CATALOGUE

The catalogue, as might be expected, is therefore unequalled in its characterization. Section Four, in comparison, is again better illustrated, in order to give as ample a picture of William's activities during the last four months of his life. The catalogue is detailed and concentrated largely in factual matters, although some lesser drawings are discussed.

Most of them are assigned to a year from 1796 to 1844, except for the few of which there is no catalogue in the appendix. The basis for this is the system of numbering the difficulty of assigning specific drawings to a particular year; here each drawing is grouped under a titled works which can be dated. Where these are substantial periods of activity connected with one subject, such as the Book for Children at Holroyd (1807, 1808 and 1809-10), it is not
The catalogue is part of ongoing research towards a full catalogue raisonne but it is incomplete at present. It offers a rough chronological list giving titles and provenance, including incomplete entries where sufficient is known of the drawing to add to our knowledge of Wilkie's development.

This catalogue serves the text, and it is therefore unequally developed throughout. The last journey, Section Three, is comparatively expansive, in order to give as complete as possible a picture of Wilkie's activities during the last ten months of his life. The catalogue is elsewhere restricted largely to factual matters, although some key drawings are discussed.

**Numbering**

Each drawing is assigned to a year from 1796 to 1841, except for the list of entries from the sale catalogues in the appendix. The basic problem with this system of numbering is the difficulty of assigning undated drawings to a particular year; here such drawings are grouped round related works which can be dated. Where there are several periods of activity connected with one subject, such as the work for George IV at Holyrood (1822, 1824 and 1828-30), it is not
clear how drawings should be grouped; the solution adopted in the catalogue should be considered tentative. Arrangement within each year is chronological as far as possible, but this arrangement is modified where appropriate by grouping drawings round subjects.

Types of entry

Available information about drawings varies from that for a drawing known from its conception to its present location, such as that of Mrs Young, 1841.86, in the Tate Gallery to that for drawings mentioned only in Wilkie's journals, e.g. that of Helen Wilkie, Cun.I pg 340 (1811.10), or known only from the Wilkie sale catalogues. To distinguish these different types of information, three basic layouts of catalogue entry have been followed:

a. For known drawings

Title: location
Medium, size
Inscriptions
Literature, Exhibitions
Provenance
Remarks
Plate Number
An asterisk preceding the catalogue number indicates that the drawing is known at present.
b. For drawings known only through sale catalogues

Title

Sale and lot number, any other information

c. For drawings known only through literature

Title

Reference

An index of drawings for the major paintings is added so that a drawing known by subject only can be traced in the catalogue.

The catalogue draws widely on information from the catalogues of public collections and the notes of private collectors; this information, freely given, is gratefully acknowledged.
The dating of Wilkie material can be extremely complex. The Clubbists, for instance, looks a simple case, if one accepts that there was no oil of the subject and that the engraving was made from the almost monochromatic drawing which was later returned to Wilkie and remained in his studio until the first Wilkie sale of 1842 (1805.19). Since Leigh Hunt published the engraving in March 1807, the watercolour must have been completed by the previous year to allow adequate time for the engraving process; it appears, however, to be signed with the date 1808. At the Bedford Gallery the date has been read as first 1828 then 1825 - both dates very difficult to explain. Wilkie's digits 3, 5, 6 and 8 are also often difficult to distinguish in manuscript, because of his habit of trailing the beginning and end of a character. In this case the third digit, which must be a '0', is open at the top and resembles a '2'.

Marks (1968) p 81 suggests that The Clubbists was under way by 1805; thus reading the last digit as '5' is reasonable. It remains possible that Wilkie retrieved the watercolour from the engraver, touched it up with a little violet on the kerchief across the knees of the man at the left and a little green on the landlord (this paint looks thicker and later than the rest), and signed it with the completion date 1808. Wilkie certainly worked on paintings such as The Jews Harp (c. 1808) and The Highland Family (c. 1824) some time after apparently completing them, and almost certainly did the same with drawings.

How to classify such a drawing remains a problem. In this
case the earlier date is chosen because the bulk of the work was probably done in 1805 and the reading of the date is disputed. In the case of the drawing made jointly by Collins and Wilkie as a record of a visit to Blair Adam (1835.12), the completion date inscribed on the drawing is used for cataloguing, although the idea was suggested as early as 1822, and the drawing may well date largely from 1824, when Wilkie urged Collins to begin (Cun II pp 131-132).

With the double sheet of studies (1806.4/1809.1), a different type of dating complexity is introduced – a multiple drawing from a sketchbook, with studies apparently dating from different years on either side, and a date inscribed (1809) which does not seem very obviously related to any of them.

Ever economical, Wilkie not only kept drawings to use the clean versos (sometimes years later), but filled up odd spaces with ideas for compositions. In this case, drawings for The Blind Fiddler (1805-1806) and Blind Man's Buff (1797-1813) are on one side, while a nude self-portrait (c. 1806) and a group from The Alehouse Door (1809-1811) fill the other. The inscription on the inserted piece of paper at the bottom corner of this sheet is tantalisingly illegible. In the catalogue, this sheet has been cross-referenced, verso in 1806 and recto in 1809.

Where a multiple drawing has no apparent dating discrepancy, the information for each part is usually catalogued under one reference number. In such cases as (1812.10/1829.11), however, where a later drawing for Old Mortality has been penned over a sketch for Blind Man's Buff, a cross-reference has been given under both years.
A major problem arises with drawings for subjects which evolved over a long period. Not at Home, for instance, was first thought of in 1811; a dated drawing from 1814 is known, and a small undated version of the picture exists in a private collection, but the final work was not completed until 1834. It is impossible to place undated drawings for this subject firmly on grounds other than style. Another subject, Benvenuto Cellini and the Pope, was completed as an etching in 1824, and then reworked as a painting dated 1840. With some misgivings, a very sweeping and confident drawing, which could well date from ten years later, is classified with the early version of the subject, because there seems no reason why Wilkie should make such a drawing in 1839/1840 for a figure already worked out in detail by 1824. Similarly with many subjects which evolved over a span of years, such as The First Earring (1821-1835), The Penny Wedding (1807-1818), and The Chelsea Pensioners (1816-1822), stylistic evidence is drawn on to place the drawings.

Cunningham (II p 143) tells us that Wilkie made a practice of mulling over his portfolios of sketches; thus, images from one painting are often re-used in another. The fortune teller studying the palm of a girl held by her boy friend in (1802. 1) becomes a young man leading a girl from a group of companions, while a friend adjusts her dress, in (1817. 29), before being reversed and used again in Josephine (1838). (1813.1) and (1813.34) fit somewhere into the early part of this translation, and must be dated largely on stylistic similarity to other dated drawings.
Ambiguities in dated drawings:

Even with drawings which are clearly dated in Wilkie's own hand, problems arise. To what does the date refer? The most frequently recurring complication is the occurrence of presentation dates, recording the date of the gift of the drawing rather than that of its completion. Haydon (1963) Vol V p 144 clarifies Wilkie's practice on at least one occasion: describing a visit to the 1842 Wilkie sale, he writes

"...I found an early drawing which he gave me & wrote on the back, 'Given my Friend Haydon 1813 - one of my early drawings'."

(1823. 2) is clearly connected with The Chelsea Pensioners, which was exhibited in 1822, and yet is clearly dated 'February 2 1823' in Wilkie's hand. This may be a presentation date, but accords well with the probable date of execution of this tidy little drawing. It certainly looks more like a detailed variation on the theme of the family group (discussed in Vol 1, Chap 7) than a study for the painting, and in this case there seems no reason to assume that it was done before 1823. The same considerations apply to (1822. 28), a presentation drawing which could have well been worked up at Niton from sketches made earlier in Edinburgh.

(1828. 9) and (1829. 6) show another facet of this dating problem. Both drawings are of the same subject, seen in October 1827; both are dated to later years. (1828. 9) could have been made from memory; alternatively, it may have been started soon after the incident and completed within the following year. (1829. 6) could be a copy or version of (1828. 9). Wilkie certainly dated drawings in retrospect, and one can never be sure how
accurate his memory was. (See the group of pencil drawings (1810. 1-7), signed and dated in ink).

Thus even with a clearly signed and dated drawing such as (1820.37), one is not sure whether the drawing was completed on 18th August 1820, the date inscribed, whether it was presented on that date, or whether it was dated inaccurately in retrospect. In the absence of obvious conflict with stylistic evidence, the inscribed date has been used.

Inscriptions by people other than Wilkie:

In the case of drawings from the family collection (e.g. 1799. 1), inscriptions can assist in dating; in other cases, however, they cannot be relied on, and can indeed lead to confusion.

Published evidence for dating:

Published evidence can be most helpful in dating drawings, but has its own problems. Cunningham, for instance, was most probably instructed by Helen and Thomas Wilkie in dating their brother's juvenilia (e.g. 1796. 1, 1797. 1-21), but as biographer and artist may not have met until 1810, and as brother and sister were young children at the relevant time, the dating cannot be relied upon. Cunningham's quotations from Wilkie's journals (now lost) are of inestimable value in dating with confidence named drawings made during Wilkie's travels abroad, and in particular on the last journey, where an almost day by day account of his activities as a draughtsman can be built up. One only wishes that Cunningham had quoted more.
Published etchings by Wilkie, some dated, suggest periods for associated drawings; the dates of publication of books for which Wilkie provided illustrations suggest a 'terminum ante quem' (although The Clubbists sounds a note of warning here). This can still leave considerable uncertainty; the design for Cunningham's Maid of Elvar (1832) so resembles ideas developing in 1821 and 1825 that it is by no means clear that it should be dated c. 1831.

The published sale catalogues again depend on decipherment of Wilkie's writing for dated drawings, and on Helen and Thomas's recollections for such groupings as 'drawings made in Scotland'.

Sometimes printed sources offer two or more alternatives. For example, the anatomical drawings of lions are dated to 1810 on an interpretation of Haydon (1950) p 122; Cun I p 413, however, quotes Wilkie's journal for 14th June 1814: on a visit to France with Haydon he saw "..lions..a collection of skeletons of all sorts of animals & other anatomical preparations", with which he professed himself "particularly struck .. greatly interested". He may thus have copied Haydon's drawings after this visit.

Deductive dating:

Much can be deduced from the backs of drawings done on scraps of letters or drafts. For example, (1809.21) must clearly have been done after 30th November 1809, when the letter on which it is made was sent to Wilkie. With (1820.27), on the
back of a draft of a letter by Wilkie, however, the question remains: did Wilkie make the draft on the back of the drawing, or the drawing on the back of the draft? In this case, the paper is of the thin soft sort used for writing, and the second alternative has been preferred, although that has some repercussions upon the argument about the iconographic development of The Chelsea Pensioners (see Vol 1 Chap 7 p 97).

Watermarks are not often visible on the paper Wilkie used for his drawings, but can occasionally be helpful. (1833.3), for instance, of William IV seated, is watermarked 'AS 1832' - a date which corroborates the affinity of the drawing with (1833.2), probably made at one of the sittings given to Wilkie at Brighton Pavilion in 1833.

**Manuscript evidence:**

Occasionally, manuscript evidence can be very helpful in dating individual drawings, as well as giving a background to the general iconographic development of a work (see Vol 1 Chap 7, on The Chelsea Pensioners). The letter from Wilkie to Charles Dickens, dated March 20th 1840 (BRIT HR 18582), for example, gives a date after which (1836.35) cannot have been made, while the letter to Lady McGrigor written by Wilkie on March 6th 1835 (NLS Ms 9836 f 87) mentions the only known drawing for her husband's portrait, and suggests that it may have been made as a record of the painting (as perhaps was (1825.1), of The Earl of Kellie).
Dating by style:

The judgement of the date of a drawing must ultimately be made on grounds of style. Here many pitfalls exist. No artist can be assumed to undergo a smooth development of style throughout his career. There are many reasons for fluctuations in style: for example, when copying another artist's work (1821.3), the natural style will be masked by the style of the master copied, while the weak drawings which exist in every artist's oeuvre may well closely resemble much earlier works in style (e.g. 1803.3-5).

Grouping by subject:

Wilkie's method of working was not consistent; one cannot therefore assume that he always followed the sequence described by Woodward (1958) p 5: making "slight but fluent notes", then more detailed studies, and finally studies for effect. The Rent Day (1807) was apparently painted in 5 months, whereas Alfred in the Neatherd's Cottage took over a year. The Reading of the Will a complex subject completed in 1820, apparently took little more than a year to complete, while The Chelsea Pensioners straddled the years 1816-1822. It is therefore often only on stylistic grounds that a decision can be made on how far in advance of the completion date of a picture the related drawings should be placed.

There is evidence that drawings were made until a late stage in the execution of paintings, both for details (e.g. 1820.1) and for major alterations of the composition (e.g. 1820.3). Where
no other evidence is available, the catalogue placing depends upon the association of undated drawings with others which are stylistically close, or, in the case of sale catalogue entries, with the most likely related subject. On the whole, Wilkie was a slow, methodical worker, and it has therefore been assumed that drawings for known paintings can confidently be placed at least one year before the completion date of the painting.

A certain bunching in the catalogue is a natural consequence of this method, so that an inequality of activity apparently exists between years (e.g. 1831 and 1835) when Wilkie was probably equally busy. It seemed preferable to assign each drawing to a definite, most likely year, in a somewhat oversimplified classification system of this type, rather than to attempt to classify undated drawings under a span of possible years of execution; it was felt that the complexities of the latter system would unduly obscure the information to be conveyed.

A catalogue raisonné of the extant drawings, which considers these problems in detail, is in course of preparation.
CATALOGUE ABBREVIATIONS

Ashmolean Scrapbook: A volume of 27 drawings, some with versos, transferred in 1944 from the Bodleian Library to the Ashmolean Museum, Oxford; inscribed 'No. 166'.

Folio Society: Wilkie drawings held in 1966 by the Folio Society came from a scrapbook compiled by the artist's family: see Vol 1 pp 24-25, and p 247 note 10.


NGS Scrapbook: A volume of drawings compiled by the artist's family: N.G.S. D 4981. See Vol 1 p 25.


Watercolours over pencil,

This drawing has remained in Cults since it was made.

Cun. I, pp69/70: "A rude sketch in watercolours of the beadle of Cults, coming home at evening fall from his labour; his spade is over his shoulder, his dog at his heels, and his wife stands at his cottage door to receive him."

Cunningham adds (Ibid, p 70): "He was little more than eleven when he sketched this."
1797. 1. Drawing of a military review at Kirkaldy, Lord Crawford as Colonel

Cun.I p 19. 1797.1 to 1797.20 were all from Wilkie's early sketchbook; dated (by Cunningham) 1797.

1797. 2. The Kirk Town of Cults


1797. 3. An Officer of the Fife Volunteers


1797. 4. Portrait of himself


1797. 5. Crawford Lodge


1797. 6. The Hermit

Cun.I, p 20. (c.f. 1802.6).

1797. 7. Horses loosened from labour


1797. 8. Spring

Cun.I, p 20. Probably 1797.8 to 1797.11 were copied from illustrations to Thomson's Seasons.
1797. 9. Summer

1797. 10. Autumn

1797. 11. Winter

1797. 12. Landscape - Mill of Pitlessie?

1797. 13. Boys raiding a raven's nest

1797. 14. Two boys pulling a dog

1797. 15. Tinker with horse

1797. 16. Girl milking a cow, with male attendant

1797. 17. Boy with a load of wood on his back
1797. 18. *Rustic cottage*

Cun. I, p. 22

1797. 19. *A Clachan*

Cun. I, p. 22.

1797. 20. *Flock of sheep in snow*


From Wilkie's early sketchbook.

1797. 21. *Copies of a print of a Highland Soldier*

Cun. I, pp. 23, 24

See also Sinclair (1831), Vol. I, pp 460 ff;
Marks (1968), p 22.
1. Paul et Virginie, the Parting: Folio Society 1966

Watercolour and pen (over pencil?), paper yellowed. 248 x 215, drawing in oval 215 x 165. Inscribed in mount "David Wilkie Fecit", and identified (verso) in a different hand as "Paul et Virginie".

Coll: David Wilkie (the artist's great-nephew); Mrs N.C. Butler; sold Sotheby's, 12 Feb 1964 (lot 120); Folio Society (May 1966), Stock No. D 2745.

Sotheby's sale catalogue 12 February 1964, p 21.

A badly drawn but carefully finished study, probably copied from a print, with shading executed in small brush-strokes, and features almost entirely drawn in fine pen. The classicising garments and pastoral setting support the identification of a literary source: Paul et Virginie, by Bernardin de St Pierre, first published in Paris in 1789 (first London edition 1791). Widely circulated, in editions illustrated by Moreau le Jeune, Vernet and Schall, among others, in 1790's; eventually became a popular school French text.

As modern languages were not taught at Kettle (Statistical Account of Scotland, Vol I p 377), it seems probable that Wilkie would have known an English translation; the first English version appeared in 1788 in the Studies of Nature (including Paul and Virginia as Vol V), translated by Rev. Henry Hunter, who had studied at Edinburgh University at the same
time as Wilkie's father. This edition was not, however, illustrated. It remains a possibility that Wilkie saw a French version, either during his brief spell at Cupar Academy, or in the home of one of his father's friends.

See also 1799.2
See text, Chap. 4. p 40.
Plate 1.

1799. 2. A Shipwreck
Indian ink, inscribed with the artist's name.

Cun. I pg 70: "The sea is in high commotion; a dismasted vessel is drifting upon rocks, and a young man on horseback has plunged into the surf, and is rescuing two mariners from drowning."

Perhaps taken from the famous shipwreck scene in a tropical storm from Paul et Virginie (see 1799.1) showing Paul, the mariner who tried unsuccessfully to save Virginie, and the heroine's body.

Alternatively, it may relate to William Falconer's narrative poem The Shipwreck, published in 1762.
*1799. 3. Portrait of a Boy: N.G.S.

Pencil; 98 x 93 mm.

Ex family collection; now N.G.S. Scrapbook p 21, lower drawing.
A sketch of a boy aged about twelve. Since it was mounted in the family collection on the same page as an apparent study of Wilkie's sister Helen (1811.8), it may well be a portrait of his younger brother Thomas, who was twelve in 1799.
Plate 442.

*1799. 4. A House, at Cults(?): N.G.S.

Pen and ink, chalk; 176 x 228 mm.

Ex family collection, now N.G.S. Scrapbook p 49.
C.f. 1797.2. Cunningham criticised the architecture of 1797.2 - he could well have done so here. The hatching is reminiscent of, although cruder than, the woodcut technique of the illustrations in the Bassandyne Bible studied by Wilkie at Ratho (Cun I p 3).
Plate 2b.

1799. 5. A House:

Cun I p 45: submitted (with 1799.6) to George Thomson, when Wilkie was applying for admission to the Trustee Academy in November 1799.

1799. 6. A Tree:

Cun I p 45: see 1799.5.
1799. 7. Rear view of the Dancing Faun: N.G.S.
Black chalk heightened with white, 490 x 308 mm.
Signed and inscribed, lower left, 'D Wilkie for admission to the Antique Academy'.
N.G.S. D 4915.
Plate 4.

1799. 8. Niobe's Head:
Cun I p 40: Red chalk.

Blue, pink and grey watercolour over pencil, oval 160 x 128 mm. 
Dated 1801 round edge of waistcoat fastening.
Bt. at Dowells sale rooms 1939, N.P.G.S. Reg. No 1384, S.P.D.158.

A hard, linear drawing concentrating on the eyes and features. Presents a three-quarter profile. Compare portrait from N.G.S. Scrapbook,(1799. 3).

Not now attributed by the gallery to Wilkie, and indeed, it has few characteristic features, but is sufficiently close to 1799.1 and 1799.3 in handling to be tentatively re-established.

Plate 6.
First Witch: Ashmolean.

Black chalk, c. 110 x 80 mm.

Inscribed in pen, 'D.W.' bottom right.

Ashmolean Scrapbook p 16.
Plate 8.

Second Witch: Ashmolean.

Pen, wash and ink, 68 x 74 mm.

Inscribed in pen, 'D.W.' bottom right.

Verso: (1801. 4).

Ashmolean Scrapbook p 18.
Plate 7a.

Third Witch: Ashmolean.

Pencil, with some accounts in Wilkie's hand.

Verso of (1801. 3).

Plate 7b.

Cun I, p 17: "The witches of Fife he had marked out for a picture, and described it as if then present to his fancy: the principal figure was an old woman accused of witchcraft".

See also Cun I p 3, re Rev. John Wilkie of Uphall, and his sermon in 1720 against superstition.

The preceding 3 drawings are possibly sketches for a projected painting of Macbeth and the Witches for the premium of 1801: the subject was eventually chosen by Burnet (Cun I p 41). See Vol.I, p 44.
1. Scene from The Gentle Shepherd, Act III Scene 2:

Kirkcaldy Art Gallery and Museum.

Watercolour, 247 x 330 mm.

Signed "David Wilkie pinxit".


The Kirkcaldy Gallery exhibited this drawing at Paisley in 1967 as The Visiting Chapman, but this is obviously the scene described by Cunningham (Cun I pp 49-50):

"In his seventeenth year, and before The Village Politicians had dawned on his fancy, he painted a small picture from his favourite author, Allan Ramsay, embodying that fine scene in The Gentle Shepherd, where Sir William returning from exile in the disguise of a seer or spaeman, finds his only son, who had been for safety educated in ignorance of his birth by Symon and Elspa, dancing in a group of rustics, and offers to tell his fortune. The incredulous look with which Patie hears the proposal; the wonder of Elspa when the seer describes his tokens; the tranquil sagacity of Symon; and the half-believing glance of Glaud, when he requests to hear the like good fortune foretold to his 'twa sonsy lasses', with the lasses themselves, plump and ripe, are all depicted, and in truth of character and glowing colours, by the boy-painter".

A painting was made of this scene; it is now in the Buccleuch Collection.

Plate 2a.

Scene from the Gentle Shepherd – Interior with Sir William Worthy as Spaeman:

Cun I p 52 describes such a drawing being made, and adds that Wilkie "did not carry it to the easel". Nevertheless, the oil sketch No. 636 in the Buccleuch Collection depicts this scene.
Douglas and the Hermit: N.G.S.

Watercolour, $6\frac{2}{3}$" x $5\frac{1}{3}$" (171 x 129mm)

N.G.S., D 4283: Classified under Walter Weir, identified by Dr L Errington as a probable Wilkie. See text, Chapter 4, p 41.

George Thompson, secretary to the Trustee Academy, was known to Home the author of Douglas and probably suggested this subject to students at the Academy. It depicts the scene where Norval tells Glenavon about his boyhood visits to the cave of a melancholy hermit, who had been a Crusader:

"Pleased with my admiration, and the fire
His speech struck from me, the old man would shake
His years away, and act his young encounters;
Then, having shew'd his wounds, he'd sit him down,
And all the live-long day discourse of war."

Act IV Scene I.

Cun I, pp 50-51, refers to a painting of this subject.
Diana and Calisto with Nymphs: N.G.S.

Black crayon, red chalk on grey paper;
258 x 308 mm.

Ex Family Collection; Mrs Butler; Sotheby;
Folio Society, D 2744; N.G.S. D 4921.

With a painting of this subject Wilkie won the premium at the Trustee Academy in 1803: Cun I, p 44.

Burnet (1848), pp 106f relates that in the painting "'Calisto' was made to blush with so deep a colour in the ear and the upper part of the neck as gave Graham an opportunity (in deciding upon the merits of the several performances) for descanting upon the difficulty of introducing the peculiarities of familiar life into the higher branches of the art". The blush is not, however, evident in this drawing.

