Sir Francis Grant died in his seventy-fifth year, in October, 1878. During the time he was President many distinguished artists were elected to full Academical honors. Among them were Thomas Faed, Calderon, Watts, and Sir Frederick Leighton. But the most notable event during Sir Francis Grant's tenure of office was the removal of the Academy to Burlington House, which, by a strange co-

incidence, is labelled "Academy of Arts" in one of Hogarth's engravings, known as "Masquerades and Operas," published in 1724. The magnificent building where the exhibitions are now held, with its new schools and other recent additions, has cost about £150,000, which has been entirely paid out of the Academy's funds. During Sir Francis's latter years he often expressed a desire that his successor might be Frederick Leighton, and after his death this wish was realized by the unanimous vote of the Academy, and by its hearty approval of all those interested in the success of British art. Sir Frederick Leighton has now been President for over ten years, and has on many occasions shown his anxiety that the institution over which he presides should keep up with the progress of the day.

The best known Academicians elected since the death of Sir Francis Grant are Orchardson, Alma-Tadema, Vicat Cole, Oules, Briton Rivière, and Marcus Stone. The most important improvements have been the erection of the new schools and the revised code of laws for the students, of which an excellent description is given by Mr. F. A. Eaton, the Secretary of the Academy, in the London *Fortnightly Review* of December, 1883. It has always been emphatically recognized by the Academy that one of its most important duties is instruction in art, and the very first Council meeting has a minute on the subject. There is no space in this article for any detailed explanation of the present system, and only a few bare statistics can be given. The annual cost of the schools is between £5000 and £6000. There are at present about five hundred students on the books of the Academy, who receive the best professional education which the country can give, without payment of any fees; and with the exception of the annual vacation of two months, the schools are open during the whole year. The general superintendence is vested in the Keeper, but there are, or will shortly be, professors of Painting, Sculpture, Architecture, Anatomy, and Chemistry, besides a teacher of Perspective and a master in the Class of Architecture. Not the least important part of the teaching is that, already alluded to, by the Visitors, elected from the ablest members of the Academy, who serve each a month in rotation. There are three trav-

elling studentships of £200, tenable for one year, given biennially to the winners of the gold medals of painting, sculpture, and architecture. There are also many other substantial rewards, in the shape of medals, scholarships, and money prizes, given annually to successful students.

more into contact with the outside world, and we hear rumors, indeed, that something of the sort is at present actually under consideration. But no unprejudiced person who takes the trouble to acquire a knowledge of the subject will doubt for a moment that the members do their ut-



SIR EDWIN LANDSEER.—From a portrait by Sir F. Grant.

There is another good work which the Academy has always been diligent in performing. The Council books, from their earliest commencement, have constant entries of pecuniary assistance given to indigent artists or their relatives. The amount annually allotted to this purpose is now very large, and is in many cases increased by the private benefactions of members.

The Royal Academy celebrated its centenary in 1868, and still appears to have every prospect of a long existence. It might be possible for an enthusiastic reformer to point out defects in some of the regulations, and to suggest improvements which would bring the governing body

most to fulfil the duties intrusted to their charge; and as long as the Royal Academy is animated with these conscientious feelings, and contains within its body so many of the ablest artists of the kingdom, it may hope to continue for many years its useful and honorable career.

It only remains for the writer to express his grateful acknowledgment of the permission accorded to him by the Council to examine the minute-books and the archives, and he must add his hearty thanks to the President and the Secretary for the invariable kindness with which they have responded to his inquiries for information.