Plate 5a.

Study of a hand with a Scroll, from the antique: N.G.S.

Black chalk

Verso of (1803.1).

N.G.S. D 4921.

Plate 5b.
1804. 1. **Study of Trees and a Road, probably Pitlessie**: Folio Soc.

Pencil, 205 x 153mm

(verso: Sketches from life (1804. b.). )

Coll: David Wilkie (great-nephew of the artist, Mrs N.C. Butler; sold Sotheby 12 February 1964.

Folio Society (May 1966), Stock No: D 2752.

Three trees by a country road are freely scribbled, in the same way as the trees in Diana and Calisto (1803). A house is indicated faintly at the left. Possibly related to either Pitlessie Fair or Scottish Itinerants: see Vol.I, pp 42, 50.

Plate:10a.

1804. 2. **Sketches from life**: Folio Soc.

Pencil and black crayon, 205 x 153mm.

Inscribed in pencil "for the side of a wall".

(Recto: Study of trees (1804. 1.). )

Coll: David Wilkie (great-nephew of the artist), Mrs N.C. Butler, sold Sotheby 12 February 1964.

Folio Society (May 1966), Stock No: D 2752.

Studies of the head of a girl (pencil), two sleeping sheep-dogs (crayon), the outline of a man shearing (crayon) all appear on this sheet; they are all slight. Perhaps for Pitlessie Fair.
Background drawing for Pitlessie Fair: N.G.S.

Black chalk on buff paper, 348 x 572 mm.

Inscribed, top right, '1 harld wall 2 white stone do 3 tile roof 4 thack roof 5 old do 6 brick'.


See Text Chap. 4, p 50.

N.G.S. D 4893.

Plate 11.

Studies for Pitlessie Fair, etc.: N.G.S.

Black chalk.

Verso of (1804. 3).

Woman milking a cow; man riding a donkey; early study for The Village Politicians; 3 studies of hands for the Self Portrait in the N.G.S.

Plate 12.

Man wearing a cloth hat: Newport Art Gallery.

Red crayon, 108 x 76 mm.

Newport Art Gallery and Museum.

Perhaps for Pitlessie Fair.

Plate 15a.
*1804. 6.  Study of a man’s head and 2 profiles:  N.L.S.
Black and red chalk, 140 x 126 mm.
Inscribed ‘David Wilkie Cults Nov 11 1799’
in pen.
N.L.S. Ms 2610: Front endpaper of Wilkie’s Bible.
The inscribed date does not refer to the drawings,
but to the birthday on which Wilkie was given the
Bible.
Plate 15b.

*1804. 7.  Study of 5 heads:  N.L.S.
Medium, size, provenance as for (1804. 6).
Fly leaf recto.
Plate 15b.

*1804. 8.  Figure of a man seen from the back:  N.L.S.
Verso of (1804. 7)
Plate 19.

*1804. 9.  Three quarter view of a man’s face and the top
half of a sleeping man’s head:  N.L.S.
Medium, size, provenance as for (1804. 6).
2nd leaf recto.
Plate 19.

*1804. 10.  4 studies of heads, one of a woman with a fur collar:
N.L.S.
Verso of (1804. 9).
An old man sleeping: N.L.S.

Medium, size, provenance as for (1804. 6).

Back fly leaf.


See Text Chap. 4, p 51.

Plate 16.

A toy horse and a three quarter view of a sleeping man: N.L.S.

Verso of (1804. 11).

Plate 18a.

5 studies of heads: N.L.S.

Medium, size, provenance as for (1804. 6).

Plate 18b.

3 heads and a back view of a woman in a bonnet: N.L.S.

Verso of (1804. 13).

Plate 17a.

4 slight profiles and one study of a man full face: N.L.S.

Medium, size, provenance as for (1804. 6).

Plate 17b.

Master Hill:

Cun I p 88 mentions a drawing of Dr. Hill's son, presumably done in Scotland (i.e. before 20th May 1805).
*1804. 17. Studies for Pitlessie Fair: cows and a seated figure: N.G.S.

Black chalk, buff paper, trimmed, 332 x 290 mm.
N.G.S. D 4904.
Plate 14.

*1804. 18. Studies for the left side of Pitlessie Fair: N.G.S.

Black chalk, buff paper.
Verso of (1804. 17).
3 figures, and 4 versions of the cow with the lowered head.
Perhaps 1842 sale lot 22, cows, chalk, bt Bryant 15/-.
Plate 13.

*1804. 19. Studies of Country Girls: B.M.

Black and white chalk on grey paper, 169 x 263 mm.
Inscribed 'Pitlessie Aug.9th(? 1813(?).'
B.M. 38; bt with two following drawings Oct. 1872.

*1804. 20. Studies of heads of Scottish countryfolk: B.M.

Black chalk on grey paper, 118 x 170 mm.
B.M. 39(a).
Plate 87b.

*1804. 21. Scottish country folk: B.M.

Black chalk on grey paper, 120 x 172 mm.
Inscribed 'D.W.' with illegible date. B.M.(39b)
Plate 87a.
Although (1804. 19 & 21) appear to be inscribed 1813, they are placed here on stylistic grounds.
1805. 1. Niobe; a drawing from the antique:
Cun I p 74: Wilkie's entrance drawing, as a probationer, to the R.A. schools.
Perhaps 1842 sale lot 4(c), bt Melville £1/5/-.
Wilkie also knew the Niobe from the Trustee Academy; see Cun I p 40; (1799.8).

*1805. 2. 4 studies of hands for The Village Politicians:
Swansea.
Black and white chalk on grey paper.
(a) Hands of the man reading the newspaper:
   89 x 159 mm.
(b) Hands of the man arguing, one hand pointing into the palm of the other; also an ear:
   89 x 181 mm.
(c) Hands of the man scratching his head:
   120 x 127 mm.
(d) Hands of the man with his hand to his chin:
   120 x 178 mm.
See Windus sale lot 76, 4 studies for The Village Politicians, bt Marshall £3/7/6.
J.D. Francis (JDF mark); Glynn Vivian Art Gallery, Swansea. Francis also owned 1809.8.
Plates 21, 22.
**1805. 3.**

**Hands of the man cutting cheese in The Village Politicians:** B.M.

Black and white chalk on grey paper, 95 x 108 mm.

Bt Feb. 1861;

B.M. 47(i).

**1805. 4.**

**Adonis with his hound and a boar's head:**

Folio Society.

Black crayon outline, 510 x 300 mm.

**Verso:** Study of a hand and various groups for Sunday Morning:

Life size female hand, palm down on drapery;

Old man in chair by fire, with kettle;

Woman scrubbing child's face;

Chair and table.

Black crayon.

Ex family collection; Mrs. Butler; Sotheby;

Folio Society No. D 2728 (£37/10/-).

Cun I pp 128, 352.

Plate 3.

**1805. 5.**

**Hands for The Village Recruit:**

1860 sale lot 94 (part of), black chalk,

by Haydon 7/-.
1805. 6. Pitlessie Fair; a large drawing, the last he made before he came to London:

Windus sale lot 160 (but designated as belonging to 'a different property'), bt Passid 4gns.

Wilkie left for London on 20th May 1805 (Cun I, p 72).

1805. 7. Portrait of Mr. Cleghorn:

Cun I p 375: possibly unfinished or unsatisfactory, since Wilkie instructed his sister on 24th March 1813 "The drawing of Cleghorn is not worth sending to his family so I beg you will not".

1805. 8. Academy studies; 6 in black chalk from the same man:

1842 sale lot 1, bt Bryant £2.

1805. 9. Academy studies; 3 hands and a foot:

1842 sale lot 2, bt Bryant 15/-.

1805. 10. Academy studies; Dancing Faun and Venus de Medicis:

1842 sale lot 3, bt Fry 16/-.

1805. 11. Academy studies; Apollo, Faun and Niobe:

1842 sale lot 4, bt Melville £1/5/-.

1805. 12. Academy studies; Laocoon and Gladiator:

1842 sale lot 5, bt Passid 11/-.

1805. 13. Academy studies on both sides:

1842 sale lot 6, bt Palsor 13/-.
1805. 14. 3 Academy studies on both sides:
    1842 sale lot 7, bt James 17/-.

1805. 15. George and the Dragon:
    1842 sale lot 10, 'coloured', bt Hall £2/10/-.

1805. 16. Study of a man: B.M.
    Black chalk on drab paper, 64 x 98 mm.
    Inscribed 'B. Fair Sept. 3. 1805'; Bartholomew Fair was on this date.
    B.M. 47(f).

1805. 17. Study of a hand: Fitzwilliam
    Pencil, white heightening, on grey paper.
    63 x 200 mm.
    Ricketts and Shannon Bequest 1937;
    Fitzwilliam No. 2279b.

1805. 18. Heads of a laughing girl and crying boy, etc.
    1860 sale lot 65d, black and white chalk on grey paper. Bt Colnaghi's (in group of 7) £1/13/-.

    Watercolour on millboard, 229 x 171 mm.
    Signed and dated 'D Wilkie 1805(?); the year is indistinct, and could read 1808, 1825, or 1828 (see Vol 2 pp iv f). In August 1807 Wilkie was "trying some experiments in painting on millboard" (Cun I p 155).
    Possibly identifiable as 1842 sale lot 159, 'The Clubbists, the celebrated picture from which the engraving was made'; the engraving mentioned was published in Hunt's Classic Tales (1807) (see Vol 1 p 59).
    Cecil Higgins Art Gallery, Bedford.
    Plate 28.

1805. 20. The Clubbists; 6 studies:
    Windus sale lot 81, bt Lauder £3.
A bald-headed old man, seated: V. & A.

Black chalk with ink wash, heightened with white, on grey paper, 254 x 165 mm.

Initialled and dated (perhaps by another hand)

'D W 1806'.

V. & A. Dyce 939.

Four studies for The Blind Fiddler: Mellon Collection.

Black chalk, 286 x 350 mm.

(a) Baby's forearm and hand

(b) Forearm and limp fingers of girl standing in centre

(c) Child's broken cart and fiddler's wife's arm

(d) Head at back of foreground group

Mellon photograph 64/6/18/33/No. 3863.

Blind Fiddler; girl with a bowl of milk, and the man snapping his fingers:

1860 sale lot 95, black and red chalk, bt Haydon 15/-.

Studies for The Blind Fiddler and Blind Man's Buff:

Private collection.

Pencil, 318 x 445 mm.

Verso of (1809. 1); see for details.

A. P. Oppé; Private collection.

The man snapping fingers and the boy 'playing' bellows from the Blind Fiddler, and a very early composition of the centre group from Blind Man's Buff.

Plate 23b
*1806. 5. **Interior with figures, perhaps for The Blind Fiddler:**
London Art Market.
Charcoal, 121 x 129 mm.
With Maas 1965

*1806. 6. **Study of hands of the Blind Fiddler:** B.M.
Black chalk on buff paper, repaired top left,
small piece of paper added, 240 x 180 mm. BM U 2(a).
Possibly one of the four studies for The Blind
Fiddler, Windus sale lot 84, bt Carpenter 1gn.
Plate 24.

*1806. 7. **Alfred in the Neatherd's Cottage; pointing finger**
of neatherd's wife: Fitzwilliam.
Pencil with white heightening on grey paper,
105 x 137 mm.
Ricketts and Shannon Bequest 1937;
Fitzwilliam No. 2279 b (4).
Kennedy catalogue: wrongly classified as for
The Rent Day.
Perhaps part of 1860 sale lot 11, Alfred the Great:
studies for the head of Alfred - in black chalk;
and for the hands of the woman scolding - in black
and red chalk, heightened with white, bt Cockburn 9/-
(1806,10).
Plate 29.
1806. 8. Alfred in the Neatherd’s Cottage; 3 highly finished studies:
Windus sale lot 54, chalk, bt Graves 10gns.

1806. 9. Alfred in the Neatherd’s Cottage; 6 studies of hands, etc.:
Windus sale lot 110, bt Graves 18/-.

1806. 10. Alfred the Great:
(a) Studies for the head of Alfred:
Black chalk
(b) and for the hands of the woman scolding:
Black and red chalk, heightened with white
1860 sale lot 11, bt Cockburn 9/-.
See (*1806. 7).

1806. 11. Study of a hand for Alfred the Great, and various other pictures:
1860 sale lot 76, black chalk on coloured paper,
bt Colnaghi £1/8/-.

1806. 12. First study of Alfred in the Cottage, and 9 others:
1860 sale lot 334, bt Thomas £1/2/-.
1806. 13. The Dorty Bairn:
Windus sale lot 98 (part of), bt Boys £4/12/-.

1806. 14. The Dorty Bairn:
1860 sale lot 107, pen and ink, bt Bourne 9/-.

1806. 15. The Dorty Bairn:
1860 sale lot 129, finished study in chalk,
btt Craig £1/15/-.

*1806. 16. The Dorty Bairn; 4 figures: Ashmolean.
Pen and ink, 77 x 78 mm.
Ashmolean Scrapbook p 10.
Plate 26a.

*1806. 17. The Dorty Bairn; the boy and girl: Ashmolean.
Pen and ink, 61 x 43 mm.
Ashmolean Scrapbook p 12.
Plate 26b.

*1806. 18. Studies of hands, one holding a thread: B.M.
Black and white chalks on buff paper: 177 x 228 mm.
Inscr. lower rt. 'Jho. Anderson, hands'.
BM U 2(b): 1907-6-29-5.
Plate 48.
1807. 1. The Jews Harp; the full composition: Courtauld.
Lead pencil on buff paper, 183 x 151 mm.
Signed and dated 'D. Wilkie 1807'.
Courtauld Institute No. 4402.
Plate 30.

1807. 2. Sketch for The Rent Day: Private collection.
Pen and ink, 'slight', 64 x 130 mm.
Bradbury; Johnston; A.P. Oppé; Private collection, London.

1807. 3. The Rent Day, study for the man coughing:
Fitzwilliam.
Pencil with white heightening on grey paper, 103 x 78 mm; patched upper and lower right.
Ricketts and Shannon Bequest 1937;
Fitzwilliam 2279 b (1).
Plate 27a.

1807. 4. The Rent Day:
1842 sale lot 21, black chalk, bt Wilkins £5/10/-.

1807. 5. The Rent Day and one other:
1842 sale lot 275, bt Litch £1/9/-.

1807. 6. The Rent Day, 5 fine sketches in pencil:
Windus sale lot 61, bt Knight £1/2/-.

- 28 -
1807. 8. Principal figures and 5 studies for hands in The Rent Day:
Windus sale lot 137, bt Graves 2gns.

1807. 9. Careful studies of hands for The Rent Day, etc.:
1860 sale lot 9, black and white chalk,
bt Bourne 6/-.

1807. 10. The first thought for The Rent Day, etc.:
1860 sale lot 37 (part of), black chalk,
bt Hogarth 11/-.

1807. 11. The Rent Day: first studies for the picture:
1860 sale lot 61, pen and ink, bt Evans 9/-.

1807. 12. The cobbler in The Rent Day, etc.:
1860 sale lot 78, black and white chalk on coloured paper, bt Colnaghi 18/-.

1807. 13. Hands and other studies for The Rent Day:
1860 sale lot 79, bt Colnaghi 9/-.
1807. 14. The Rent Day; 5 careful studies of hands for the figures at the right of the picture:
1860 sale lot 235, black chalk on grey paper,
bt Rose 2gns.

1807. 15. The Rent Day; 5 careful studies for the group at the steward's table on the left of the picture:
1860 sale lot 236, black chalk on grey paper,
bt Evans £1/9/-.

1807. 16. The Rent Day; 5 careful studies for the woman seated in the centre of the picture, with the child holding a key, and the man reckoning upon his fingers:
1860 sale lot 237, black chalk, bt Brett £1/15/-.

1807. 17. The Rent Day; 8 careful studies for the men in conversation, and for the old and young men in the middle of the picture:
1860 sale lot 238, black chalk, bt Evans £1/11/-.

*1807. 18. Hand of the seated girl in The Rent Day:
Private collection.
Black and white chalk on brown paper, 51 x 83 mm.
Powney; D.M. & J.P. Campbell.
Plate 39c.
1808. 1. The Card Players:
1842 sale lot 16, 'very early sketches', chalk, bt Bryant £2/15/-.

1808. 2. The Card Players:
1842 sale lot 17, 'very early sketches', in colours, bt Leader £1/15/-.

1808. 3. The Card Players:
Windus sale lot 75, 'study for the picture', sketch at the back, bt Bridall 12/-.

1808. 4. A hand for the Jews Harp:
Cun I p 185: July 25th, 1808: "drew a hand for my next picture".

1808. 5. The Jews Harp; original sketch:
Windus sale lot 125 (part of), bt Carpenter £2/18/-.

1808. 6. The Jews Harp:
1860 sale lot 310, black chalk, bt Leggatt £1/11/-.
1808. 8. Cottage interior:

Cun I p 186: July 5th and 6th 1808.

1808. 9. Some slight sketches as memorandums of Lord Audley's pictures (?):

Cun I pp 188-9: journal entry, 19th August 1808 - "... to the seat of Lord Audley ... the house had many pictures; those by Rubens, Teniers, Paul Veronese, and Murillo really surprised me: we staid more than an hour, during which time I made some slight sketches, as memorandums for the picture."

1808. 10. Dr. Pitcairn's house in Dartford, and some old trees:

Cun I p 189: journal entry, 22nd August 1808.

1808. 11. Sketch of some outhouses:

Cun I p 189: journal entry, 23rd August 1808.

1808. 12. Sketches and caricatures of the young ladies at Landsdowne Castle:

Cun I p 194: journal entry, 6th September 1808.
1808. 13. The Sick Lady, with mother, physician, girl and dog: R.A.
Watercolour, 89 x 76 mm.
Initialled 'D.W.'.
R.A. India Scrapbook.
Plate 30b.

Chalks on buff paper.
Courtauld Institute, Ref.No. R 2/13.
Plate 31a.

1808. 15. Hands of the Sick Lady:
Cun I p 198: journal entry, 21st September 1808.

Wilkie records work on the picture of The Sick Lady as having occupied him for about four months on 18th July 1808 (Cun I p 183); the picture was delivered to Lord Lansdowne on 2nd November 1808 (Cun I p 205).

1808. 16. The Cut Finger; head of the taller girl: Witt
Black and red chalk heightened with white; 89 x 118 mm.
Wilkie records working on this figure on 29th and 31st October, 1st, 2nd, 8th, 15th, 16th, 17th, and 23rd November 1808 (Cun I pp 205–209 passim).
Witt Collection, Courtauld Institute, No. 2775.
Plate 34b.
*1808. 17. The two hands of the girl holding the boy's hand and taking the knife from him: B.M.
Black and white chalk on drab paper, 76 x 140 mm.
Bt 1860 sale lot 242.
B.M. 21.
Plate 32b.

*1808. 18. The two hands of the girl holding the boy's hand and taking the knife from him: Private collection.
Black red and white chalks on grey brown Ingres paper, 140 x 300 mm.
Lowinsky; David Whitehouse.
Plate 32c.

*1808. 19. The Cut Finger; finished study for the head of the boy: B.M.
Black red and white chalk on grey paper, 89 x 118 mm.
Bt 1860 sale lot 242 (bt Evans £9/5/-).
B.M. 21a.
Plate 32a.

*1808. 20. The feet of the boy in slippers; Cut Finger: B.M.
Black red and white chalk on grey paper, 95 x 134 mm.
Bt 1860 sale lot 242 (with (1808. 17) and (1808. 19).
B.M. 21.
Plate 35b.

*1808. 22. The Cut Finger; the cat: Witt. Black and red chalk, heightened with white, 79 x 103 mm. Witt Collection, Courtauld Institute, No. 2774. Plate 34a.

1808. 23. Hands for the Cut Finger: 1842 sale lot 173, bt White £3/5/-.


*1808. 25. Old Woman's Head, The Cut Finger: N.G.S. Pencil, red and white chalk on buff paper, 128 x 114 mm. N.G.S. 4978. Plate 33b.

1808. 27. Study of Hands, Cut Finger:
Windus sale lot 153, bt Carpenter £1/13/- .

1808. 28. The Cut Finger:
Windus sale lot 123, bt Carpenter with 2 others £2/18/- .

1808. 29. The Sick Lady; head of the physician, mother and daughter:
Windus sale lot 21, bt Palsor £1.
Constable sat for the physician; see Leslie (1951), Life of Constable, p 20.

1808. 30. Woman being bled in the arm, etc.; 6 studies:
Windus sale lot 41, pen and ink, bt Palsor £1/10/- .

1808. 31. The Sick Lady; physician, mother and daughter:
Windus sale lot 107, bt Graves £1/7/- .

1808. 32. The Sick Child:
1860 sale lot 37 (part of), black chalk,
bt Hogarth 11/- .

1808. 33. A study for the Sick Child:
1860 sale lot 55 (part of), pen and ink, verso of one of three drawings for Rabbit on the Wall,
bt Hogarth £2/8/- .

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1808.  34.  The Only Daughter:
     1860 sale lot 125, black chalk, 'a careful study for effect', bt Cockburn 7/-.  

1808.  35.  Study for The Sick Child:
     1860 sale lot 90*, pen and ink, bt with one other Brown 6/-.  

1808.  36.  Sam Strowager at the R.A.:
     Cun I pp 183-184: journal, 19th July 1808:
     "..began a new drawing of Sam Strowager".  

1808.  37.  A study from the Figure at the R.A.:
     Cun I p 185: journal, 27th June 1808.  

1808.  38.  Cincinnatus:
     Cun I p 200: journal, 4th October 1808:
     "..put in a slight outline".  

1808.  39.  The Colossal Hand(?) at the R.A.:
     Cun I p 204: journal, 20th October 1808:
     "Went with Haydon to the Academy, and continued drawing at the colossal hand till 8".  
     Ibid., 22nd October 1808:
     "Went to the Academy, and finished the drawing of the large head".
     It seems probable that Cunningham misread 'head' as 'hand' in the first entry, and that both entries refer to a drawing of a colossal head.
1809. 1. Study of a male nude resting, with a sleeping figure and a dog: Private collection.

Black chalk on brown paper, 318 x 445 mm.

Signed and dated, bottom left, 'D Wilkie 1809', and inscribed under the sleeping man 'Tottenham Court Road'.

A piece of paper has been cut out and replaced by a rectangle of darker coarser paper, with illegible pencil notes on both sides. The page has probably been taken from the centre of a drawing book, as it has a slit fold down the centre. It is stained round the edges.

Verso: (1806. 4).


1809. 2. Drawings for The Alehouse Door:

Cun I p 237: 18th May 1809: "Touched on the sketch of the Public House Door, for which I also made some drawings".

1809. 3. Separate groupings for The Alehouse Door:

Cun I p 244: between 3rd and 14th August 1809.

1809. 4. Hands of the man holding the principal figure, The Alehouse Door:

1809. 5. The centre group, The Alehouse Door:
Cun I p 259: 18th Oct. 1809: "..made a new arrangement..".

*1809. 6. Three studies for The Alehouse Door: Courtauld Inst.
(a) Right hand holding two tankards
(b) Right hand holding a small spirits glass
(c) Right hand holding a pipe
Black and white chalk on buff paper, 99 x 97 mm.
Cun I p 260: 21st Oct. 1809: "Made drawings of hands today till eleven..... employed myself during the evening in drawing hands for my picture".
Plates 36b, 37a.

*1809. 7. 2 studies for a hand holding a dish, in The Alehouse Door: London Art Market.
Black pencil on brown paper.
With Maas 1966 (a) No. W2339
(b) No. W2346

Recto: A hand resting on something
Verso: Unidentifiable trimmed sketches
J. Deffet Francis;
Christie 3rd April 1962 lot 97; with Maas 1966.
Francis also owned 1805.2.
Two studies for The Alehouse Door: London Art Market.
Recto: Left hand holding a glass
Verso: Figure from the back, holding a glass
Black chalk and pencil on brownish paper,
c. 65 x 60 mm.
With Maas 1966.

The Landlady standing in a Doorway; two studies
for The Alehouse Door: Witt.
Black and white chalk on buff paper, 123 x 82 mm.
Cun I p 266: 2nd Dec. 1809.
Courtauld Institute, Witt Coll. 2259 A & B.
(a): Recto; signed 'D. Wilkie'; Plate 37b.
(b): Verso; Plate 41b.

Studies for The Alehouse Door: Private collection.
Black and white chalk on buff paper. 88 x 150 mm.
Recto: Arms of the landlady with a plate:
Cun I p 267: 6th Dec. 1809: "Made a drawing
of the landlady's hands for use tomorrow".
Verso: Studies for the landlady and figures at the
left of the picture:
Cun I p 266: 2nd Dec. 1809: "Made some
changes in the arrangement of the figures at
the door on the left hand side of the picture".
Maas 1966; D. M. & J. P. Campbell.
Plates 39a and 39d.
1809. 12. Harriet Haydon:

Cun p 242: "... a drawing of Harriet Haydon, on which he confesses he failed to please himself ...". The sitter was Harriet Cobley Haydon (1789-1884), sister of B.R. Haydon; the occasion a trip to Devonshire in July 1809. See 1809.13.

1809. 13. B.R. Haydon, Senior:


#1809. 14. A woman standing on a staircase: London Art Market. Pen and ink heightened with white, 90 x 64 mm. Probably drawn at Coleorton, during his visit there with Haydon in August 1809. See Haydon (1950) p 112: "One evening I made Lady Beaumont's maid stand on the staircase with a light behind her, so as to cast a good shadow on the wall, and from her I painted an excellent study for Macbeth". Ex Bryson; with Somerville & Simpson (via Sotheby) 1977.
1809. 15. Sketches for The Alehouse Door:
Cun I p 262: Nov. 1st 1809: "..finished by making some sketches on paper for the picture."

1809. 16. The right hand of the young figure; The Alehouse Door:
Cun I p 265: Nov. 23rd 1809: '..rubbed out Liston's right hand, and made some drawings for the right hand of the young figure, which is unfinished'.

1809. 17. Study for the back figure; The Alehouse Door:
Cun I p 265: 24th Nov. 1809: "Made a slight drawing of the back figure with alterations in the right arm and hand, which gives a great deal more spirit to the group."

1809. 18. The hand of a figure behind; The Alehouse Door:
Cun I p 265: 24th Nov. 1809: "I made a drawing of a hand also for a figure behind."

1809. 19. The group in the balcony; The Alehouse Door:
Cun I p 265: 28th Nov. 1809: "Made some sketches of the group in the balcony."
See (1809. 21).

*1809. 20. Two girls in the balcony; The Alehouse Door: V. & A.
Watercolour over pencil, 94 x 80 mm.
V. & A. Dyce
A doubtful 'Wilkie': see Text p 282, n. 82.
Plate 44.
Recto: Drawings for The Alehouse Door on the back of a letter; the balcony group, the central group, Liston in a different hat, a figure by the porch;
Black crayon, 186 x 279 mm.

Verso: A note from Mr. Richards, asking Wilkie to come to sign his obligations and to receive his diploma on his election as an Associate of the R.A.; dated 29th November.

Cun I pp 265 – 266: 30th Nov. 1809: "...saw Haydon, ...he advised me to lessen the figures of the group I have just finished, which I intend to do. Had a note from Mr. Richards, requesting my attendance at the Royal Academy to receive my diploma and sign my obligations."

Wilkie had been working on the figures in the balcony and those round the landlady; they are shown in a reduced scale in this drawing.

D. Wilkie (great-nephew of the artist); Butler; Sotheby; Folio Society D 2715.

Plate 40b.

The actor John Liston posed for the figure of the roisterer: see Vol 1 p 67.
3 studies of buildings for the background of

**The Alehouse Door:** N.G.S.

Pencil on buff paper,

(a) 76 x 114 mm.
(b) 76 x 114 mm.
(c) 48 x 64 mm.

Sanderson Bequest 1943.
D 4296.

Plate 42.

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**Corner of a contract for the Alehouse Door:** Pencil

Black chalk on brownish paper. 93 x 122 mm.

Dated 'October 1810'.

Pencil Society D 2721.

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**Study of a window:** Pencil Society.

Black crayon on brown paper with touches of white. 73 x 60 mm.

Verso: "Field of a man, cut off at the chin, perhaps seated from a painting."

Dated 'Oct'.

Pencil Society D 8729.
*1810. 1. A wooden pump; The Alehouse Door: Folio Society.
Black crayon on brown paper, 75 x 105 mm
stuck down.
Dated in pen 'Oct. 1810'.
D. Wilkie (great-nephew of the artist); Mrs. Butler;
Folio Society D 2726.
Plate 40a.

*1810. 2. Two baskets for The Alehouse Door: Folio Society.
Black chalk on brownish paper, 85 x 122 mm.
History as for previous drawing; dated in pen 'Oct. 1810'.
Folio Society D 2727.
Plate 44b.

*1810. 3. Corner of a courtyard for The Alehouse Door: Folio Soc.
Black crayon on brownish paper, 73 x 69 mm.
Dated 'October 1810'.
Folio Society D 2724.

*1810. 4. Study of a saucepan: Folio Society.
Black crayon on brown paper with touches of white,
72 x 68 mm.
Verso: Head of a man, cut off at the chin, perhaps
copied from a painting.
Dated 'Oct'.
Folio Society D 2725.
Part of a brick wall, for The Alehouse Door:
Private collection.
Pencil on buff paper, 35 x 68 mm.
Dated 'Oct 1810'.
Christopher Powney; D.M. & J.P. Campbell.
Plate 39b.

1860 sale lot 200, Still life, 5 studies, black chalk on coloured paper, Oct. 1810, bt Taylor 7/-,
clearly refers to the preceding five entries
(1810. 1 - 5), which were bought in for the family
in the 1860 sale. They remained with the descendants
of the artist until David Wilkie, his great-nephew,
sold them to Mrs. Butler. They passed subsequently
from Sotheby's to London dealers, and are now
scattered.

An ivy creeper: Fitzwilliam.
Black chalk on buff paper, 185 x 141 mm.
Dated, lower right, 'Oct 1810'.
1860 sale lot 22, one of 4, bt Morant 8gns.
Mrs. Goetze gift 1943;
Fitzwilliam 2574.
1810. 7. *Group of trees:* Private collection.

Black chalk on buff paper, 184 x 140 mm.

Dated and initialled 'October 1810 D.W.'.

Reitlinger; Mrs. A. Hain; Paul Mellon.

Exhib. Colnaghi, *English Drawings and Watercolours from the collection of Mr. and Mrs. P. Mellon,* 1964-65, No. 47.

Plate 43b.

1810. 8. *A group of fir trees:* B.M.

Black chalk on light brown paper, 130 x 108 mm.

BM 42a.

1810. 9. *A tree standing against the massed foliage of other trees:* B.M.

Black chalk on light brown paper, 127 x 108 mm.

BM 42b.

1810. 10. *Flowers growing among grass, a foreground study:* B.M.

Black chalk on light brown paper, 51 x 105 mm.

BM 43a.

Plate 38a.
*1810. 11. A branch of an ash tree: B.M.
Black chalk on light brown paper, 121 x 98 mm.
B.M. 43 b.
Plate 38b.

*1810. 12. Study of a poplar: B.M.
Black chalk on light brown paper, 130 x 98 mm.
B.M. 43 c.
Plate 38c.

*1810. 13. Study of elm-tops with massed foliage: B.M.
Black chalk on light brown paper, 95 x 133 mm.
Dated, in ink, 'Oct. 1810'.
B.M. 43 d.
Plate 38d.

The previous 6 drawings were bought for the British Museum in July 1885. They were formerly in the W. Russell Collection, and were possibly 1860 sale lot 24, bt Colnaghi £1/13/-.

1810. 14. 4 studies of trees and foliage:
1860 sale lot 23, black and white chalk on coloured paper, dated 'Sept 1810', bt Harris £2.
1810. 15. 4 studies of trees and foliage:
1860 sale lot 22, executed in black and white chalk on coloured paper, dated 'Sept 1810' and 'Oct 1810', bt Morant £3/5/-.

All the drawings so far listed for 1810 probably were made at Joanna Baillie's house at Hampstead:

Cun I p 318 records his visit there in October 1810.

Pen and sepia ink, 140 x 143 mm.

Folio Society, perhaps from the family collection.

No. D 2741.
Plate 45b.

1810. 17. Study for the innkeeper's daughter in the background of The Alehouse Door: Private collection.
Pencil, c. 70 x 40 mm.

A.P. Oppe; Private collection, London.
Plate 41a.

There are many references in Cunningham to sketches for The Alehouse Door which probably relate to work in oil; see Cun I pp 274 - 275, 277, 278.

1810. 18. A man's right hand; The Wardrobe Ransacked:

Cun I p 279: 22nd February 1810.
1810. 19. Hands for The Alehouse Door:
1860 sale lot 93 (part of), black chalk on coloured paper, bt Colnaghi £1.
Cun I p 297: 15th May 1810: "Made some drawings of hands".

1810. 20. Figures on the staircase, The Alehouse Door:
Cun I p 297: 18th May 1810 ff.

1810. 21. Houses at Brompton:
Cun I p 298: 25th May 1810.

1810. 22. 18 anatomical drawings of a lioness:
1842 sale (a): lot 12, 6 drawings, chalk, bt James 9/-.
(b): lot 13, 6 drawings, bt James 10/-.
(c): lot 14, 6 drawings, bt James 10/-.
Copies of dissection drawings by Haydon: see Haydon (1950) p 122, and Text (Vol 1) p 245 n 8.

1810. 23. 6 studies for The Alehouse Door:
Windus sale lot 141, 'fine', bt Palsor 17/-.

*1810. 24. Study for the left side of The Alehouse Door: Tate.
Pen and ink, on the back of a letter.
A weak drawing.
Tate Gallery: Wilkie 1187.
See Vol 1 p 68.
Plate 43.
Three studies of the Manse at Cults: Private collection

a - Pen and ink, 38 x 108 mm.
b - Pen and ink, 105 x 130 mm
c - Pen and ink, 54 x 171 mm

Inscribed "Cults - Fifeshire - House in which Sir David Wilkie was born - His Father's house"

Verso of (c): arithmetic.

Exh. R.A. 1958 (33).

Cun. I p 333: Wilkie was in Cults in September and October 1811 when his father was ill. Cun I p 339: on 18th November 1811 he refers to working on mathematics.

Wyndham Rayne (until 1972).

Plate: 55 a.
*1811. 2. The Manse at Cults, Gable Ends: N.G.S.

Pen and ink, 130 x 158 mm.
N.G.S. Scrapbook p 2.
Plate: 55 b.

*1811. 3. A Study of the manse and outbuildings at Cults, with two figures walking: R.A.

Pen and ink, 64 x 127 mm.
Inscribed in pen "D.W."
R.A. Scrapbook No.27.
Text, Chapter 6, p 82.
Plate: 56 a.

*1811. 4. Study of the manse at Cults from the fields: R.A.

Pen and ink, 76 x 133 mm.
Inscribed "D.W."
R.A. Scrapbook No.21.
Plate: 56 c.

*1811. 5. Study of a man with a wooden leg seen from behind:
R.A.

Pen and ink, 76 x 38 mm.
Inscribed "D.W."
R.A. Scrapbook No. 20.
Plate: 56 b.

*1811. 6. Interior with a stair: N.G.S.

Black chalk on buff paper, 99 x 107 mm.
Alistair Matthews, N.G.S. D.5013.
Plate: 57 a.
*1811. 7. Girl in a kitchen: N.G.S.
Black chalk on buff paper; 158 x 130 mm.
N.G.S. Scrapbook p 36.
Probably a study of Helen Wilkie in the manse at Cults (see 1811.8).
Plate 57b.

*1811. 8. Girl at a piano: N.G.S.
Chalks on blue paper; 98 x 100 mm.
N.G.S. Scrapbook p 21.
This drawing and 1811.7 are intimate sketches, apparently of the same person. They are probably studies of Helen Wilkie, made during Wilkie's visit to Cults between August and October 1811 (Cun I pp 335-338).
On 19th August 1811 Wilkie wrote to his brother Thomas (Cun I p 336): "Helen has grown very much, and is greatly improved in her music and singing ...".
See also 1799.3.
Plate 442.

*1811. 9. Detailed study of a stair: B.M.
Chalks on buff paper; 369 x 273 mm.
B.M. 1907-6-29-8.
Plate 54.

1811. 10. Sketch of Helen:
Cun I p 340: letter to Helen, 18th November 1811 -
"I showed [Haydon] the sketch made in pencil of you, which he was quite delighted with ... I intend to hang it up in my room. Unfortunately Thomas says he cannot discover the smallest resemblance in it".
Three studies of Dogs: Ashmolean

*1811. 11.*

pen and ink, 42 x 43 mm.

a - Recto: Dog scratching his ear

Verso cut: Front of a dog crouching for Rat Catchers

Plate: 52 a.

b - Dog facing left gnawing its leg

Pen and ink, 42 x 36 mm

c - Dog from behind gnawing its leg

Pen and ink, 42 x 43 mm.

Ashmolean Scrapbook p 13.

Plate: 50a.

*1811. 12.*

Three studies of a dog: Ashmolean

a - Seated dog scratching

Pen and ink, 42 x 60 mm

b - Dog crouching to right, Rat Catchers

Pen and ink, 31 x 50 mm

Verso: ditto.

c - Dog crouching to left, Rat Catchers

Pen and ink, 31 x 50 mm

Ashmolean scrapbook p 14

Plate: 50b.
*1811. 13. Three studies of dogs: Ashmolean.
   (a): Dog seen from behind, scratching: pencil.
   (b): Head of dog: pencil
   (c): Dog scratching ear: pencil.
   Verso: Dog scratching ear: pen and ink.
   Ashmolean scrapbook
   Plates 51 & 52b.

   Pen and brown ink on white card, 127 x 102 mm.
   Exhib. Arts Council (1946), No. 47.
   Bruce Ingram; Oppé; Batchelor.
   There is more background of houses and trees than in the final oil. A spade is shown against the wall.

*1811. 15. Head and hands for a boy in The Rat Catchers: B.M.
   Black and white chalks on buff paper: 191 x 278 mm.
   BM U 1: 1907-6-29-3.
   Plate 49a.

Wilkie was working on his Diploma Picture, The Rat Catchers, during 1811: see Cun I pp 339, 346, and 353.
Pitlessie Mill: Fitzwilliam.

Pen and ink; 167 x 226 mm.

On the back of the mount is a letter from William Collins, dated Monday December 10th 1838, from 20 Avenue Road, Regent Vale, probably to Mr. Boys:

"Dear Sir,

The pen and ink drawing you desired me to ask Sir David about, he has no doubt, from my description, is of his own hand and an interesting one it is - The subject is the interior of his Grandfather's mill at Pitlassie his name was Lister a man remarkable for his conversational powers and much courted by the people of his day and neighbourhood. Wilkie and his Sister have had many a dance in that very mill ...".

Kennedy catalogue dates this much earlier.
Lot 104*, Windus sale, 'fine and curious', bt Boys (with lot 104) £2/10/-; William Wells of Redleaf sale, Christie's 12th May 1890 lot 111; C.F. Murray gift 1911 Fitzwilliam 738/8.
Wilkie used elements of this drawing for Blind Man's Duff (Plate 60) and The Gypsies (Plate 59b), as well as for the setting of his Penny Wedding.

Plate 59a.
*1812. 1. Study for hands in Blind Man's Buff: B.M.

(a) The back of an open hand:
Black chalk on grey paper, 54 x 102 mm.

(b) Study of the outstretched hand of the man seated on the settle and shrinking back:
Black chalk on drab paper, 76 x 127 mm.

(c) Study of the right hand of the blindfold man:
Black and white chalk on greenish grey paper, 70 x 89 mm.

(d) Study of the back of an open hand, the fingers closer together than in (a):
Black chalk on drab paper, 64 x 89 mm.

By Feb. 1861.

B.M. 47 (d), (e), (h) and (g).

*1812. 2. Blind Man's Buff: Nottingham.

Pen and ink, 140 x 230 mm. Signed, dated 1812.
Richard Godson Milns Bequest 1904 to Nottingham Castle Collection; Nos. 104 - 144.
Perhaps 1842 sale lot 63, pen and ink,
between Durford £31/10/-.

Plate 60.
1812. 3. **Blind Man's Buff, the whole composition:** N.G.S.

Pen and brown ink, 136 x 232 mm.

A rectangular piece has been cut out at the lower left and replaced by another piece of paper. It is cut round the centre crouching figure about to touch the Blind Man.

Exh. R.A. British Art 1934 (1221); R.A. Scottish Art 1939 (762).

Lit. Gower (1902); repr. opp. p 36.

Sir Hugh Hume Campbell, Bt., presented to N.G.S. 1873, D.597. Perhaps 1860 sale lot 312 'One careful study in pen and ink', bt. Leggatt 1½ /-. See Text, Chapter 6, p 76.

Plate: 61.

1812. 4. **Two studies for figures in Blind Man's Buff:** N.G.S.

Pen and brown ink.

a - 102 x 133 mm.

b - 89 x 111 mm.


Plate: 66.

1812. 4. and 5. were clearly lot 226 in the 1860 sale:

'Blind Man's Buff, 11 careful studies for principal figures, with drawings on the back of 2; 1 of boys digging for rats & the other the figures peeping round the chimney.
breast in Blind Man's Buff*, bt. Colnaghi £3/15/-.

*1812. 5. Nine small studies for Blind Man's Buff: N.G.S.

Pen and brown ink,

a - Two figures centre left: 47 x 46 mm.
b - The group centre left reaching to touch the Blind Man, a window behind: 86 x 70 mm.
c - The crouching figure centre left: 44 x 46 mm.
d - figure crouching: 31 x 30 mm.
e - The group with the girl, centre: 81 x 85 mm.
f - A figure crawling away: 31 x 28 mm.
g - A figure grasping his hurt shin: 34 x 29 mm.
h - Two crouching children: 63 x 49 mm.
i - A crouching figure: 32 x 31 mm.

Acquired in Rosenheim, Germany, 1961.

N.G.S. D 4861.
Plate: 65.

1812. 6. Studies for the principal figures in the picture
1860 sale lot 20, pen and ink, bt. Evans 11/-.

*1812. 7. Two hand studies for Blind Man's Buff: Fitzwilliam
Black chalk with white on buff paper
a - 76 x 114 mm
b - 90 x 212 mm, patched upper right.

Ricketts and Shannon bequest 1937. Fitzwilliam 2275

*1812. 8. Five studies on one sheet for Blind Man's Buff:

Ashmolean.

Pen and ink, 156 x 105 mm, bottom left corner damaged.

Inscribed '1655 WILKIE' in another hand.

Ashmolean scrapbook.

Plate 64.

*1812. 9. Studies on one sheet for Blind Man's Buff: Courtauld photograph.

Pen and ink.

Plate 62a.

*1812. 10. Study for Blind Man's Buff, and a later sketch for Old Mortality: B.M.

Black chalk, and pen and ink, on buff paper,

163 x 218 mm. Also as (1829.11).

Verso: (1817.93).

Plate 63b.

*1812. 11: Nine studies for Blind Man's Buff, etc.: Courtauld photograph.

(a): 3 studies for the blind man's outstretched hand:

Black chalk; Neg. 241/69 34 A.

(b): 3 central figures:

Pen and ink; Neg. 288/62 (9).

(c): The back of a figure, possibly a waiter from The Breakfast:

Pen and ink; Neg. 228/62 (10).
(d): Figures huddled at the back, including a woman with a baby
Pen and ink.
Neg. 228/63 (12).

(e): The same figures as in (b) shown in reverse by a stair
Pen and ink
Neg. 288/63 (14).

(f): Two children hiding
Pen and ink
Neg. 288/63 (15).

(g): Child hiding in a low cupboard
Pen and ink
Neg. 288/64 (20).

(h): Crouching figure
Black chalk.
Neg. 288/63 (16).

(i): Girl in the centre group with two figures
Pen and ink
Neg. 288/64 (18).
*1812. 12. Study for Blind Man's Buff: B.M.

Recto: Man's two hands clasping a girl's head in a cap, right of the picture.

Black chalk on drab paper touched with white, 190 x 165 mm.

Verso: Slight study of two figures.

Bt. March 1854, B.M. 22.

Plate: 63 a. and c.

*1812. 13. Two small studies for Blind Man's Buff: Yale Univ Lib.

Brown ink, one 70 x 70 mm, on a sheet of paper signed by Wilkie. Pasted in the autograph album of Thomas Campbell's friend Catherine Denham.

Denham Album, Yale University Library, Beinecke Rare Book and Manuscript Library.

Published in Scottish Art Review by Marcia Allentuck, Summer/Autumn 1970, pp 9 - 10.

Cun.I p 339. Wilkie says his Ratcatcher is nearly finished and soon he will begin an oil sketch of his Blind Man’s Buff, 18 November 1811.


Black chalk

Cun.I pg 358, 26th October 1812, Wilkie mentions chairs from home. Batchelor collection.
*1813. 1. Centre group of The Penny Wedding: Fitzwilliam. Pen and ink, 75 x 114 mm.

Verso: An invitation to the Kensington Book Society, Feb. 27th, 1813.

Fitzwilliam 3250 D.


Plate 113.

*1813. 2. Quadrille Group: Private collection. Pen and ink

Early study for the right hand group in Penny Wedding. Batchelor Collection. See two following entries.

1813. 3. Quadrille Party:

Windus sale lot 70, 'v fine and spirited sketch', pen and ink, bt Passid £1½/-.

1813. 4. Quadrille Party; dancing figure and sketch of a pantomime:

Windus sale lot 123, signed, bt Carpenter £2.
*1813. 5. Letter of Introduction: N.G.S.
Pen and ink, 130 x 111 mm.
Pub: A. S. Marks, Durl. Mag. CX(1968), pp 125-133;
N.G.S., Drawings into Paintings, 1975, pp 9-14.
Samuel Dobrée; R. Brockelbank; bt N.G.S. 1938.
D. 3941.
Plate 69a.

*1813. 6. Study for the composition of The Letter of
Introduction: R.A.
Pen and ink, 152 x 11½ mm.
R.A. India Scrapbook p 22.
Plate 70a.

*1813. 7. Study for the head of the youth in The Letter
of Introduction: N.G.S.
Black, red and white chalk, 187 x 168 mm.
Exh: R.A. 1958 No. 15(b)
Bt 1938 N.G.S.
D. 3942.
Plate 69b.

*1813. 8. Study of the hands of the two figures in The Letter
of Introduction: N.G.S.
Black and red chalk, 206 x 280 mm.
R. Brockelbank; bt 1938 N.G.S.
D. 3943
Perhaps 1842 sale lot 165, bt White £2/5/-.
Chalks on coloured paper
Batchelor Collection.
Perhaps Windus sale lot 154, bt White 12/-.
Plate 70b.

1813. 10. First study for the celebrated picture, The Letter of Introduction:
1860 sale lot 116, 'The parties introduced are the artist and Caleb Whiteford', bt Hogarth 7gns.

1813. 11. The Introduction; a careful study:
1860 sale lot 311, pen and ink, bt Thomas £1/15/-.

1813. 12. Figures in The Letter of Introduction:
1860 sale lot 88 (part of), pen and ink, bt Haydon 7/-.

1813. 13. 5 studies for The Letter of Introduction:
Windus sale lot 33, bt White £1/5/-.

1813. 14. Introduction:
1860 sale lot 69 (part of), black chalk, bt Cockburn 7/-.
Cun I p 381: Letter to Helen Wilkie, 17th May, 1813:
"I am now going on with a smaller picture: the subject of it is a young man delivering a letter of introduction to a city gentleman."
A Letter of Introduction; two studies on one mount:
B.M.

(a) Study for the Picture:
Pencil, 100 x 90 mm.

Bt Oct. 1872.

First thought, showing a family with an old man.

(b) A young man, hat to chin, standing by a screen, with another study of the same figure:

This figure is adapted for the figure of the disposessed son in Reading the Will, and eventually for the debt collector in Not at Home (1834).

B.M. 27.

Sketch of the portrait of Dr. Thomson, and a profile of a frame: Private collection,

Pen and ink; on a letter to Thomas McDonald about framing the portrait of Dr. Thomson, dated Tuesday 19th October (?) 1813.

Talbot Rice.
*1813. 17. Duncan Gray; rough studies of principal figures in the picture: Glasgow.
  Coarse crayon, 112 x 188 mm.
  Glasgow University, D. & W. 387.
  Plate 74.

*1813. 18. Duncan Gray; two studies of hands: Witt.
  (a) Black chalk, 118 x 73 mm.
    C. E. Lees; bt Christie, April 24th 1936 lot 87.
  (b) Black chalk heightened with white, 136 x 127 mm.
    Witt Collection, Courtauld Institute, Nos. 2777, 2778.
  Plate 73.

*1813. 19. Study for Meg's hands: V. & A.
  Black chalk, c. 115 x 200 mm.
  V. & A. 38386 PD 215.
Five studies for The Refusal, Duncan Gray: V.& A.

(a) The hand and ear of Duncan Gray:
Black and white chalk, 127 x 102 mm.

(b) The composition:
Pen and ink, 89 x 70 mm.

(c) The top of the composition:
Black chalk, 89 x 76 mm.

(d) Meg's hands:
Black and white chalk on buff paper, 115 x 115 mm.

(e) Two figures peeping in the door:
Black and white chalk on buff paper, 127 x 115 mm.

These are clearly 1860 sale lot 241, 'highly finished studies for the hands of Meg, Duncan and the father and mother', black and white chalk on grey paper, bt Rose £1/11/6.

V.& A. W D 76a F A 120-124.

Plate 73.

6 studies of hands etc. for Duncan Gray etc.:
Windus sale lot 28, bt Knight £1.

The Shamble, a design for a picture; figures in The Letter of Introduction; Throwing at Sticks, sketched from nature:

1860 sale lot 88, bt Haydon 7/-.
A street scene, with figures at the door of a public house; a barn, with a man putting the horse to; on the back of the centre drawing are two studies for Leaving the Manse:

1860 sale lot 54, pen and ink, bt Bourne 14/-.

Leaving the Manse; two studies:

1860 sale lot 74, 'one study in pen and ink, the other in black chalk on coloured paper, bt Colnaghi £1/15/-.

Leaving the Manse; three drawings:

1860 sale lot 42, 'a careful drawing in pen and ink with slight studies at the back of the bottom drawing', bt Hogarth 1gn.

Leaving the Manse:

1860 sale lot 134, pen and ink, bt Hogarth £3/5/-.

The Funeral, a finished study:

1860 sale lot 134*, pen and ink, bt Hogarth £1/5/-.

Another study for the same subject (the Funeral):

1860 sale lot 135, pen and ink, bt Hogarth 17/-.
1813. 29. **The Empty House:**

1860 sale lot 34, 'careful study from nature of a country kitchen, and a woman standing with a key in her hand, with other figures apparently waiting to transact some legal business', pen and ink, bt Harris 13/-.

Wilkie's father, the minister of Cults, had died on 1st December 1812 (Cun I p 359). On 30th August 1813 Wilkie moved to a house at 24 Lower Philimore Place in Kensington, where he was joined by his mother and sister.

*1813. 30. **The Broken China Jar:** Fitzwilliam.

Pen and ink, 121 x 94 mm.


Kennedy Catalogue.

Windus sale lot 98(a): The Broken Jar, whole subject, fine, pen and ink, bt Boys £4/12/-.

Plate 110a.

*1813. 31. **The Broken Jar:** R.A.

Pen and ink, 127 x 89 mm.


Jupp No.3.

Plate 110b.
1813. 32. Careful studies of hands for The Broken Jar, etc.:  
1860 sale lot 10, bt Brown 4/-.

*1813. 33. Study of a jar: N.G.S.  
Black chalk, trimmed, c. 180 x 82 mm.  
Plate 444a.

The picture of The Broken China Jar was commissioned by Coxe as an illustration for his Social Day, a poem in Four Cantos, London 1823; engraved by Warren, it appeared opposite p 288. The book was announced for publication in 1814 (see Marks(1968) p 394, n 47), and Wilkie's picture was with the engraver by spring 1814 (an undated letter to Macdonald, NLS Ms 9835 f 103, which also refers to the framing of the recently completed Letter of Introduction).  
The drawings may therefore be reasonably dated late 1813 - early 1814.

*1813. 34. The Fortune Teller: Glasgow Art Gallery.  
Pen and ink, 94 x 120 mm.  
Box 54a DG., No. 22 36a.

This drawing, like (1813. 1), includes figures from the right side of Wilkie's early watercolour Sir William Worthy as Spaeman (1802. 4).  
The dating is uncertain, but is tentatively established by the similarity to (1813. 1), which is drawn on the back of an invitation dated February 27th 1813.
Chalks on buff paper, 220 x 280 mm.
Initialled and dated 'D.W. May 30. 1814'.
Witt Coll., Courtauld Institute, No. 3591.
Plate 75a.

1814. 2. Study of the Virgin's Head in the small picture
by Raphael of The Virgin and Child, in the Louvre:
Cun I p 405: 8th June, 1814.

1814. 3. A kneeling Venus in the sculpture gallery at the
Louvre:
Cun I p 406: 10th June, 1814.

*1814. 4. Four studies on one mount: B.M.
(a) Study in a French Church (the Confessional):
Pen and ink, 83 x 111 mm.
(b) Women before an Altar:
Pen and ink, 83 x 108 mm.
(c) An Old Woman at her Prayers:
Pen and ink, 73 x 102 mm.
Etched by Wilkie; reproduced in Dodgson (1936) Pl. II No. 5
(d) Women at Prayers:
Pen and ink, 174 x 108 mm.
William Russell Coll.
B.M. 40 .

(contd.)
On 29th May 1814 Wilkie and Haydon visited Rouen Cathedral (journal entry, Cun I p 392; letter to Thomas Wilkie dated 7th June 1814, Cun I pp 403-4).

Haydon (1963) Vol.I, p 354:
"At the Cathedral [Rouen] we saw them at confession. There was a silence, a mystery calculated to impress the mind deeply; in the evening Wilkie shewed the landlord's boy a sketch of it; 'ah, ah, la confessional' said (he) 'des betes, des betes.'"

Plates 79a, 79b, 80a, 80b.

1814. 5. Sketches from nature on the Continent:
1860 sale lot 49, black chalk on blue paper,
bt Bourne 6/-.

1814. 6. Sketches from nature, cottage and a man in a boat; and a view of a storehouse in Rouen:
1860 sale lot 51, pen and ink, bt Bourne 6/-.
The first part of this entry may be identical to (1816.26).

1814. 7. Mass in Norman Churches; 3 sketches:
1860 sale lot 365, 3 in one frame, in chalk, framed and glazed, bt Thomas £1/11/6. (cf. 1814.4).

1814. 8. Costumes of Norman peasants; 6 studies in one frame:
1860 sale lot 336, no buyer named.

Cun I p 390: journal entry, 27th May 1814 -
"We were very much struck with the appearance of Dieppe and the people there, particularly the women. Their dresses exceeded any thing that we could have conceived: their muslin caps were large beyond description, and the other parts of their dress rather formal than graceful, with a great deal of printed and embroidered ornament."

**1814. 9.** Costume of Norman peasants:

1860 sale lot 370, 'Framed and Glazed', bt Russell £2/8/-.

**1814. 10.** Various studies, including a female headdress, a windmill, horse, dog, child and cart: N.G.S.

Black chalk and pen, 131 x 179 mm.

N.G.S. Scrapbook p 53.

Plate 84.

**1814. 11.** French nurse and child: B.M.

Pen and ink, 175 x 108 mm.

Bt July 1885 from W. Russell Coll.; perhaps part of (1814. 9), or 1842 sale lot 288, A woman and child, bt Lister £1/9/-.

B.M. 41.

Plate 81.

**1814. 12.** Studies of French women: B.M.

Pen and ink, 178 x 108 mm.

As previous drawing.

**1814. 13.** Two head studies and a study of a man, quarter length:

Fitzwilliam.

Pencil on blue paper, 109 x 82 mm

Ricketts and Shannon Bequest.

Fitzwilliam 2278/c.
1814. 14. The Pedlar; studies of details and arrangement of
the picture:
1860 sale lot 233, pen and ink, bt Thomas £1/13/-.
'A sketch at the back of one, and on the other the
conclusion of a letter signed by the artist to
Lord Mulgrave.'

*1814. 15. The Pedlar: R.A.
Pen and sepia, c. 100 x 50 mm.
R.A. India Scrapbook p 14.
Plate 72.

1814. 16. The Pedlar:
Windus sale lot 92, 'fine sketch', bt Passid £1/2/-.

1814. 17. The Pedlar; general sketch of the whole subject:
Windus sale lot 92*, pen and ink, 'v fine',
bpt Carpenter £12/1/6.

1814. 18. Study for The Pedlar, on the back of a drawing for
Rabbit on the Wall:
1860 sale lot 55 (part of), pen and ink, bt Hogarth
£2/8/-.

1814. 19. Careful study for the pedlar's hand:
1860 sale lot 92 (part of), pen and ink,
bpt Colnaghi £1/3/-.
*1814. 20. Distraining for Rent: R.A.
Watercolour over black chalk
Initialled 'D.W.'
Jupp catalogue; bt at 1860 sale lot 298.
The Bailiff's men are plundering a waggon with household goods upon it, and wresting a mattress from the grasp of a mother and girl. This is a very early arrangement, and could date from 1812.
Plate 113A b.

1814. 21. Distraining for Rent:
1860 sale lot 298, grey paper, black chalk,
bv Daniel 3gns.

1814. 22. Distraining for Rent:
1860 sale lot 299, chalk, pen and ink,
bv Melville 2gns.

*1814. 23. Distraining for Rent; preliminary layout of the interior, with a figure at the fire, a cradle, and a bed: Folio Society.
Pencil and brown wash, 155 x 198 mm.
With Folio Society 1966, No. D 2733
Plate 113A a.
Distraining for Rent: Private collection.

Pen and sepia, 111 x 156 mm.

Leonard Duke.

An early arrangement, with differences in the background and figures. Wilkie himself was distrained for rent on 20th May 1812 (Cun I p 352); according to Raimbach he immediately began working out his ideas for the subject. This and the preceding sketch clearly predate the Buccleuch oil sketch, begun on 7th April 1814 (Cun I p 388; see Plate 113B), which contains all the elements of the final oil exhibited in 1815.

Cun I 434 - 435.

Plate 113C.

Distraining for Rent: Witt.

Pen and brown ink, 109 x 185 mm.

Courtauld Institute, Witt Collection, No. 2244.

This sketch is close to the previous drawing in arrangement, but the background is nearer to the final composition.


Distraining for Rent:

Windus sale lot 97, 'three studies, fine', bt Graves £1/11/6.

Distraining for Rent:

Windus sale lot 101, 'two studies containing the whole subject', bt Hogarth £3.
1814. 28. Distraining for Rent:  
Windus sale lot 151, 'various', bt Boys £5.

*1814. 29. The Mouse and the Miser:  R.A.  
Pen and ink, 114 x 70 mm.  
Initialled, dated and inscribed 'D.W.1814 The Mouse and the Miser'.  
RA India scrapbook p 31.  
Perhaps Windus sale lot 72, bt Palsor 16/-

*1814. 30. Not at Home:  B.M.  
Pen and ink, 170 x 120 mm.  
BM 26; bt 1860 sale lot 119.  
Reproduced in Armstrong (1888) p 22.  
The picture of this name was painted in 1834, but in style the drawing belongs to the same period as The Letter of Introduction.

1814. 31. Beggar's scene; from the poem of Scotland's Scaith:  
1860 sale lot 111, pen and ink, bt Craig 16/-.  
See Marks (1968) pp 45-46.

1814. 32. The Tinker:  
1860 sale lot 127, 'careful studies in pen and ink', bt Morand (?) £1/10/-.

1814. 33. Beggars:  
1860 sale lot 128, pen and wash, bt Hogarth 8/-.

1814. 34. Study of an old soldier begging; a man hesitating about something to which a woman with a child directs his attention; the finished drawing of The Beggars, etched by Wilkie (1814); beggars at a door; studies of a butler and farmer:  
1860 sale lot 191, pen and ink, bt Thomas 14/-.  
See Dodgson (1936) p 24, No.6 &Pl.II for the etching of The Beggars.

1814. 35. Beggars; a careful drawing:  
1860 sale lot 269, pen and ink, bt Hogarth £7/5/-.
*1814. 36. Detailed study of a man leaning over the back of a chair: R.A.

Pen and ink, c. 90 x 65 mm.

Inscribed 'D.W.'

R.A. India scrapbook No. 32.

*1814. 37. Two women and a child: N.G.S.

Black chalk on brown paper, 200 x 125 mm.

NGS scrapbook p 18.

Plate 83.

1814. 38. 5 studies of lions, tigers, etc.:

Windus sale lot 95, 'V. fine & spirited', pen and ink.

1814. 39. 8 lions:

1842 sale lot 15, bt James £1/2/-.

1814. 40. Lions:

1842 sale lot 70, bt Egleton £1/15/-.

Cun I p 413: Journal of a Tour to Paris, 14th June 1814:

"Went this morning to see the Jardin des Plantes. Saw a great number of living animals, lions, tigers, etc. I was particularly struck with the lions; they were great beyond everything..."
B. R. Haydon asleep at Brighton: N.P.G.

Black and white chalk on blue Ingres paper,
120 x 190 mm.

Inscribed top left in pencil 'Sir David Wilkie';
at bottom in ink, in another hand 'a drawing of
Sir David Wilkie of B. R. Haydon asleep. Lodging
Clarence Place at Brighton 1815'.

Ref: Haydon (1960) Vol I, p 474 n 5;
Ibid. p 477: journal, 30th October 1815.
Presented by F. A. White through the National Art
Collections Fund, 1908.

N.P.G. No. 1505.

Benjamin Robert Haydon (1786 - 1846) was one of Wilkie's
earliest London friends; they visited Brighton
together in October 1815.

Plate 76.

Profile of Benjamin Robert Haydon: Ashmolean.

Black and white chalk on blue grey paper,
235 x 173 mm.

Inscribed and dated 'ft April (?) 20th 1815'.

Bt 1937 Hope Collection.
Plate 75b.
The Breakfast: Private collection.

Recto: The whole composition:

Black chalk, 124 x 102 mm.

Verso: Various studies.

A painting of this subject for the Marquis of Stafford was begun in December 1815 (Cun I p 440) and finished by April 1817 (Cun I p 457).

Leonard Duke.

Plate 111.

The Breakfast; the composition with a detailed treatment of the old woman: R.A.

Watercolour, 115 x 76 mm.

R.A. India Scrapbook p 3.

Plate 112.

A pair of hands lifting the kettle, The Breakfast: Private collection.

Pencil on pale green paper, 203 x 115 mm.

Earl of Warwick; T.E. Lowinsky; Private collection, Birmingham.

A study of a man's left shoulder and an arm in a sleeve, for The Breakfast: Private collection.

Similar to the previous drawing; details unknown.

Information from a relative of the owner.
1815. 7. Breakfast Table; whole subject and part of the china closet:

Windus sale lot 60, bt Bailey £1½/-.  

1815. 8. Study of hands in The Breakfast:

1860 sale lot 75 e, black and coloured chalks, bt Colnaghi £1/10/-.

1815. 9. Hands for a picture of the Breakfast Party:

1860 sale lot 92, black chalk, bt Colnaghi £1/3/-.

*1815. 10. Rabbit on the Wall: H.E.H.

Pen and ink, 6½ x 57 mm. HEH 63.5.

Cun I p 438 f describes the picture of this title, painted for John Turner and exhibited in the R.A. in 1816; it is now lost.

The Rabbit on the Wall is Wilkie's most overt early study of chiaroscuro effects.

Plate 77a (compare with an oil study, Plate 78).

*1815. 11. Study of Two hands, with the little fingers intertwined: N.G.S.

Black and white chalk, 140 x 115 mm.

Sanderson Bequest, 1943.

D. 4368.

Plate 77b.
*1815. 12. Sketch of an outstretched left arm, Rabbit on the Wall: N.G.S.

Black and white chalk, 60 x 118 mm.

Sanderson Bequest, 1943.

D. 4366.

*1815. 13. Preliminary studies for The Rabbit on the Wall:

N.G.S.

Pen and brown ink, 60 x 54 mm.

Sanderson Bequest.

D. 4367; D. 4369: D. 4370.

1860 sale lot 227 comprised 3 studies for effect in pen and ink and 2 careful drawings in chalks — the child's arm and the man's hand forming the rabbit; bt Colnaghi £3/10/-.

See previous three entries: (1815. 11), (1815. 12) and (1815. 13).

*1815. 14. 5 studies for The Rabbit on the Wall: N.G.S.

Pen and brown ink, the largest 76 x 70 mm.

Exh: R.A. British Art 1934, No. 1309.

Bequeathed by J. M. Gray, 1894.

D. 3510.

Possibly 1860 sale lot 227.
1815. 15. Rabbit on the Wall: 4 general sketches fine, studies for the child:

Windus sale lot 120, pen and ink, bt White £2/5/-.

1815. 16. Rabbit on the Wall:

1860 sale lot 55: 'Careful drawing and studies for effect - pen and ink; on the back of the centre drawing is a study, in black chalk, for The Pedlar, on the drawing to the right a study in pen and ink for The Sick Child'; bt Hogarth, £2/8/-.

1815. 17. Rabbit on the Wall - a finished drawing:

1860 sale lot 285, pen and ink, bt Hogarth £4/10/-.

*1815. 18. Drawings of B. R. Haydon (?) and other figures:

Private collection.

Pen and ink

Inscribed 'D. Wilkie' top right.

(a) Below signature a head and an outlined shoulder with B(?)tt written below; framed off 121 x 95 mm;

(b) 2 tiny heads to left of signature and on a line with it; (c) In the centre, 3 small full length figures, a man with a woman on either side of him;

(d) Below, to the left, a man; (e) Far left, the head of a child; (f) Below left centre, half length outlines of 3 men.

Talbot Rice.
*1816. 1. Welcoming the Howdie, and other studies: Private collection.
Black chalk, 123 x 102 mm.
Leonard Duke.
7 heads; 1 rear view of girl seated with dog;
2 scribbles for Welcoming the Howdie.
Verso of (1815. 3), but dated later on stylistic grounds.

*1816. 2. Profile of man facing left, and two thumbnail heads: V.& A.
Chalk on buff paper.
E 1793-1910.
Plate 88a.

*1816. 3. Profile and 2 three quarter face studies; pen study of woman at door: V.& A.
Chalk on buff paper.
E 1791-1910.
Plate 88b.

*1816. 4. 3 heads: V.& A.
Chalk on buff paper.
Plate 88c.
This and the preceding two entries are dated on stylistic grounds.
*1816. 5.  Musical trio, with children listening through a window: Fitzwilliam.

Pen and ink, 114 x 76 mm.

Verso: Invitation to Bullock's Museum to see an exhibition (1816) including The Judgement of Brutus, painted by Lethière (1760-1832).

Kennedy catalogue.

Fitzwilliam No. 3250.

*1816. 6.  Landscape with poplars, and bridge with rider:

Ashmolean.

Black chalk, 80 x 108 mm.

Initialled ' DW ' bottom right.

Ashmolean Scrapbook, No. 29.

Plate 89a.
Studies at Ramsgate: a boy in a cap, a girl in a mob cap, a woman in a feather bonnet, two men in brimmed hats, four boys: Ashmolean.
Pencil on brown paper, 118 x 146 mm.
Inscribed, dated, and initialled 'Ramsgate 19th Aug D W'.

Wilkie and Raimbach travelled together to Flanders in August 1816. Wilkie extended his tour into Holland, and records that "Mr. Raimbach agreed to leave me at Antwerp, and return to Margate by the way of Ostend" (Cun I p 443); Raimbach left on 17th September. Wilkie intended to join him at Margate later (Cun I p 450); it thus seems likely that they were together in Kent before crossing to Ostend, and that the above drawing was done then.

The drawings (1816. 7–42) are identified as records of this trip. The dating of Wilkie's visits to various towns are derived from Cunningham; further information is given in a letter to Nursey dated 18th October 1816 (BM Ms Add 29991 ff 12-13).

1816. 8. The cabin of a packet:
1860 sale lot 355 (part of), chalk, bt Melville 10/-.

1816. 9. Buildings at Ghent:
1860 sale lot 355 (part of), chalk, bt Melville 10/-.

Wilkie visited Ghent at least twice on this tour, the second time probably on 30th September 1816 (Cun I p 449). The grouping of (1816. 1 & 2) in one sale lot in 1860 suggests that they both derive from this journey.

1816. 10. Canal to Bruges:
1842 sale lot 291, bt Lord Montague(?) £2/4/-.

1816. 11. A church, Ghent:
1842 sale lot 292, bt Lister 4 gns.
1816. 12. Canal to Ghent:

1842 sale lot 290, bt Lister £1/9/-.

See note following (1816. 9).

1816. 13. A canal and figures near Brussels:

1860 sale lot 352, bt Taylor 9/-.

Wilkie visited Waterloo on 16th September 1816 (see 1816.19). The drawings of the Brussels area can therefore be assigned to this period. By 17th September he was in Antwerp.

1816. 14. Road to Brussels:

1842 sale lot 285, bt Lister £3/5/-.

1816. 15. Sketches taken on the road to Brussels, Sept. 1816:

1860 sale lot 29, black chalk on coloured paper, bt Harris 7/-.

1816. 16. La Belle Alliance, interior:

1842 sale lot 295, bt Carpenter 15/-.

See also D.Laing sale 1879 lot 157, 'Interior at La Belle Alliance, Waterloo'.

Possibly a study of Napoleon's battle headquarters, which was in the village of La Belle Alliance.

c.f. (1816.19).

1816. 17. An interior:

1842 sale lot 29½, bt Schloss 10/6. Grouped in 1842 sale with other sketches from this journey.
1816. 18. The Church at Waterloo:
1860 sale lot 360, bt (with (1816. )) Barker 11/-.

1816. 19. The Field of Waterloo; and at the back a careful
drawing of the Farm of La Haye Sainte - Belle
Alliance in the distance:
1860 sale lot 126, both drawings dated 16th Sept 1816,
black chalk on coloured paper, bt Haydon 7/-.
La Haye Sainte was an important position in the battle.

*1816. 20. Head and bust of a girl: Private collection.
Pen and brown ink and pink wash, $2 \frac{7}{8} \times 2 \frac{7}{8}$ "(73 x 73 mm).
Initialled 'D.W.'.
Writing on verso.
Perhaps the young woman whose portrait Wilkie began
on 22nd Sept. 1816 in Amsterdam:
Cun I p 446: 'Saw a young woman with a cap on her
head that is peculiar to North Holland!...began
her portrait.'
Leonard Duke.

1816. 21. A group at Amsterdam:
1842 sale lot 284, bt White 3gns.
Wilkie was at Amsterdam on Sept. 22nd (Cun I p 443),
and was employed making 'sketches of the people and
of the buildings'.

1816. 22. A group at Amsterdam:
Windus sale lot 146.
1816. 23. Amsterdam, exterior:
1842 sale lot 287, bt Lord Montague (?) £1/7/-.

1816. 24. Five views of the Grand Palace and canal at Haarlem; and sketches of the organ and parts of the cathedral:
1860 sale lot 26, bt Harris 10/-.
Cun I p 448: 'From Amsterdam I went to Haarlem to breakfast, by the canal; heard the celebrated organ, which was really wonderful, and certainly finer than the one at Ghent.' (23rd Sept.).

*1816. 25. 2 views in Holland, on one sheet: V&A.
Black chalk, 5 x 8" (143 x 219 mm).
(a) Man in a boat, with a cottage
Dated 'Sept. 23rd 1816'.
(b) A boat in front of a low horizon, with harbour
Dated 'Sept. 25th, 1816'.
V&A 690 1955.
Plate 88b.

Pen and ink
Plate 181.
See (1814. 6).
1816.  27.  **Leyden:**
1842 sale lot 293, bt Murray £1/14/-.
Cun I p 448: "I dined at Leyden, which I reached also by the canal"; 23rd September 1816.

*1816.  28.  **Interior at the Hague:**  V. & A.
Pencil, black and white chalk on buff stiff card, 140 x 200 mm.
Signed, inscribed and dated 'D. Wilkie, Hague, 24th Septbr 1816'.
A seated woman in a white bonnet with a dog, at the right, many bottles on the floor, and a large table on the left.
Wilkie spent 24th September at the Hague in the company of an English artist whom he met there (Cun I p 448).
V. & A. 92A8; E 1546-1948.

1816.  29.  **A group at the Hague:**
Windus sale lot 148.
See (1816.28).

1816.  30.  **A group at Antwerp:**
1842 sale lot 282, bt White £2/12/6

1816.  31.  **Views at Antwerp and on the Dutch coast near Schevenening:**
1860 sale lot 25, 'black and chalk on grey paper, dated 27th Sept 1816; with a view at Haarlem on the back of the second, dated Sept 23rd'; bt Craig 10/-.
Wilkie left Antwerp on 19th September (Cun I p 444), and returned there on 26th September (Cun I p 448).
He probably stayed there until 28th September, travelling then to Brussels. The view near Schevenening (the port for the Hague) was probably done on 24th September (see 1816.28); it is on the verso of the Haarlem sketch executed the day before. See also (1816.24).
1816. 32. A group at Antwerp:
   Windus sale lot 145, bt Hogarth £3/15/-.
   See (1816.31) and note following.

1816. 33. A group at Rotterdam:
   1842 sale lot 283, bt Lister £1/10/-.
   Wilkie was in Rotterdam on 25th September (Cun I p. 448).

*1816. 34. Rubens' Tomb and Alterpiece in the Church of
   S.Jacques, Antwerp: B.M.
   Black chalk and watercolours on drab paper,
   heightened with white, 372 x 266 mm.
   Inscribed 'Chapel and Tomb of Rubens, Anvers'.
   BM 12; bt July 1865.
   Source: The Madonna and Child with Saints, by
   Rubens (R.207).
   Plate 82a.
Studies on a Catalogue of Rubens and Van Dyck Works in the Antwerp Museum 1816, A letter from John Chaplin, picture dealer, inserted at the end: BM.

(a) A face, a head of a soldier, a doodle: Black and white chalk, on the front of the catalogue.

Signed 'D Wilkie'.

(b) Cartoon of a frog, a soldier, a woman at her doorway in Belgium - one hand on a sill, the other on her hip. She wears a cap, apron and long sleeved blouse:

On the flyleaf.

(c) Face and hands of a boy with raised brows, holding up a string and about to pounce:

Black and white chalk, c.


Road to Lille:

1842 sale lot 296, bt Lister 12/-.

See (1816.37).

Notice des Tableaux Recouvrés par cette ville sur les objets d'art revenus de France, Exposes au Musée ..., Anvers (1816).
Study of Peasants, Lille: Fitzwilliam.

Pencil with white heightening on buff paper, 183 x 267 mm.

Signed, inscribed and dated, lower right, 'D. Wilkie / Lille  Oct 1st 1816'.

Sir W. Knighton sale, Christie, May 22nd, 1885, lot 363: 8 drawings in one lot, described as 'Calais, Lille, and other foreign studies'; bt White for Murray 12/- . C. F. Murray gift 1912. Fitzwilliam 738/4.

Kennedy catalogue.

1816. 38. Calais:

1842 sale lot 297, bt White £3/15/- .

1816. 39. The Gate of Calais:

1860 sale lot 360 (part of), bt Barker 11/- .

Cun I pp. 449 f : Wilkie describes his arrest "in the act of completing a sketch of the celebrated gate of Hogarth". 2nd or 3rd Oct. (see 1816.40 & 41).

Raimbach (Memoirs, p 168) refutes the suggestion that Wilkie courted arrest.

1816. 40. Sketches in Cassel, Oct. 2nd:

1860 sale lot 59, black chalk, bt Bourne 6/- .

Wilkie clearly travelled from Lille through Cassel to Calais; by Oct. 4th he had crossed over to Dover (see 1816.41).
1816. 41. Views on the Coast of England, Oct. 4th 1816:
1860 sale lot 47, black chalk, bt Bourne 6/-.
Cun I p 450: Wilkie complained of being seasick to
Raimbach, but was apparently not too ill to draw.

1816. 42. Travelling companions and Sketches at Dover,
Oct 1816:
1860 sale lot 33, 'some on both sides', black
chalk, bt Craig 7/-. 

#1816. 43. Studies of four Women: Ottawa.
Black chalk and watercolour, 140 x 120 mm.
Verso: Dog seated, looking up: black chalk.
National Gallery of Canada, Ottawa, No. 15203.
Dated on stylistic similarity to the 1816 group of
drawings, although closer in subject to (1814. 4)
and (1814. 7).
Plate 85.

1816. 44. Two heads:
1842 sale lot 289, bt Hall £1/2/-. 
Grouped with the 1816 journey drawings in the 1842
sale catalogue.

1816. 45. A Dutch Lady:
1842 sale lot 286, bt Lord Montague £3/15/-. 

#1816. 46. Drawings from Raphael's cartoons: Fitzwilliam.
Pencil on blue paper, 109 x 182 mm.
Cun I p 453 records Wilkie studying Raphael's cartoons
in December 1816. The drawings could have been made
up to 10 years earlier.
The two head studies are from Raphael's Healing of
the Lame Man; the quarter length man is a contemporary
figure.
Fitzwilliam No. 2278/c; Ricketts and Shannon Bequest 1937.
Kennedy catalogue p 21, No.3.
1816. 47. Composition with houses and figures in a street:
N.G.S.
Pen and ink, 72 x 64 mm.
NGS scrapbook p 47.
Plate 459.
*1817. 1. Edinburgh Old Town by Night from Princes Street with Lights from Windows of the Tall Houses and St Giles under a Cloudy Sky: B.M.

Watercolour, $6\frac{3}{4}" \times 9\frac{7}{16}" (171 x 250 mm)

BM Number 8, bt. July 1885. Formerly W Russell Collection.

Cun.I p 463. Wilkie was in Edinburgh in late July at the beginning of a two month working visit to Scotland. 1817. 1. to 1817. 25. were made on this visit.

Plate 90.

*1817. 2. Kinneil and Bo'ness: Ulster Museum

Black and white chalk, 7" x 10\frac{1}{2}" (178 x 266 mm)

Signed, dated and inscribed "D Wilkie 1817, Kinneil 31st July (left) Borrowstounness 31st July (right)".


Cun.I pg 461.

Plate: 93.

*1817. 3. Dr Chalmers Portrait: N.G.S.

Pencil, 4\frac{1}{4}" x 2\frac{1}{2}" (105 x 63 mm)

Inscribed "Dr Chalmers preaching".


N.G.S. D 4752. See commentary 1817. 4.

*1817. 4. Dr Chalmers Preaching: Private collection

Pen and brown ink on buff paper, 158 x 182.

Cut, stained and repaired at the bottom.

Alistair Mathews, Private collection.

Cun.I pg 464 f. Letter to Thomas 11th August 1817, "I saw a great deal of Dr Chalmers while in Glasgow".

-97-
This was probably one of a number of slight sketches of Chalmers made by Wilkie in 1817 (eg 1817. 3.). A correspondence between Wilkie and the bookseller John Smith discusses the possibility of making "a copy of the sketch I made of the Doctor when I got to London" (N.L.S. Acc. 6236 f 5. October 7th 1817). Wilkie obviously intended working more detail into it but at that time thought well of it - "The one I made forms one of the Lions of my portfolio". This composition would have been a suitable frontispiece to the sermons of Dr Chalmers which Smith was to publish (letter of Wilkie to Smith, March 4th 1818 acc. 6263). Wilkie eventually decided that a fuller portrait was required and urged Smith to employ Lawrence or Raeburn. Later he wrote to Chalmers to urge him to have his portrait painted (New College Library, Edinburgh, Mss CHA 4.9.49. and CHA 4.18.64 folio 462 - 464) and arranged that Andrew Geddes should make the portrait (August 17th 1821). It is probable that several untraced portraits - showing Chalmers' face rather than an entire scene - were made in connection with this abandoned project.

It is probable that while working on the idea of the Chalmers' frontispiece, Wilkie developed his idea of John Knox preaching: the composition of this drawing in reverse is extremely close to the 1821 drawing for *Knox Preaching* in the Fitzwilliam Museum (1821.1). The other possibility that this is a sketch of Edward Irving can
probably be discarded on the grounds of the average height of the preacher and his short curly hair - Irving was extremely tall and had long hair. His biographer Gordon Strachan discounts the possibility that Irving is the preacher on grounds of style of preaching and gesture (private communication).

The drawing may possibly be identified with 1860 sale lot 306, Dr. Chalmers preaching in Roland Hill's Chapel, pen and ink, bt Mitchell 16/-.

Plate 94.

Since (1821.1) appears to be a development from this sketch, the possibility of a date in 1822 (when Chalmers preached at Hatton Gardens: Cun II p 93) seems very unlikely.
1817. 5. Inverary, Spinning Wheel in a Corner of a Room:
Rijksmuseum, Amsterdam.
Black, red and white chalk on buff paper.
Signed and dated 20th August D Wilkie 1817.
Rijksmuseum Inventory Number 53:305.

1817. 6. Inverary, Whisky Still:
Cun I p 475: on 21st August Mr McNeill of Oakfield
took Wilkie to a whisky still to make studies.

1817. 7. Old Macgregor, a Beggar from Crieff:
Cun I p 468: letter from Kames Castle, Bute, to Helen
Wilkie, 15th August 1817:
"one of those sort of beggars that must have sat as
the original for old Edie Ochiltree. He comes
from Crieff, and comprehends within the circle of
his perambulation the whole width of Scotland, from
Craill, in Fifeshire, to the Mull of Cantyre. His
dress is singular: he speaks both Gaelic and
English, and seems the most complete character."
Wilkie drew his portrait.
See (1814, 31-35) for other drawings of beggars.

Black lead on green-grey paper; 224 x 316 mm.
Inscribed and dated: "Tent preaching at Kilmartin.
August 24th."
Dating is assisted by mount inscriptions; see Vol I p
Christchurch Inventory No. 1176.
Probably 1842 sale lot 86: Tent preaching,'a beautiful
subject', bt Cadell £6.
Mr McNeill (of Oakfield) "took me to a considerable
distance to see a Highland Sacrament & Tentpreaching.
One of the most beautiful things I have seen in my
journey." NLS Ms 10995 f 3, to Smith, 29th September 1817. Cun.I pg 57 records Wilkie's first intention to do a 'tent preaching scene'.

Plate: 95.

*1817. 9. Kilmartin Sacrament: N.G.S.
Chalk with touches of watercolour, 8" x 12\(\frac{3}{4}\)" (219 x 324 mm)
Inscribed in pen "Kilmartin Sacrament, August 24th".
Bequeathed by Lady Murray, 1860. N.G.S. D(NG) 442.

*1817. 10. The Toll Booth Dumbarton: Private collection
Pencil on green paper, 7" x 10\(\frac{3}{4}\)" (178 x 260 mm)

*1817. 11. A Scottish Castle: Agnew.
Agnew exhibition lot 118 (£100); 25th Jan - 6th Mar 1965.

1817. 12. A Horseman at a Door:
1842 sale lot 35. 'Sketches made in Scotland',
Wilkie visited Scotland in 1817.

*1817. 13. Interior of a Cottage at Luss: Fitzwilliam
Watercolour, with slight chalk underdrawing on grey brown paper, 6" x 10" (157 x 258 mm)
Inscribed lower right "D Wilkie 1817/Luss 29 Aug"

Chalk and watercolour on coarse paper.

Inscribed "Luss 29th" (Probably 29th August)

Manning 54th exhibition, November 1970 number 65.

Stile with church and bell tower, cottages.

Plate: 97.

1817. 15. **An Archway at Callander**: N.G.S.

Chalk on blue paper, 218 x 198.

Inscribed and dated Callander September 1st.

Ex family collection. N.G.S. Scrapbook pg 55.

Plate 96.

1817. 16. **Palace and Parliament House, Stirling**

Cun. I pg 477, 11th September 1817: Wilkie went from Blair Atholl to Stirling where he "began making some drawings of the Palace and Parliament House which have been very fine buildings".
1817. 17. A Highland Shooting Scene:
Windus sale lot 35
Cun I p 479: Wilkie was sketching a dead deer and a piper on his visit to Blair Atholl in Sept. 1817, for use in The Death of the Red Deer.

*1817. 18. Cottage at Perth: N.G. of Ireland.
Chalk, size unknown. Signed and dated 1817.
N.G. of Ireland, No. 3865.

*1817. 19. Interior of a cottage with two children eating:
Black and white chalk with wash. Known only through Courtauld photograph, Neg. 239/35(45).
Dated on similarity to (1817.13).

*1817. 20. View of Edinburgh: R.A.
Watercolour, 64 x 178 mm.
Initialled in pen 'D W'.
R.A. India Scrapbook p 24.
Plate 89b.

Watercolour, 167 x 272 mm.
Signed and dated 'D Wilkie f. 1817'.
Family collection; G. Davis; Ashmolean.
Exh: Colnaghi 1957; R.A. 1958, No. 62.
Cun I p 480: Wilkie was in Fife in October 1817.
Plate 100.
Signed and dated 'D Wilkie f. 1817'.
Cecil Higgins Museum, Bedford. Made when in Fife
at the end of September - closely related to the
previous drawing. See text ch. 6.
Plate: 99

1817. 23. Fifeshire with Trees and a View: Mellon.
Watercolour, 5" x 7" (127 x 178 mm). Bt. from
Thomas Agnew. Number 113 in 92nd exhibition,
Plate 98.

1817. 24. Scene on the Grounds at Abbotsford. Sir Walter Scott,
Captain Scott, Mrs Lockhart and Captain Ferguson.
1860 sale lot 123, chalk and slightly coloured.
Bt. Taylor £1/-/--. Wilkie was at Abbotsford
by 15th October.

1817. 25. The Abbotsford Family, Mrs Lockhart, Various:
Windus sale lot 62, bt. Passid £1/2/- -. This and the
previous study were for the slight oil of Sir Walter
Scott and his family as peasants, now in N.P.G.S.

1817. 26. Sheep Shearing
1842 sale lot 32, bt. Colnaghi £1/4/- -. Related to
either Sheepwashing or the earlier Sheep Shearing.

1817. 27. Early Study for the Penny Wedding: B.M.
Pen and ink, c 80 x 128. B.M. 1860-7-14-59.
Could be dated several years earlier (see Vol 1 p 83f).
Plate 102.
*1817. 28. Early Study of Dancers in the Penny Wedding: B.M. Pen and ink, 3⅛" x 2⅞" (89 x 73 mm). Rough sketch of a pair of couples dancing together and figures standing behind. Dating could be earlier. (see previous drawing) Plate: 102b.

*1817. 29. Composition for the Penny Wedding: V. & A. Pen and ink. A girl asked to dance; another adjusting the dress of a girl led out to dance; bagpiper and onlookers. V. & A. E 4590 – 19. Verso a letter. Unlikely to be much earlier than 1817, as the group at the left is very close to the Reading of the Will composition round the widow, in reverse. This group relates to the earlier fortune-teller compositions of 1813 in Glasgow and the Fitzwilliam (1813,33 & 34). Plate: 103a.

*1817. 30. Penny Wedding: Background Group at the Table: V. & A. Pen and ink. V. & A. Cello and girl being led out visible as outlines. See text, Penny Wedding, ch. 6. Plate 102c.

*1817. 31.a. Grace at the Table: B.A. Pen and ink, 3" x 1" (76 x 25 mm) Inscribed DW in pen. Plate 106a.

b. Verso: Man carrying a barrel on shoulder, watercolour, very questionable. NB Inscribed DW in pen over the edge of the drawing onto the page of the book in which
it is mounted. This raises the question of all the inscriptions in this volume. RA India Scrapbook.

Royal Academy of Arts, London.

*1817. 32. A Girl Being Asked to Dance: Penny Wedding: N.G.S.
Pen and brown ink. \(2\frac{5}{8}\" \times 3\frac{3}{4}\" (92 \times 92\, mm).

Sanderson Bequest 1943. N.G.S. D 4364. The woman is shown in the reverse position from that she eventually occupies, i.e. she is on the right here. (NB Wilkie's familiarity with the reversal processes of engraving at this period (ch. 6), for he frequently reverses major groups in his compositions – vide the Chelsea Pensioners).

The woman is being pulled roughly – see groups in the Blind Man's Buff, to which the Penny Wedding was to be a pendant.

Plate 103.

*1817. 33. Two Men Pulling an Older Lady in Outdoor Dress: N.G.S.
Pen and brown ink, \(1\frac{3}{4}\" \times 1\frac{5}{8}\" (44 \times 41\, mm).

Sanderson Bequest, 1943.

Similar in composition to (1817.32). Plate 103.

*1817. 34. Girl Adjusting her Shoe: Penny Wedding: N.G.S.
Pen and brown ink, \(3\" \times 2\frac{1}{4}\" (76 \times 54\, mm)

Study for the girl in the left foreground in the Penny Wedding. Sanderson Bequest 1943. N.G.S. D 4359.

Plate 103.

*1817. 35. A study of Five Figures, One Seated: Penny Wedding: N.G.S.
Pen and brown ink, \(3\frac{3}{8}\" \times 2\frac{3}{4}\" (86 \times 60\, mm). Sketch for the group on the extreme left in the Penny Wedding.

Sanderson Bequest, 1943. N.G.S. D 4365.
*1817. 36. A Woman Being Led by the Hand and Two Other Figures: N.G.S.
   Pen and brown ink, $3\frac{7}{8}'' \times 4\frac{1}{2}''$ (98 x 114 mm)
   Inscribed Penny Wedding - perhaps a preliminary idea
   for left hand group. Presented by Mrs Gore-Brown-Henderson.
   1955. N.G.S. D 4751

   Pen and ink:
   a) Standing girl at left
   b) Back of figure - an early idea
   c) Three studies of dancers
   d) The girl adjusting her friend's dress, both standing,
      an early idea
   e) An early idea for the right hand side - a mother
      adjusting a girl's dress
   Plate: 104.

*1817. 38. Seated Man - Arms Pulled by Woman: N.G.S.
   Pen and ink, 70 x 60.
   N.G.S. Scrapbook pg 33L
   Plate 448.

1817. 39. Penny Wedding: Four Figures Dancing: Windsor
   Pen and ink, very slight. Windsor 17877a,
   Oppe Catalogue (1953).

*1817. 40. Penny Wedding: Group at Left with Couple and Musicians: R.A.
   Watercolour, $5\frac{1}{2}'' \times 4''$ (140 x 102 mm)
   Inscribed D. Wilkie; slight. R.A. Scrapbook number 15.
   Plate 108a. See Vol.1 p 25. A very doubtful 'Wilkie'.
*1817. 41.a **Penny Wedding:** R.A.

Two couples dancing. Pen and ink, coarse paper, 4" x 4½" (102 x 114 mm). Inscribed DW.

RA India Scrapbook number 6.

Plate 105a.

b. Verso: The same couples dancing, in reverse, with additional figures behind and man pouring ale at the right. Both appear to be by Wilkie and demonstrate how he considered movement and arrangement of individual groups in his compositions. (see Vol 1 p 78).

Plate 105b.

*1817. 42. **Study for Hands in the Penny Wedding:** Private collection

Black and red chalk on buff paper. 1842 sale lot 167.

Bt. by present owner from Sotheby 1965.

*1817. 43. **Study of a Man and Woman at the Left of the Penny Wedding:**

Ashmolean.

Black and red chalk, 8¾" x 6½" (222 x 168 mm)


*1817. 44. **Study for the Seated Girl at the Left of the Penny Wedding:**

Private collection.

Watercolour, 5½" x 2½" (89 x 70 mm). Ex Colnagni,

Mellon photograph 63/5/2/30 Neg. number.

Closely related to the study at Windsor.

*1817. 45. **A Cottage, Girl Seated, for the Left of the Penny Wedding:**

Windsor. 17563

Black and red chalk, on brown paper, a large portion
Christie, 7th March 1947, lot 56; Windsor 17563.

A.P. Oppe, English Drawings at Windsor Castle, Pl.101.

Cun.I p 469: Perhaps this is the weaver's beautiful daughter. See Text, Ch. 6: Penny Wedding (Vol 1 pp 83-88).

Plate:101.

*1817. 46. **Penny Wedding**: Hand Holding a Plate from the Background:

B.M.

Black and red chalk, 2" x 5" (66 x 130 mm)

B.M. 19. 1860 sale lot 234, bt. Evans £7/15/-.

Plate: 107c.

*1817. 47. **Penny Wedding**: Two Hands of the Girl at the Left whose Skirt is pinned by a Friend: B.M.

Red and black chalk, 7½" x 3" (184 x 98 mm)

As previous drawing.

Plate: 107b.

*1817. 48. **Hand of the Girl replacing her Shoe at the Left of Penny Wedding**: B.M.

Black and red chalk, 7½" x 3½" (184 x 83 mm)

As previous drawings.

Plate: 107a.
*1817. 49. Hands pouring out beer; Penny Wedding:

Kirkcaldy Art Gallery and Museum.

Black and red chalk, 216 x 164 mm.

Donated by Miss M.A.D. Pirie 1966.


1842 sale lot 164, bt Schloss £2/15/-.

*1817. 50. Penny Wedding; composition: R.A.

Watercolour, 108 x 178 mm.

Inscribed in pen, bottom left, 'D. Wilkie'.

RA India scrapbook No. 19.

Probably a copy of a lost Wilkie drawing (c.f. 1817.91).

Plate 108b.
*1817. 51. Penny Wedding, Composition: Fitzwilliam Watercolour, 4 3/4" x 7 3/4" (120 x 197 mm) Signed and dated lower left D Wilkie 1817. Fitzwilliam 738/12. Ian Kennedy catalogue.

1817. 52. a - e Penny Wedding, Five Pen and Ink Sketches Windus sale lot 138.

1817. 53. a - b Penny Wedding, Two Sketches, one of them on the outside of a letter Windus sale lot 138* bt. Carpenter £4/6/-

1817. 54. a - e Penny Wedding, Five Studies Windus sale lot 16, pen and ink and chalk. Bt. Fuller £1/4/-

1817. 55. a - d Penny Wedding, Four Studies Windus sale lot 16*, bt. White £1/10/-

1817. 56. a - e Penny Wedding, Five Slight Studies Windus sale lot 37; chalk; £1/4/-

1817. 57. a - e Penny Wedding, Five Slight Studies Windus sale lot 38, bt. Leitch 17/-

1817. 58. a - h Penny Wedding, Bridesmaid Stooping, Eight Studies and the Dance, Nine Groups Windus sale lot 114. 'fine',
1817. 59. a - c Penny Wedding, Three Sketches

Windus sale lot 17, 'fine' in chalk, autograph at back.

Bt. Octavia 8 gns.

1817. 60. A Group for the Penny Wedding

Windus sale lot 17* bt Hall 5 gns.

1817. 61. The Penny Wedding, Studies for Incidents in the Picture

with a study for the same at the back of one of the

drawings

1860 sale lot 35, black and red chalks, bt. Colnaghi.

1817. 62. a - b Penny Wedding, Hands, Two Studies

1842 sale lot 167, bt. Tiffin £2/12/6

1817. 63. a - b Penny Wedding, Hands, Two Studies

1842 sale lot 168, separate studies, bt. Tiffin 2 gns.

1817. 64. a - c Penny Wedding, Hands, Three Studies

1842 sale lot 169*, bt. Tiffin £3/12/-

1817. 65. a - b Hands for the Penny Wedding, Two Studies

1842 sale lot 170, bt. Colnaghi £1/6/-

1817. 66. a - b Penny Wedding, a) Hands with Spoon and

b) Two Hands

1842 sale lot 172, black chalk, bt. Colnaghi £1/2/-
1817. 67. *First Studies for Reading the Gazette, on the back of Edinburgh Castle from the Grass Market:*

1860 sale catalogue lot 320*, bt Daniel 10/-, pen and ink.

An important reference which suggests that Wilkie began drawings for *The Chelsea Pensioners* shortly after his visit to Scotland (Aug. - Sept. 1817) to gather material for *The Penny Wedding*.

*1817. 68. Playing Skittles, first thought for the Chelsea Pensioners: B.M.*

Pen and ink, 111 x 178 mm.

BM 25.

Clearly 1860 sale lot 121: 'drawn on the spot at the tea-gardens in Bayswater. This sketch was made in the company of William Collins R.A., who painted a picture of the same subject'. Wilkie Collins (1848) describes such a visit to the Bayswater tea-garden, a popular resort for artists, in 1830; William Collins's *Skittle Playing* is dated 1832. The Wilkie drawing, however, is related in style to those of the period 1816-1820, and is clearly a response to the Duke's suggestion for *The Chelsea Pensioners* (see Haydon (1950) p 289); it must therefore have been executed on an earlier visit.

Plate 116.
Studies of a child touching his father's eye glass (Chelsea Pensioners), and a boy with dog (Sheepwashing):

Stanford University Collection.

Pen and brown ink, 248 x 184 mm.

The Duke of Wellington objected to the figure with the eye glass on 12th July 1819 (Cun II p 18); see Vol 1 p 97.

Plate 115.

Composition for The Chelsea Pensioners: Ashmolean.

Pen and ink, with some blotting, 68 x 125 mm.

Inscribed in pencil, bottom left, 'Wilkie', and bottom right '1656'. Ruled off in pencil and trimmed.

Bottom left corner damaged and repaired. The girl tiring her hair is clearly visible on the left, the horseman fetching the news is on the right.

Ashmolean scrapbook p 2.

Verso: letter heading: 'David Wilkie Esq., Phillimore Place, Kensington.'

Postage stamp illegible.

Plate 118.

Composition for The Chelsea Pensioners: N.G.S.

Pen and ink, 67 x 114 mm.

NGS No. 2300a; Watson Bequest 1886.

The woman tiring her hair is visible on the left, the group in the centre is developing, the horseman messenger
rides in from the right. Closely associated with the previous composition.

Plate: 117.

*1817. 72. A Lady Leaning on a Pedestal: R.A.

Pen and ink, \( \frac{4}{3} \)" x \( \frac{1}{2} \)" (11\( \frac{1}{4} \) x 38)

Initialled D.W. R.A. Scrapbook number 18.

Perhaps connected with the Gentle Shepherd oil of 1823 for Sir Robert Liston, but dated earlier on style.

*1817. 73. Composition for the Chelsea Pensioners and for the School: N.G.S.

Pen and ink, 81 x 153.

Ex family collection. N.G.S. Scrapbook pg 46 b.

The composition was originally set out-of-doors and resembled 1817. 70. and 1817. 71. The woman tiring her hair can be identified at the extreme left, and a table can be deciphered in the centre. Subsequently the scene has been turned into an interior by heavy hatchings. The additional standing figures on the left can be seen in The School.

Plate: 458b.

*1817. 74.a The Chelsea Pensioners: B.M.

Pen and ink, \( \frac{4}{3} \)" x \( \frac{1}{2} \)" (12\( \frac{1}{4} \) x 206mm)

Family group still shown on the left, with a group leaning over a table and drums in the foreground.
b. Verso: Pen and ink.
The horseman is shown entering from the left for the first time.
Two versions, trimmed.
Plate: 120.

#1817. 75. Newsreader, Family and Figures, Chelsea Pensioners:
Ashmolean
Pen and ink, 50 x 74. Heavily corrected on the right.
The newsreader faces left.
Ashmolean Scrapbook pg 5.
Plate 119a.

1817. 76. The Errand Boy: First Study for the Picture, The Well
Pen and ink and chalk.
1860 sale lot 6, bt. 7/- Craig.
N.L.S. Acc. 5613. Wilkie's letter to Haydon 11th February 1818 says he is making a clearance of his small oil subjects in order to concentrate on The Penny Wedding; The Reading of the Will and The Chelsea Pensioners

1817. 77. Moreland's Horses, Three Studies
Windus sale lot 50, bt. Palsor £1/7/-
See Cun I p 79.

1817. 78. Study from Landscapes by Gainsborough
1860 sale lots 187 and 188, bt. Harris 10/- and Hogarth 10/-
Black chalk. Perhaps connected with Wilkie's landscape studies for Sheepwashing of 1817.
Two Studies of a Gainsborough: The Artist’s Daughters with a Cat? V & A

Black and red chalk, 5½" x 7¾" (144 x 197 mm)

V & A 926.

A very free interpretation of Gainsborough’s work.

Plate: 86.

Interior of a Cottage: Private collection

Pen over pencil, grey wash, unfinished, 7" x 10¾" (178 x 260 mm)

Signed D.W. Inscribed at the back "Given to Mr Nasmyth by Miss Wilkie".

Detailed Drawing of an Interior and Fireside: Colnaghi

Black chalk on buff paper, 10" x 12" (254 x 305 mm)

Colnaghi D27171HX

Boxed-in stairs on the left and bowls, buckets etc on the right, with a shelf with bottles over a fireplace, darkly recessed. Probably made during Wilkie’s visit to Scotland, August – September.
*1817. 82. **Blind Alick:** Ashmolean

Black and white chalk on buff paper, 220 x 222.

1842 sale lot 190, W Gill, T W Jackson. Presented to the Ashmolean by the Reverend Doctor S H Scott 1937.

Penny Magazine May 25th 1833 for an account of Blind Alick.

The Sun, London, Saturday evening May 7th 1836:

Blind Alick; c 1761 - 1836, was blind from birth and was noted for his remarkable memory and He was a native of Stirling and Wilkie probably drew him on his visit in 1817.

*1817. 83. **Haymakers; reapers:** V. & A.

Black and white chalk on buff paper.

V. & A. E 1794 1910.

Probably drawn during Wilkie's travels in Scotland, but see also Cun I p 444: 22nd Sept. 1816, where Wilkie mentions seeing hay cut in Holland during floods.

Plate 82b.
*1817. 84. Figures in a doorway for the background of The Penny Wedding: N.G.S.
Pen and ink, 55 x 90 mm.
NGS scrapbook p 32.
Plate 448.

*1817. 85. 3 Pensioners: R.A.
Pen and ink, 11½ x 127 mm.
Inscribed 'D.W.'
RA India scrapbook p 11.
Plate 122a.

1817. 86. 2 sketches in the vicinity of Edinburgh:
1860 sale lot 50, black and red chalk, heightened with white, on coloured paper, bt Thorpe 7/-.
1817. 87. **3 figures:** R.A.

Pen and wash, 127 x 152 mm.

Inscribed 'David Wilkie'.

RA India scrapbook p 17.

Plate 114.

1817. 88. **Landscape study:** B.M.

Watercolour over chalk, 163 x 218 mm.

BM U 11 1939-2-11-1

Perhaps connected with the picture Sheepwashing.

Verso: (1812.10).

Plate 90.

1817. 89. **Study after Sheepwashing:** R.A.

Watercolour, 178 x 254 mm, torn because it was too large to be mounted on one page.

RA India scrapbook pp 25 & 23

Plate 92. (c.f. Plate 91).
*1817. 90. The body of a man at the foot of a precipice, his dog standing guard: B.M.

Watercolour, 178 x 133 mm.

Identified in BM Catalogue as an illustration to Scott's poem *Helvellyn* (1805) (see Scott (1847) p 629); the attribution to Wilkie seems very questionable.

BM 7.
Plate 109b.

*1817. 91. Two boys drinking at a fountain: R.A.

Watercolour, 102 x 64 mm.

Initialled 'D.W.'

RA India scrapbook No.10.

Probably a copy of a lost Wilkie drawing, although Hart obviously considered it genuine.

Plate 109c.

*1817. 92. Tavern scene: H.E.H.

Watercolour, 171 x 267 mm.

Related to the R.A. watercolours, and, like them, of dubious attribution.

Plate 109a.

*1817. 93. Studies for the left hand side of The Penny Wedding: Glasgow University.

Pencil

Plate 106b.
1. John, Marquis of Granby, after Sir Joshua Reynolds: Ashmolean

Watercolour over red and black chalk on buff paper, 525 x 410 oval.

1842 sale, 27 April, lot 338, bt. Wynn £2/10/-
P M Turner bt. for Ashmolean 1942.

Cun. 2 pg 7. Wilkie writing to Sir George Beaumont in 1818 says of Lawrence's portrait of Wellington "I should not be surprised if it were to become as common throughout the country as Sir Joshua's Marquis of Granby". (19th January Exh. Oxford Arts Club 1935 (17), Rembrandt Gallery 1939 (7).

This portrait is very heavily worked in the head which is almost stippled in technique. Perhaps Wilkie looked again at this before beginning his own equestrian portrait of the Duke of Wellington (c. 1834).

Plate: 165.

2. The Penny Wedding, Drawing for the Upper Half of the Composition: Fitzwilliam

Watercolour on grey brown paper, 6" x 9½" (152 x 241 mm)
Signed and dated lower left, "D Wilkie 1818".

1842 sale, 25 April, lot 41, bt. Maugham £2/15/-
W W Knighton sale, Christie's, 1885, May 22nd, lot 364, one of eleven sketches "Views in Scotland". Bt. White for Murray £1/12/-
C F Murray gift 1912 to Fitzwilliam.
Number 738/13 Kennedy catalogue.

Another obvious example of Wilkie leaving the final details of the setting until the painting was almost ready for exhibition.
3.a Several Studies for the Penny Wedding: Ashmolean

Pen and brown ink, 247 x 192 mm.


"Sir,

I have got in charge from Mr Walter Scott the picture by you of him and his family, which I intend if possible to have the pleasure of delivering to you in person; but in case I should be prevented from waiting on you I beg you will take the trouble of sending for it here on Tuesday morning next between 9 and 10.

I am

Sir

Your most obed. ser. John Russell."

Exh. Rembrandt Gallery 1939 (39)
P M Turner bt. for Ashmolean 1942.

The dating of this sketch after February 14th 1818 indicates that perhaps some of those grouped under 1817 for the same subject should be moved here. A surprisingly late reconsideration of the left hand group. See Phase 5 of The Chelsea Pensioners: Vol 1 p 101.

*1818. 4. Copy of the Portrait Drawing of Isabella Brant by Rubens:

Private collection.

Chalk on buff paper, 12½ x 10" (318 x 254 mm)
Signed D Wilkie.

The drawing by Rubens, now in the BM, may have been seen by Wilkie when it was in the Spencer collection.

E. Horseman Coles; private collection.


Plate: 132b (c.f. 132a).

*1818. 5. a. Chelsea Pensioners, Composition: Ashmolean pen and ink, 60 x 112. Corrected at left and right.

b. Verso: From a trimmed letter "Rea/d I can appreciate fully the kindness and benevolence of your intentions towards"

The letter is apparently in Wilkie's hand.

Ashmolean scrapbook p. 5(a).

Plate 119b.

*1818. 6. a. Chelsea Pensioners, Studies for the Composition and Figures: Aberdeen A.G.

Pen and ink, 6 x 9 ½" (155 x 232 mm)

Percy collection, bt. at Christie's 20th October 1959 lot 57. Aberdeen Art Gallery Inv. number 138.

(i) Top: study linking the central group with the family group at the right.

(ii) Below right: slight sketch for mother and baby, and for three figures leaning over the table.

(iii) Centre: sketch of the full composition, including
the background. This shows two news readers and several families on the right including a toddler held by the skirts seen in the Northbrook oil sketch of 1821 (Plate 158c). The layout is much closer to the 1818 oil sketch in the Chelsea Hospital (Plate 123), however, and must be dated circa 1818.

b. Verso:

(i) The woman opening oysters, her tub on the table, behind a seated man raising his glass.

(ii) Study of the figures, without the central table; an attempt to unite left and right hand parts of the composition.

Plate: 121.

*1818. 7. Chelsea Pensioners, Four Studies of Heads; Apsley House Black and red chalk.

Apsley House, Duke of Wellington collection.

Connected with the news readers in 1818. 6. and 1818. 11. As this drawing hangs in the Duke's collection it is likely to represent soldiers known to him.

Plate: 129.

*1818. 8. Chelsea Pensioners, the Messenger and Group Round the Table: R.A.

Pen and ink, 5" x 7" (127 x 178 mm)

Inscribed in pen bottom right "Dw"
India Scrapbook pg 12. R.A.

b. Verso: Pen and ink. Man with waterjug, cocked hat and cloak looking left, another figure cut off.
Plate: 122b.

*1818. 9. Chelsea Pensioners, Highlander, Child and Man with Waterjug: R.A.

Pen and ink. Inscribed "IM". India Scrapbook, p.23.
Plate 126. 101 x 57 mm.

*1818. 10. Head of a Pensioner in Profile: Private collection
Pen and ink.
Plate: 150.

*1818. 11a. Chelsea Pensioners, Study for Composition: B.M.

Pen and ink, 4 " x 7" (112 x 178 mm)

W Russell, bt. 1885 for the BM 15. Lot 52 in 1860 sale
"pen and ink, interesting studies for groups in the
Chelsea Pensioners. One of the drawings has sketches on
the back, of figures in most joyous attitudes not intro-
duced in the picture", bt. Colnaghi £3/5/-

b. Verso: (Stuck down) Can be seen to include dancing
figures reminiscent of the Penny Wedding; two seated
figures raising glasses can be discerned in the
upper left hand corner of the drawing. They suggest
an idea subsequent to 1818 of younger men regaling at
Chelsea. See text Ch. 7, p 106.

Related to Eildin oil sketch (Cun II p 108); shows a
greater development of ideas on the right hand side.
Black chalk, 78 x 171.
Family collection; N.G.S. Scrapbook pg 20b.
Plate: 441b.

*1818. 13. Chelsea Pensioners, Three Slight Groups Round the Newsreader: B.M.
Pen and ink, 4½" x 7½" (114 x 184 mm)
Bt. February 1856. BM 17.
Early study for the placing of the newsreader.

Pen and brown ink, 2" x 3½" (51 x 92 mm)
Sanderson Bequest 1943, N.G.S. D 4360.
Woman rolling up her sleeve, baby reaching up, woman tiring her hair.

*1818. 15. A Girl Tiring her Hair: Ashmolean
Red and black chalk, 13½" x 10½" (340 x 264 mm)
Ashmolean 1942.
Exh. British Institute 1842 (*19); Oxford Arts Club 1935 (7); Rembrandt Gallery 1939 (37); RA London and Edinburgh 1958 (39).
Study for The Chelsea Pensioners, later rejected and used in The Cottage Toilette. See Ch. 7.

Plate: 131.

*1818. 16.a Chelsea Pensioners, Figure Composition, Right Hand

Side: Private collection

Pen and ink, size unknown. Torn across the oyster woman's face, roughly repaired.


Plate 124.

b. Verso: Fragment of a letter:

"of the board of Curators, invites him to see the Museum of the Royal College of Surgeons on Saturday July the 18th between the Hours of Three and Four o'colck,

Lincoln's Inn Fields

July 13th 1818"

The drawing was probably done on the back of this letter soon after Wilkie received it and before July 12th 1819 as it includes the figure of the man with the diseased eye. See Vol 1 p 97.

Plate: 125.
NOTE:

*Plate 123. Oil Sketch: The Chelsea Pensioners 1818: Chelsea Hospital Museum, Long Gallery

Oil on panel, approximately 12" (305 mm) in its largest dimension.

Signed and dated "D Wilkie 1818" bottom right.

Presented to the Royal Hospital by Commander W C Phillips in devoted memory of his wife Amelia Rebecca née Humphrey, S.R.N. of Kinawley, N Ireland, 1956.

This was probably the first oil sketch made for the Duke of Wellington's picture. It is painted over a much earlier composition with figures proportionally much larger as in Wilkie's work of circa 1808.

Alterations visible:

(a) Bottom layer of paint:

A large face between the head of the girl and the stain of the painted-out inn sign, with more traces of figures on the right, probably for a different subject.

(b) Middle layer of paint:

An earlier background for the Chelsea Pensioners is painted over but shows through clearly. A very large tree (see 1817. 68. - 1817. 70) centre, a different perspective of roofs, gables and railings and a lower inn sign show through.

(c) Minor adjustments to surface:

Horses hooves altered and readers' position changed. A second oyster tub appears above the family group. Man at right of centre table altered from a profile to look back at the oyster-woman.

Oil on panel, 266 x 444 mm.

Dr. John Gott, Bishop of Truro; Dr. J.M. MacKinnon; sold Christie's Friday March 22nd 1974, lot 34 (ill. in catalogue).

Inscribed 'D Wilkie', but probably one of the oils which William S Watson worked on when he was assisting at this period (see Cun II p 20).
*1818. 17. 2 figures, one pointing: N.G.S.

Pen and ink, 113 x 76 mm.

NGS scrapbook p 15.

Plate 439.
1818. 19. **Death of Sir Philip Sydney:** N.L.S.

Pencil on buff paper, \(2\frac{3}{4}'' \times 4\frac{1}{4}''\) (70 x 103 mm)

N.L.S. Acc. 4001.

This drawing was acquired with a copy of Raimbach's engraving of *The Death of Sir Philip Sydney*, although it also bears resemblance to sketches for *The Death of Nelson* (1825).


1818. 20. **Funeral of Sir Philip Sydney:** Private collection

Black chalk on blue paper

Called 'Grave digging party for the burial of Sir John Moore'.

1818. 21. **Funeral of Sir Philip Sydney**

1860 sale lot 232, bt. with three others Hogarth lgn.
*1819. 1. **The Fourth Duke of Buccleuch:** Ashmolean
Black, red and white chalk, 240 x 185.
Coll: Hope.
Cun.II pg 16, January 25th 1819: "Went by coach to Ditton, to make a sketch of the Duke of Buccleuch for Geddes . . Made a drawing of the Duke in black red and white chalk, and also of his mother the Dowager Duchess, a very fine old lady".
Plate: 135 (lithograph Plate 136).

*1819. 2. **Elizabeth, Duchess of Buccleuch:** Private collection
Black and red chalk, 11" x 8" (280 x 203 mm)
Inscribed on a separate sheet "Elizabeth Duchess of Buccleuch by D Wilkie 1819. Ditton."
Cun.II pg 16, January 25th 1819 (see 1819. 1.)
Exh. RA 1958 (37)
Elizabeth (1743 - 1827) was the wife of Henry, the third Duke of Buccleuch.
Plate: 134.

1819. 3. **Duchess of Buccleuch**
Chalk.
Cun.II pg 17, March 9th 1819: "To Ditton Park, where I made a sketch in chalk of the Duchess of Buccleuch."

*1819. 4. **Penny Wedding:** Fitzwilliam
Watercolour, \(\frac{13}{16}\)" x \(\frac{11}{8}\)" (122 x 169 mm)
Signed and dated lower right "D Wilkie 1819"
Kennedy catalogue doubts the dating of this drawing, but Wilkie frequently made presentation drawings of his works after they were completed.

(See Chelsea Pensioners 1823. 2.)

*1819. 5. The Election: N.G.S.
Pen and brown ink, 6\(\frac{1}{2}\)" x 8\(\frac{1}{2}\)" (165 x 210 mm)
Watson Bequest, 1886; — N.G.S. D 2303.

1860 sale lot 89b: The Election, pen and ink, 12/-
Evans, is perhaps to be identified with this drawing.

Cun. II pg 23, August 10th 1819: Wilkie's first mention of an election as a possible subject for the commission from the King of Bavaria. The style of the drawing is consistent with this date. (See 1819.21).

Plate 137.

1819. 6. Fox on the Hustings
1842 sale lot 79, pen and ink, bt. Dunford £12/-
See 1819. 5.

(Possibly this was done in 1822; see 1822. 1.)

*1819. 13. The Hustings
1860 sale lot 91, bt. Haydon 7/-
See 1819. 5.

Plate 135.

1819. 8. The Covent Garden Hustings in the time of Pitt and Fox
1860 sale lot 304, pen and ink, bt. Evans £2/12/-
See 1819. 5.
1819. 9. **Reading the Will, Composition:** Private collection

Pen and brown ink on buff paper, 10½" x 13" (266 x 352 mm)

Signed and dated "D Wilkie 1819".

Coll: W A Brandt.

Plate 141b.

1819. 10. a - b **Bacchanalian Boys, Two Studies**

Windus sale, lot 87, 'very fine', one in coloured chalk. £3/10/-

1819. 11. a - b **Bacchanalian Boys**

Windus sale lot 87* as 1819.

1819. 12. **Nymphs Gathering Grapes**

Windus sale lot 140 a) "finished pen and ink sketch", bt. with two others, Palsor 12/-

1819. 13. **Reading the Will, the Dispossessed Son:** Glasgow University

Faded sepia ink on coarse paper, 36 x 38

Glasgow University Fine Art Department 373.

Plate 143.

1819. 14. **Reading the Will, the Dispossessed Son and the Lawyer, Three Studies:** Glasgow University
Faded sepia ink on coarse paper, 65 x 100.

Glasgow University Fine Art Department 375.
Plate 142.

*1819. 15. Dispossessed Son: Glasgow University
Pen and sepia ink, 92 x 68.

Glasgow University Fine Art Department 376.
Plate 143.

*1819. 16. The Dispossessed Son: Uffizi
Pen and ink.
Horne coll; Uffizi, Florence.
Plate 142a.

*1819. 17. Man with Hat in Hand and Hand to Mouth, the
Dispossessed Son: N.G.S.
Pen and ink, 123 x 77, cut diagonally lower left.
Ex family collection: N.G.S. Scrapbook pg 356.
Plate 450.

*1819. 18. Newsmongers and Two Studies for Reading the Will: B.M.
Pen and ink, \(\frac{15}{2}\)" x 7" (117 x 178 mm)
On the back of a draft of a letter re engraving of
Sir Philip Sydney (undated).

BM 17.

*1819. 19. Reading the Will, the Group Round the Lawyer:
Private collection
Sepia and ink on thin white paper, 67 x 92
This group was etched by Wilkie in 1819, omitting
the disinherited son shown in the background right
of the drawing.
Plate: 144.

*1819. 20. **Thorn in the Foot**: Ashmolean
Pen and ink, 113 x 85
Dated on style alone; it could be earlier.
Plate 137a.

*1819. 21. **Dinner Party**: Ashmolean
Pen and ink, 85 x 127
Cun. II pg 22f, Wilkie to the Marquis of Stafford,
10th August 1819: "For the proposed picture for his
Majesty the King of Bavaria, I have thought of various
subjects, but have only made a sketch of one, which I
enclose for your Lordship. It is a Family Party at
Dinner; it would be similar in the style of painting
to The Breakfast, and possesses, I think, a great deal
of the same material." (The Breakfast had been painted
for the Earl of Stafford: Vol 1 p 77). Wilkie rejected
the ideas of a Fair, an Election, a Meeting of the
Tenantry on the Heir to an Estate's Coming of Age and
The Dinner Party in favour of the subject The Opening
of a Will for the King of Bavaria's picture.
Plate: 137.
*1819. 22. Reading of the Will, Study of the Widow's Outstretched Arm: V. & A.  
V. & A. D 382  
Plate: 146b.

*1819. 23. Reading the Will, Study of the Widow: National Museum of Wales  
Pencil on thin white card, $\frac{3}{4}'' \times \frac{5}{4}''$ (112 x 70 mm)  
An unusual, delicate, careful and tiny pencil drawing with details of lace and drapery and showing the open chest at the widow's feet. The dress is altered in the final painting.  
Plate: 146a.

*1819. 24. Reading the Will; Dispossessed Son in Overcoat:  
Ashmolean  
Pen and brown ink, 87 x 150  
Bt. Ashmolean 1942  
Plate 145b.

*1819. 25. Reading the Will, a Group with a Dog: Ashmolean  
Pen and brown, 95 x 83  
Bt. Ashmolean 1942  
Plate 145c

*1819. 26. Reading the Will, Group with the Lawyer, Nurse and Child with Variations: Ashmolean  
Pen and brown ink, 123 x 200; oval watermark cut.  
Bt. Ashmolean 1942  
Plate 145d.
*1819. 27. *Reading the Will (?), Three Figures, Old Woman with Hat:

N.G.S.
Pen and ink, 39 x 51
Ex family collection.
N.G.S. Scrapbook pg 39.
Plate: 453.

*1819. 28. *Study for the Composition of Reading the Will: Fitzwilliam
Pen and wash and sepia, \( \frac{7}{6} \times 9\frac{1}{2} \)" (187 x 246 mm)
C F Murray 1911. Fitzwilliam 738/10
Kennedy catalogue.
Compare with the preparatory oil (Plate 140b).
Plate 140a.

*1819. 29. *Composition for Reading of the Will: Spink
Pen and sepia ink, 4\(\frac{1}{2}\)" x 6\(\frac{1}{2}\)"
Coll: Malcolm Stearns; Spink number 4335/2
An early idea for the composition, showing a child in front of the table.
Plate 141.

*1819. 30. *Reading the Will, Composition: N.G.S.
Pen and brown ink, 1\(\frac{1}{2}\)" x 3\(\frac{5}{6}\)" (38 x 84 mm)
Ex family collection, cut out of the N.G.S. Scrapbook by David Wilkie, great-nephew of the artist.
Alistair Mathews, N.G.S.
Plate 144b
Four Studies for Reading the Will: B.M.

(a) Woman in a Hat and Thick Veil with Other Figures
Pen and ink, $2\frac{1}{4}'' \times 2\frac{1}{8}''$ (57 x 64 mm)
B.M. 20.

(b) Old Nurse with Baby and Man in Three-Cornered Hat
Pen and ink, $1\frac{3}{4}'' \times 3\frac{1}{8}''$ (44 x 89 mm)
B.M. 20.

(c) Two Heads, One in a Three-Cornered Hat, Reading
Pen and ink, $4\frac{3}{8}'' \times 5\frac{1}{3}''$ (111 x 133 mm)
Sketched on an envelope to D Wilkie Esqre

Phillimore Place
Kensington
B.M. 20.

(d) Head of a Man in a Three-Cornered Hat
Pen and ink, $2\frac{1}{4}'' \times 3\frac{1}{4}''$ (57 x 83 mm)
The above four drawings mounted together and bought at the 1860 sale lot 243, Colnaghi £5/19/-
B.M. 20.
Plate 139.

Study for Reading the Will: Private collection
Pen and ink, $4'' \times 7''$ (102 x 178 mm)
Coll: Horne and March, B Ford.
An early study.
Plate 144c.

Study for Reading the Will: Private collection
Pen and ink, 27 x 57
Coll: as previous drawing.
Plate 144d.
*1819. 34. Studies for the group behind the widow in Reading the Will: Private collection.
Pen and ink, 115 x 117 mm.
Inscribed 'David Wilkie Esquire'.
Plate 138a.

*1819. 35. Study of the family behind the widow in Reading the Will: R.A.
Pen and ink, 63 x 63 mm.
Inscribed 'August thirty David Wilkie'.
Jupp catalogue No. 8.
Plate 138b.

*1819. 36. The old body: Kirkcaldy Art Gallery & Museum.
Black and white chalk on buff paper, 395 x 470 mm.
A study for the old woman leaving in a rage in Reading the Will. See Paisley (1967) No.54.
Plate 145. (A doubtful Wilkie).

*1819. 37. A Quarrel: Glasgow University.
Pen and ink, 58 x 108 mm.
Glasgow University Fine Art Dept., No. D W 374.
Perhaps connected with early studies for Reading the Will.
1819. 38. **Reading the Will; three hands:**

1842 sale lot 117, bt Donne £1/10/-.

1819. 39. **Reading the Will; seven sketches:**

Windus sale lot 56, bt White £4/16/-.

1819. 40. **Reading the Will; woman and child:**

Windus sale lot 92, 'very fine', bt Graves 9gns.

1819. 41. **Reading the Will; finished sketch of the whole subject and three others:**

Windus sale lot 62, bt Tiffin £2/6/-.
1819. 42.  a-b  Reading the Will, "and One Other"

Windus sale lot 64*, one in coloured chalk,
b. Knighton £3/-/-

1819. 43.  Reading the Will, First Thoughts and Studies for

the Composition

1860 sale lot 196, bt. Thomas 14/-

1819. 44.  Reading the Will, Careful Studies, One on a Draft of

a Letter to Sir Willoughby Gordon re his

Whisky Still of Loch Gilphead (1819)

1860 sale lot 225, pen and ink and black, hard pencil,
b. Rose £3/5/-

1819. 45.  a-e  Reading the Will, Two Studies with and without

the Elder Child and Three Studies for the Disinherited Son

1860 sale lot 195, pen and ink, bt. Smith 10/-

1819. 46.  a-c  Reading the Will: design for the whole subject (a)

and studies for the portraits on the wall (b) & (c):

1860 sale lot 83, pen and ink (a), black & red chalk (b & c),
b. Colnaghi £1/11/6

1819. 47.  Reading the Will, a Study for the Portrait

1860 sale lot 316, black and red chalk, heightened with
white, bt. Brabazon £5/19/-
1819. 48. **Reading the Will, a Study for the Portrait**

1860 sale lot 316*, black and red chalk heightened with white, bt. Colnaghi 18/-

1819. 49. **Reading the Will, Studies for Various Positions of the Picture**

1860 sale lot 316, black and red chalk heightened with white, bt. Colnaghi 18/-

1819. 50. **Reading the Will, Studies for Different Heads and Groups in the Picture**

1860 sale lot 82, bt. Evans 7/-

1819. 51. **Reading the Will, Study for Arrangement of the Picture, the Composition Reversed, and for a Head Introduced in the Painting**

1860 sale lot 19, pen and black chalk, bt. Evans 9/-

1817. 52.

*This may be an early idea for the arrangement of the picture or it may be connected with an engraving of the picture. As John Burnet did not engrave the painting until it was in Munich, the former is most likely.*

- 144 -
Reading the Will; 3 studies for the lawyer, and
4 for the lady on the left hand side looking through
her spectacles: Ashmolean.
Pen and brown ink, 136 x 114 mm.
Verso: A letter about an invitation to dinner at
Montague Street on 8th Oct. 1819.
Bt Ashmolean 1942.
See 1860 sale lot 224, 'careful drawing of figures in
the picture; studies for the old woman looking through
her spectacles, the disinherited son, and the old
woman leaving in a rage, in pen and ink, 2 of the
drawings on the backs of letters'.
See also (1820. 3).
Plate 147b.

Chelsea Pensioners; an old man seated, with
folded hands: N.G.S.
Pencil on thick yellowish paper, the head finished
in brown wash, 292 x 190 mm.
Inscribed 'D Wilkie RA'.
Sanderson Bequest 1943.
N.G.S. D 4295.
A preparatory study for the old man at the right of the
centre table in the final painting (No. 13 in the
key to the picture). The pose was modified for the
painting, but the details of slippers, gaiters with
understraps, buttoned breeches, heavy unbuttoned
jacket with cuffs, waistcoat, cravat and wig correspond exactly. There is no hat in the drawing, but that Wilkie had decided that the figure should wear one is made clear in the drawing at the back of the head – it is undeveloped where the hat would have covered it. In the painting, the expression of half-drunk or senile response to the news is superimposed (c.f. the apprehensive expression of the girl in The First Earring, which is superimposed upon the study from life (1833.88) of an absolutely expressionless child).

This drawing is unique in its use of monochromatic watercolour to develop the face.

Plate 133.

*1819. 54.* Chelsea Pensioners; woman combing her hair over her head: R.A.

Pen and ink, 152 x 89 mm.

Jupp catalogue No. 11; bt Palmers sale, Christie 1864.

One of Wilkie's most effective pen studies, grasping the essentials of an action.


Plate 155.
Chelsea Pensioners: A woman tiring her hair (study of Helen): R.A.

Pen and ink, 152 x 76 mm.

Jupp catalogue No. 12.

Ref: As for (1819. 54).

In the same style as Wilkie's later etching of A Girl at a Window (Dodgson No.7).

Plate 156.

2 studies for The Chelsea Pensioners: N.G.S.

(a) Recto: Study of trees:

Black and white chalk, 169 x 146 mm.

Signed 'D. Wilkie'.

The chimneys of Chelsea Hospital can be identified on the right.

(b) Verso: Study of trousered legs for the father tossing his child (No. 14 in Key):

Black and white chalk, cut.

The trimming if the drawing has cut through the middle of a girl's face, leaving only her eyebrows, forehead and short curly hair.

Sanderson Bequest 1943.

N.G.S. D 4292.

Plate 157b.
*1819. 57. Chelsea Pensioners; family group: Apsley House.
Black chalk, c. 100 x 125 mm, much altered.
Wellington Collection, Apsley House.
This tiny drawing was probably shown to the Duke as a suggested modification for the family group.
It was not adopted on the final canvas. The painting shows a woman tiring her hair in the position of the seated female in this drawing (see 1820. 48).
Plate 151a.

*1819. 58. Chelsea Pensioners; study for the right hand side:
Apsley House.
Black chalk on buff paper, damaged at top right corner, c. 70 x 90 mm.
This study includes the mother, seen from the back and pointing in the direction of the newsreader. The girl tiring her hair is raised.
Plate 151b.
*1820. 1. A French inlaid strong box: B.M.
Chalks on coloured paper, 168 x 223 mm.
Cun II p 27: Jan. 5th at Cleveland House, "made a drawing of a French inlaid strong box for my picture of The Will".
BM U 4(b): 1907-6-29-7.
Plate 146c.

*1820. 2. Reading the Will; the composition with a man standing in the doorway at the right:
london Art Market.
Watercolour
Signed and dated 'D Wilkie 1820'.
J.C. Robinson sale, Sotheby's 1914 lot 99.
A late drawing recording the original composition, with the disposessed son and without the enraged woman.

*1820. 3. Reading the Will; the widow, and old lady at right:
Ashmolean.
Recto: Pen and brown ink, 125 x 186 mm.
Inscribed 'David W... D W...David.'
Verso: A letter to 'Dear Madame', dated February 1820.
This and the watercolour (1820. 2) strongly suggest that the old lady leaving in a rage was a last minute alteration to the composition.
Plate 147a.
Two studies for two boys reading; The School:
Courtauld photograph.
Pen and ink.
Neg. No. 637/22(9).

Study of three boys reading; The School:
Courtauld photograph.
Chalk
Neg. No. 637/22(8).

Study for the composition of The School:
Florence.
Pen and ink
Horne Collection, Uffizi(?).
Plate 149b.

The School:
1860 sale lot 379, 'a very beautiful drawing in pen, framed and glazed', bt Hogarth £9.

The School; the group around the desk: Ashmolean.
Pen and ink, 62 x 102 mm.
Ashmolean scrapbook p 9.
Plate 150.
9. The School; the composition: Ashmolean.
Pen and ink, 43 x 75 mm.
Ashmolean Scrapbook p 9.
Plate 150

10. The School; a group of eight at a desk:
Ashmolean.
Pen and ink, 45 x 58 mm.
Ashmolean Scrapbook p 12.
Plate 150

11. Two children, waist upwards, leaning on a table:
N.G.S.
Pen and ink, 72 x 82 mm.
N.G.S. Scrapbook p 31.
Plate 447 b.

12. Figures round a table, central figure with head on arms: N.G.S.
Pencil and black chalk, 106 x 120 mm.
N.G.S. Scrapbook p 23.

13. Group of figures bending over a table, the master with four boys looking: N.G.S.
Pen and ink, 36 x 46 mm.
N.G.S. Scrapbook p 39.
Plate 453.
*1820. 14. The Teacher and a Child, on the back of a letter:
V. & A.
Pen and ink, 55 x 53 mm.
Dyce 933.

*1820. 15. The Schoolmaster, with children reading: V. & A.
Pen and ink, 44 x 78 mm.
The drawing lies over the words 'Palace Thursday'.
Dyce 934.

*1820. 16. Boys Reading, 2 groups with a teacher: V. & A.
Pen and sepia, 44 x 32 mm.
Signed 'D. Wilkie'.
Dyce 935.

*1820. 17. The School; nine figures round a reading desk:
Bath.
Pen and sepia, 44 x 83 mm.
Inscribed in pencil 'From Wilkie's Collection'.
Bath Municipal Art Gallery.

*1820. 18. Family group for Sportsman Refreshing: N.G.S.
Black chalk
N.G.S. Scrapbook p 43.
Plate 207.
*1820. 19. The Dutch Mother: B.M.

Pen and ink and wash, 70 x 85 mm.


For the etching of 1820 see Campbell Dodgson (1936) No. 12, Pl VI.

Plate 166.
A woman kissing a baby held by its mother on her knee:

B.M.

Pen and ink, $\frac{3}{2} \times 2\frac{3}{4}$" (89 x 73 mm)

Related to the Chelsea Pensioners, but used for the lithograph Kissing the Bairn.

B.M. 18. bt. 17th February 1856.

Plate 153a.

Chelsea Pensioners, a soldier and his baby: B.M.

Pen and ink, $2 \times 2\frac{1}{4}$" (51 x 63 mm)

Location and plate as for (1820. 20).

Chelsea Pensioners, soldier and child touching his eyeglass:

B.M.

Pen and ink, $\frac{3}{2} \times 2\frac{3}{4}$" (89 x 73 mm)

Location and plate as for (1820. 20).

Chelsea Pensioners, family group and three figures: B.M.

Pen and ink, $2\frac{5}{8} \times 3\frac{1}{4}$" (67 x 82 mm)

An attempt to relate the centre and right-hand sides of the composition. Outline.

Location and plate as for (1820, 20).

Chelsea Pensioners, Highland family with woman tiring her hair and figures beyond: B.M.

Pen and ink, $\frac{3}{34} \times 2\frac{3}{4}$" (82 x 70 mm)

A detailed, although tiny, idea for variations at the
right-hand side, the mother pointing out the newsreader to the people behind, the highlander tossing his child.

Location and plate as for (1820. 20).

*1820. 25. Chelsea Pensioners, family group with soldier, baby and wife tiring her hair: B.M.
Pen and ink, $4\frac{3}{4} \times 5\frac{1}{8}$" (121 x 130 mm)
Location and plate as for (1820. 20).

Pen and ink, $7\frac{1}{4} \times 55$ mm
Verse: printed "Your devoted servant
Henry Howard R"

Henry Howard was a painter of Shakespeare scenes, patronised by Sir John Soane.

Ashmolean Scrapbook p 6a
Plate: 153 b.

*1820. 27. Chelsea Pensioners; Family group: Ashmolean
Pen and ink, $75 \times 110$ mm.
Ashmolean Scrapbook p 6b
Child touches father's eyeglass; woman, tiring her hair, speaks over her shoulder to a man.
Verse: fragment of a draft of a letter:
"Mr Wilkie presents his compliments..."
"to Miss Dumergue and feels mos . . .
honoured by her very obliging
invitation for Tuesday the 4th
April which he will have great
pleasure in accepting and will . . .
indebted . . ."

See Cun. II pg 29: Wilkie dined on April 4th 1820 with
Miss Dumergue of Piccadilly — a friend of Walter Scott.
Thus in spite of the Duke's objection to the man with
ophthalmia in July 1819, Wilkie did not entirely
relinquish this group, probably intending to include it
in a painted version for another patron. (See Vol 1 p 94).
Plate: 153 b.

*1820. 28. Chelsea Pensioners, the family group: Ashmolean
Pen and ink, 83 x 64 mm.
Ashmolean Scrapbook p 7.
Woman seated waving instead of tiring her hair. In the
final picture a woman waving a kerchief stands at the
right.
Plate 154 b.
*1820. 29. Chelsea Pensioners, the right-hand group: Ashmolean
Pen and wash, 95 x 70 mm.
Ashmolean Scrapbook p4.
Family group with seated woman tiring her hair.
Plate: 162 b.

*1820. 30. Chelsea Pensioners, four studies: N.G.S.
Pen and ink.
a - Woman standing, 58 x 36 mm; appears at the right of
the painting in an archway.
b - The family group, 42 x 55 mm; Woman raised tiring
her hair.
c - The right-hand side, 48 x 56 mm; much corrected,
shows old oyster-woman, family and standing figures
at a square arch.
d - Seated woman seen from the front, 56 x 39 mm;
writing on the verso (stuck down).
Ex family collection, N.G.S. Scrapbook p 10.
Plate: 434.

*1820. 31. Chelsea Pensioners, two studies: N.G.S.
Pen and ink.
a - The family group, 46 x 50 mm; woman tiring her hair.
b - Family group, 55 x 48 mm; father tossing his child
Ex family scrapbook p 19.
Plate: 440.
*1820. 32.  Chelsea Pensioners, family group: N.G.S.
Pen and ink, 40 x 55 mm.
Ex family collection, N.G.S. Scrapbook p 27.
An idea, not explored elsewhere, showing mother nursing baby, two figures pointing out the newsreader to her.
Plate: 445.

*1820. 33.  Chelsea Pensioners, two studies: N.G.S.
Pen and ink
a – Newsreader and child, 38 x 31 mm; figure on verso (stuck down).
b – Father tossing child, 38 x 31 mm (trimmed).
Ex family collection, N.G.S. Scrapbook p 28.
Plate: 446.

*1820. 34.  Chelsea Pensioners, seated woman: N.G.S.
Pen and ink, 45 x 42 mm
Ex family collection, N.G.S. Scrapbook p 38.
Slight drawing of seated woman (and child?) facing right.
Plate: 452.

*1820. 35.  Chelsea Pensioners, composition
Private Collection.
Pen and brown ink on paper watermarked (J. Gr)een 1819, 42½ x 6½" (114 x 165 mm).
Sold Christie’s Tuesday March 5th 1974. Property of
Dr Joan M Mackinnon.

The watermark establishes a *terminum post quem*. As the newsreader is not emphasised, the drawing cannot be dated after October 1820, and probably belongs to a date earlier in that year. See Vol 1 pp 98, 101 & 102.

Plate: 159 b.

*1820. 36.*

**Chelsea Pensioners, squared-up composition:** Apsley Ho.

Pen and ink, very approximately 4 x 6" (100 x 150 mm).

Duke of Wellington's collection.

Although this does not correspond exactly with the finished painting, it must have been the design approved by the Duke, and probably dates near to 1820.37. of 18 August.

Plate: 159a.

*1820. 37.*

**Chelsea Pensioners, study for the right-hand side:**

Private collection.

Pen and ink, 4 1/2 x 7" (114 x 178 mm)

Signed and dated "D Wilkie August 18th 1820"

Reitlinger Collection, Batchelor.

A fully developed idea for the right-hand side with a solution for the family group which is not reflected exactly in any of the known oil sketches. The couple seated at the oyster-woman's table appear, in the painting, at the right of the centre table. The finish
of this drawing suggests that it was intended for sale or as a gift; the technique is associated with an engraver's handling (see Chapter 6). As the only signed and dated drawing for the Chelsea Pensioners from 1820, it occupies a pivotal position in dating other drawings. This must be considered with caution, however, as it may not be part of a logical sequential development of ideas, but instead may be a throwback to an earlier compositional solution or an idea for an independent composition.

Plate: 160.

Plate: 160 a.

Chelsea Pensioners: rich-land group. Ashmolean
Pen and ink, 2 1/4 x 3 1/2" (108 x 89 mm)
St. 1942 Ashmolean.

Related to Lord Charlemont's a but the group is not quite so close as that in the following drawing.
Plate: 158 a.

Plate: 160 b.

Chelsea Pensioners, study for the right-hand side.
Ashmolean.
Pen and ink, 2 1/4 x 3 1/2" (72 x 89 mm)
St. 1942 Ashmolean.

Outline of the rich-land group with highlander, men leaning back on his chair, oyster-women and tub. Women with toddler, girl picking hay leaf and other figures.
Chelsea Pensioners, squared-up composition: N.G.S.

Brushed ink and wash over blue chalk, on buff paper, with a grid on the back, 165 x 216 mm.

Several versions of the composition in black chalk, the final version strengthened with brush and ink.


Sold by Christie 19th Nov. 1968, lot 46, via Colnaghi.

NGS D 4935.

Plate: 160 a.

Chelsea Pensioners, right-hand group: Ashmolean

Pen and ink, $4\frac{1}{4} \times 3\frac{3}{8}$" (108 x 95 mm)

Bt. 1942 Ashmolean.

Related to Lord Northbrook's oil but the family group is not quite so close as that in the following drawing.

Plate: 158 a.

Chelsea Pensioners, study for the right-hand side:

Ashmolean.

Pen and ink, $2\frac{7}{8} \times 4\frac{3}{8}$" (73 x 111 mm)

Bt. 1942 Ashmolean

Outline of the right-hand group with highlander, man leaning back on his chair, oyster-woman and tub, woman with toddler, girl tiring her hair and other figures.
Pencil study at left, cut, for leg and chair. Related to Lord Northbrook's oil of 1821 (plate 158 c) and to the previous drawing. (See note below).

Plate: 157 a.

*1820. 41.

**Chelsea Pensioners, right-hand group:** B.M.

Pen and ink, $4\frac{3}{4} \times 7''$ (111 x 178 mm)


Closest to the Northbrook oil and quite close in style to the August 18th 1820 drawing (1820.37) although not quite so finished. The woman tiring her hair is close to the 1818 chalk study (1818.15). In the oil sketch she is turned into the picture.

Plate 158 b.

**NOTE:**

Plate 158 c.

**The Chelsea Pensioners:** Private collection

Oil on panel, signed and dated "D. Wilkie 1821"; 12" x 18".

This is a small but spirited and careful sketch related to the squared-up drawing in Apsley House (1820.36).

It is certainly freer in handling than the final painting, and includes the women with the toddler.

Northbrook collection.
Chelsea Pensioners, the family group and figures of the right, two studies: Birmingham.

Pen and ink,

Birmingham A.G.

Two sketches with the woman pointing, and girl tiring her hair standing behind with other figures.

Plate 161 a.

Chelsea Pensioners, two ideas on the same sheet for the family group: Birmingham.

Pen and ink,

Birmingham A.G.

The father holds his child, the mother stands half turning her head, much altered, around her outstretched arm.

The father and child, differently proportioned, the wife tiring her hair, seated, raised.

Plate 161 b.

Chelsea Pensioners, late study for the right-hand group: Ashmolean.

Pen and ink with wash, 4 3/4 x 3 3/4 in (118 x 95 mm)

Bt. 1942 Ashmolean.

The links between the central group and the right-hand side are more fully considered, the family group is nearer to the central table and a figure behind the father puts
his hand on the back of the chair of the old pensioner at the central table, as a formal link. The oyster-woman's bonnet is exchanged for a pensioner's hat which points into the picture; a figure, standing and braiding her hair, is related to the Jupp standing girl (1818 (Phase 4.)
Plate: 164 b.

*1820. 45.

Chelsea Pensioners, two studies on one sheet for the family group: Ashmolean
Pen and ink, c.8" x 7" (c.200 x 180 mm)
Outline of father, child scrambling up on to his knee, another pointing; also a more detailed rendering, the child crossing from his mother's to his father's knee, woman tiring her hair and two figures behind.
Plate: 162 a.

*1820. 46.

Chelsea Pensioners, late compositional study
Pen and ink,
Provenance: known through Courtauld photograph.
A study of the movement and rhythms in the figure arrangement with little indication of setting. Some figures on verso but too faint to decipher from photograph.
Plate: 163 b.
Chelsea Pensioners, the highlander and a woman tiring her hair: Birmingham City A.G.

Pen and sepia ink on white paper, $5\frac{3}{4} \times 3\frac{1}{4}$" (146 x 83 mm)
Birmingham City A.G.
See (1820.48).
Plate: 163a.

Chelsea Pensioners, seated woman tiring her hair, profile: Nottingham Castle

Pen and ink, $6\frac{1}{2} \times 4\frac{1}{2}$" (159 x 114 mm)
Inscribed (upside down) "... take the liberty of thus indicating a sketch on writing paper".
Nottingham Castle collection 04-145 C.
Possibly included in a letter to the Duke of Wellington suggesting the final solution for the woman in the family group. She appears in just this form in the final picture.
See Vol 1 p 101.
Plate: 164a.

Chelsea Pensioners, two studies for the family group:

Birmingham City A.G.

Pen and ink with a reed pen, $4\frac{3}{4} \times 5\frac{3}{4}$" (121 x 146 mm)
Birmingham City A.G.

A final, hasty attempt to find a satisfactory arrangement for the right-hand side. The limp right arm of the mother, seen from the back, strongly suggests Wilkie
was drawing from a lay model. The girl braiding her hair stands behind.

Plate: 167 b.

Chelsea Pensioners, right-hand side: Birmingham A.G.

Pen and brown wash, slight, \(3\frac{3}{4} \times \frac{3}{4}\)" (95 x 83 mm).

Birmingham City A.G.

One of a group of four studies mounted on one sheet. There is a doodle close to the final arrangement, with pointing mother, seated, and standing girl, in archway, braiding her hair, as in Ashmolean sketch (Plate: 164 b.)

Plate: 167 a.
Sale catalogue entries connected with the Chelsea Pensioners

1820. 51. View at Chelsea
Windus sale 1842 lot 11, 'colours', bt. Colnaghi £2/5/-.

1820. 52. Chelsea Pensioner, three fine sketches
Windus sale 1842 lot 19, pen and ink, bt. White £2/12/6.

1820. 53. Chelsea Pensioners
Windus sale lot 27, 2 pen and ink sketches, bt. White 3 gns.

1820. 54. Chelsea Pensioners, 4 sketches
Windus sale lot 4, pen and ink, bt. Hogarth £2/15/-.

1820. 55. Chelsea Pensioners, a mother, and child learning to walk.
Windus lot 58, 'very fine', in bistre, bt. *58* Carpenter £12/1/6.

1820. 56. Chelsea Pensioners, 7 sketches
Windus lot 59, pen and ink, bt. Hogarth £5/15/-.

1820. 57. Chelsea Pensioners, 8 studies
Windus lot 108, pen and ink, bt. Palsor £1/12/-.

1820. 58. Chelsea Pensioners, 5 studies
Windus lot 118, 'fine', pen and ink, bt. Lander £2/6/-.
1820. 59. **Chelsea Pensioners, 2 groups**

Windus lot 121, in colours, 'fine', one soldier and child variation. Bt. Carpenter £5/15/-.

1820. 60. **Chelsea Pensioners, 6 sketches**

Windus lot 136, pen and ink, bt. Graves £1/15/-.

1820. 61. **Chelsea Pensioners, 2 studies**

Windus lot 155, bt. Hall £3/10/-.

1820. 62. **Chelsea Pensioner**

Windus lot 157 b., bt. with three others, Hogarth £2.

1820. 63. **Head of a Pensioner**

1842 sale lot 306, chalk, bt. Hall 3 gns.

1820. 64. **An Iron Gate in the Chelsea Pensioners**

1842 sale lot 310, chalk, bt. Graves 15/–.

1820. 65. **View of Chelsea Hospital**

1860 sale lot 28 b. bt. Bourne 4/–.

1820. 66. **Hands and other studies for the Chelsea Pensioners**

bt. Colnaghi 9/-
1820. 67. Chelsea Pensioner reading the Gazette

1860 sale lot 220. 'Studies in pen and ink and on the back of the second drawing careful drawings of hands in black and red chalk (5)' bt. Thomas £1/15/-.

1820. 68. 1860 lot 220 * 'ditto (6)' bt. Thomas £2/10/-

1820. 69. 1860 lot 221 'ditto' 'Similar sketches and studies for the same subject, on the back of 1st drawing, pen and ink (5)' bt. Smith £1/10/-.

1820. 70. Chelsea Pensioners reading the Gazette, 8 studies from various groups in the picture

1860 sale lot 253, pen and wash, bt. Smith £1/18/-.

1820. 71. 'Study for the head of a Chelsea Pensioner, remarkable for his likeness to the late Duke of Wellington:

1860 sale lot 268, bt. Colnaghi £1/1-.

1820. 72. Interior, Chapel at Chelsea Hospital

1860 sale lot 271, black chalk, bt. Brabançon 16/-

1820. 73. Study for the woman seated, combing her hair, in Reading the Gazette

1860 sale lot 284, bt. Hogarth £3/5/-.

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NOTE:

Plate 169. Burnet's engraving of the Key to the Picture

An index of major figures in the final painting

No. 1. Artillery man mounted.

No. 2. Orderly. 7th Lancers boy. Introduced in last stages of painting after 1821.

No. 3. Sergeant. 42nd Foot Scot. Pose closely resembles that of the sketches for the Highland Piper linking right and left groups in Lord Northbrooke's sketch.

No. 4. Trumpeter. Life Guards. Mouth open holding trumpet. A late addition.

Initially fig. 6 has the trumpet.

No. 5. Soldier. Hanoverian Legion.

No. 6. Trooper. Life Guards. Seated figure with his back to us. An early invention.


No. 8. A soldier's widow and child. A late addition to add contrast and drama.

Géricault's favourite figure (Vol 1 pp 106-107).

Plate 170. The Chelsea Pensioners reading the Gazette of the Battle of Waterloo: Apsley House.

Oil on panel, 3'4" x 5'2";

Exh. R.A. 1822.
No. 9.  Old soldier. Eating with a fork in one hand (oysters). First appears in 1818 oil sketch.


No. 11.  An old soldier. Man with cap and crutch leaning over negro.

No. 12.  Trooper. 12 Dragoons. Young man leaning back. Early figure retained and repeated from different angles, e.g. Lord Northbrooke's sketch.


No. 15  Soldier. First Guards. At inn door, with two other heads.


No. 17.  Girl wearing kerchief. A late invention.

No. 18.  Woman with toddler. Appears in foreground in earlier sketches.

No. 19.  Piper.

No. 20.  Dutch messenger. Lord Northbrooke's oil sketch - central group.

No. 21.  Two children with fife and drum. An early idea.

No. 22.  Woman doing her hair.

No. 23.  Standing woman.

No. 24.  14's wife or daughter. A later addition.

No. 25.  Woman brewing punch.
1820. 74. **Newsmongers**: Nottingham Castle Art Gallery.
   Pen and wash, 108 x 92 mm.
   Richard Godson Millns Bequest, 1904.
   Plate 180.

1820. 75. **Scandal**:
   1860 sale lot 274 (part of), pen and ink,
   bt Smith 16/-.

1820. 76. **Newsmongers; an early study**: R.A.
   Pencil, inscribed 'D.W.'
   RA India scrapbook No. 30.
   Plate 179b.

1820. 77. **Newsmongers; an early study**: London Art Market.
   Pen and sepia ink, 90 x 73 mm.
   Alistair Mathews.
   Plate 179a.

1820. 78. **The Newsmongers**:
   Windus sale lot 116, '2 studies of the whole subject, different designs', bt Hogarth £5.

1820. 79. **Newsmongers**:
   1860 sale lot 68 (part of), pen and ink,
   bt Craig 11/-.
*1820. 80. **Guess My Name; interior with figures: R.A.**

Pen and sepia, 100 x 75 mm.

Inscribed 'David Wilkie'.

India Scrapbook No 8.

Plate 177b.

*1820. 81. **Guess My Name; detailed study of the old woman with glasses: R.A.**

Pen and ink, 70 x 38 mm.

Verso: Part of a letter - "Dear Sir, ..."

India Scrapbook No 9.

Plate 177c.

*1820. 82. **Guess My Name; preliminary idea for the composition:**

Private collection.

Pen and ink, 76 x 83 mm.

Brindsley Ford (mounted with 2 studies of Reading the Will).

Plate 177a.

The final composition of **Guess My Name** was completed by 6th Jan. 1821; Cun II p 57.

Plate 178.

1820. 83. **Guess My Name:**

1860 sale lot 108, pen and ink, 'and study for effect', bt White 13/-.
1820. 84. **Guess My Name:**

1860 sale lot 133, 'another interesting study', pen and ink, bt Hogarth £10.

1820. 85. **Guess My Name:** 2 studies:

1860 sale lot 45, (a) pen and ink; (b) careful study of the principal figure in black lead;

bt Colnaghi 15/-.

*1820. 86. **The School:** N.G.S.

Black chalk, 106 x 120 mm.

NGS scrapbook p 22.

Plate 443.

*1820. 87. **3 studies for The Chelsea Pensioners:** N.G.S.

(a): **Figures with a horse:**

Pen and ink, 45 x 56 mm.

(b): **2 studies for the right:**

Pen and ink, 45 x 56 mm.

NGS scrapbook p 27.

Plate 445.
*1820. 88. 4 studies for The Chelsea Pensioners: N.G.S.

Pen and ink.

(a): Family group:
45 x 52 mm.

(b): The girl and family group:
38 x 66 mm.

(c): The right hand group with the oyster woman:
52 x 53 mm.

(d): The right hand group with the oyster woman:
50 x 55 mm.

NGS scrapbook p 31.
Plate 447b.

*1820. 89. 2 studies of dogs: Aberdeen Art Gallery.

Pen and ink and wash, 57 x 88 mm.

Inscribed 'D.W. 1820'.
Aberdeen A.G. 27.26 (a) & (b).

*1820. 90. The Lost Receipt; 3 studies: N.G.S.

Pen and ink, 117 x 112 mm.

NGS scrapbook p 47.
Plate 459.
1820. 91. Chelsea Pensioners; family group: N.G.S.
Pen and ink, c. 44 x 40 mm.
NGS scrapbook p 9.
Plate 433.

1820. 92. Chelsea Pensioners; family group: N.G.S.
Pen and ink, 50 x 45 mm.
NGS scrapbook p 39.
Plate 453.
*1820. 93. 4 studies for Kissing the Bairn: Private collection.

Pen and ink.

(a): 74 x 70 mm.

(b): 91 x 117 mm.

(c): 58 x 66 mm.

(d): 58 x 66 mm.

Bt Colnaghi February 1957.

Brindsley Ford.

Plate 152.

*1820. 94. 3 studies for the woman tiring her hair, in The Chelsea Pensioners: Ashmolean.

Pen and ink, 99 x 61 mm.

Ashmolean Scrapbook p 3.

Plate 154.

*1820. 95. Right hand group of The Chelsea Pensioners: Ashmolean.

Pen and ink, 62 x 85 mm.

Ashmolean Scrapbook p 3.

Plate 154.

1821. 2. Two Head Studies for the Countess of Argyll, for Knox Preaching: Fitzwilliam. Pencil, 187 x 137 mm. Ricketts and Shannon Bequest 1937, Fitzwilliam 2278 d. The Countess occupies a central position in the picture, and provides the principal light area. Errington has compared her position with that of Marie de Medici in the Coronation scene in the Luxembourg cycle of Rubens' paintings. Plate 173.

Lecture to Association of Art Historians Conference, Glasgow (1975).
*1821. 3. Study of Holbein's Duchess of Suffolk: N.G.S.
Black chalk on buff paper, 302 x 268 mm.
Inscribed in pencil 'The Duchess of Suffolk'.
Probably studied for information about costume for the previous drawing of the Countess of Argyll.
Plate 174. (See 1839.14).

*1821. 4. Study for Knox Preaching; figures in the balcony:
N.G.S.
Pen and brown ink, 4¼ x 5 " (114 x 130 mm).
Allan Cunningham, Sir Hew H. Dalrymple, 1937 to N.G.S. D. 3924.
Plate 171b.

*1821. 5. Figure on a Balcony: N.G.S.
Pen and ink, 177 x 145 mm.
N.G.S. Scrapbook p 45.
Plate 172.

Holbein's portrait of Catherine Willoughby de Eresby (1518/19-1580), Duchess of Suffolk;
Windsor 12194.
Although Wilkie was more at Windsor c. 1839 than in 1821, he seems to have been aware of Holbein's drawings while working on Knox Preaching (c.f. 1821.2, Pl.173), perhaps through the engraving (see Parker, Holbein Drawings at Windsor Castle (1945) p 20, note 10).
1821. 6. **Study for the First Earring:** Fitzwilliam.

Pen and ink, 6 x 5½" (163 x 140 mm).

1842 sale lot 131, bt Hogarth £2; Dr. D. J. Macaulay of Halifax sale, Sotheby 1922, Jan 25th, lot 683, bt Shannon £2/15/-; Ricketts and Shannon Bequest 1937; Fitzwilliam 2273.

Cun II p 59: June 23rd 1821 "Lord de Dunstanville... fixed upon the subject of the Girl getting her Ears Pierced".

1821. 7. **Interior with children; preliminary study for the First Earring:** Nottingham.

Pen and ink, 5¾ x 4¾" (146 x 121 mm).

Nottingham Castle, No. 004 - 145A.

Plate 176.

1821. 8. **The First Earring, and a Dog:**

Windus sale lot 103.

1821. 9. **Pius VII, from David's portrait:**

1842 sale lot 341, signed, bt Montague £6.
1821. 10.

**Chelsea Pensioners, final study for group round the newsreader:** Birmingham City A.G.

Pen and a slight brown ink wash, $3\frac{3}{4} \times 3\frac{1}{4}$" (95 x 83 mm)

Mounted with previous three drawings, from Birmingham, coll. Sheepshanks, presented by J.C. Heseltine Esq. 1915.

Made for the alterations of October 1821 to emphasise the reader by making his position more central. See Text p 98.

Phase 5.

Plate: 168 a.

1821. 11.

**Chelsea Pensioners, composition:** Private collection.

Pen and ink, $4\frac{2}{3} \times 7\frac{3}{4}$" (107 x 180 mm).

David Wilkie, great-nephew of the artist; Professor Batchelor, Broughty Ferry.

This is a splendid example of Wilkie's use of shadow to connect the elements of his painting. It was probably one of the last drawings made for the painting and was possibly kept in the family for that reason, as a record of his most famous painting.

Plate 168 b.
1821. 12. 5 small studies of Correggio etc. in the Louvre, in one frame:
1860 sale lot 375, 'framed and glazed', bt Colnaghi £7.
Cun II p 62, 20th Sept. 1821: "I have been in the Louvre every day and have begun to make sketches in my book from some of the pictures".

Watercolour over pen and black and red chalk, on buff paper, 190 x 250 mm.
Inscribed, signed and dated 'From Cuyp Louvre D. Wilkie Septembr 1821'.
Copy from the painting by Aelbert Cuyp, Louvre 1902 Cat. No. 2343: see Hofstede de Groote II p 150, No. 491.
Ref: B.M. ADD 29991 fol 28: Letter from Wilkie to Nursey dated October 21st 1821. Wilkie writes "I selected two pictures to make slight copies of with chalk and watercolours, not because they were the finest pictures of all in the gallery but because they were the finest in colour and management (?) in my way. They were two of Cuyp, one, a chevalier going out to the chase and the other a chevalier returning from the chase. The figures were larger than Cuyp's generally are but in their way as fine as a Titian". (2nd study in Witt Coll. No. 979)
Bt Ashmolean 1939.
Plate 182a.
1822. 1. **The Election:** Connecticut

Pen and ink, 200 × 285 mm.

Perhaps 1842 sale lot 78, 'An Election', bt Hawes £7.

Plate 182b.

1822. 2. **The Parish Beadle; 5 studies:**

Windus sale lot 43, 'most highly finished drawings in colour, ditto, pen and ink, variation and 2 others', bt Passid £1/10/-.

1822. 3. **Early Idea for The Parish Beadle - Beggars:** N.G.S.

Pen and ink

N.G.S. Scrapbook p 46.

Plate 458.

1822. 4. **Early Idea for The Parish Beadle:** Ashmolean.

Pen and ink, 56 × 86 mm.

Ashmolean Scrapbook p 11, drawing No. 15.

Perhaps 1860 sale lot 84, 'First thought for the Parish Beadle, pen and ink, bt, with one other, Morant 7/-.

Plate 183a.

1822. 5. **The Beadle; two studies of his head, each in an oval:**

B.M.

Pencil, each 2½ × 2" (57 × 51 mm).

Bt 1861; B.M. 20 c & e.

Plate 139a.
6. The Parish Beadle: R.A.
   Pen and ink and wash, approx. 55 x 85 mm.
   Initialled 'D.W.'.
   R.A. India Scrapbook p 29.
   Plate 183b.

7. Old Woman Vagrant, from The Parish Beadle:
   Glasgow University.
   Pen and ink, 127 x 70 mm.
   Glasgow University No. 388.
   Plate 184.

8. The Parish Beadle: Smith College.
   Pen and ink over chalk and watercolour.
   Signed and dated 'D. Wilkie 1822'.
   Smith College, Massachusetts.
   Plate 185a.

   Watercolour, 5 x 6\(\frac{1}{2}\)" (127 x 165 mm).
   Nottingham Castle collection, '04 - 143.
   Plate 185b.

10. Companion to the Parish Beadle, 2 studies:
    Windus sale lot 88, bt, with one other, Hall £5.
    Cun II p 96.
Portrait study of the Rev. Edward Irving (1792 - 1834)
half length in gown and bands, preaching, with eyes
looking up: B.M.
Pen and ink, 3 x 3 1/4" (80 x 83 mm).
1860 sale lot 256, bt, with (1822. 12), Evans 14/- .
B.M. 35 .
Plate 196.

Portrait of Edward Irving; head only: B.M.
Pen and ink, 3 x 3 1/4" (80 x 83 mm).
B.M. 35 .
Plate 196.

Irving was a friend of Wilkie. He came to London in 1822 with letters of introduction from Thomas Chalmers to Wilkie and to Sir Peter Laurie. Cunningham often met him at evening gatherings at Wilkie's. Within a few months of his arrival in London, Irving had become famous as a preacher and Pentecostalist. Wilkie expressed reserve about Irving's views, and annoyance at the attitude of the press to Irving's teachings:

"Mr Irving goes on still with his usual fervour and success. The newspapers are all up and most stupidly attacking him which appears only to excite public curiosity the more. I go tomorrow with Sir Thomas Lawrence to hear him."

( B.M. ADD 29991 f 40: to Nursey July 26th 1823).
(contd.)
A letter to Dr. Gillespie, the incumbent of Cults (N.L.S. Ms 9835 fol 173 - 4), displays further Wilkie's ambivalent attitude to Irving:

"Your remarks upon our great Caledonian preacher have amused us beyond measure. I have just been reading them to my brother and others who have been Irvingizing at Hatton Garden this morning with whom the humour of them appear irresistible. To excite the attention the admiration and even the hostility that Irving has done shows an extraordinary power. The same powers I admit might not excite the same enthusiasm in Scotland. there he would only be neighbourlike. The curry combe is new to church going people of this neglected vinyard but with you among an active and zealous priesthood hackling has been the order of the day so long that strong denunciations have lost both their novelty and their effect. and fire and brimstone to produce any good in calling the most hardened to repent would require to be produced in actual presence and to be applied in substancial..."

Here the paper is cut away, losing approximately eight lines; it then resumes, on the same subject:

"...I cannot help fancying now what a field you would have had before you for with your ardour and zeal and perhaps with a little addition of those (contd.)
fine excitements to rouse our lethargic population.
which you suppose necessary here, we might have
had a second Chalmers before Irving had ever been
heard of." (24th August 1823).
*1822. 13. Study for Glaud in the Cottage Toilette: V. & A.

Pen and wash and sepia, (119 x 55 mm).

V. & A. Dyce 941.

*1822. 14. Study for Peggy and Jenny in the Cottage Toilette:

Private collection.

Pen and ink, 86 x 112 mm.

Part of an extra-illustrated volume of Memoirs of

Abraham Raimbach

Private collection, Scotland.

Plate 205.

*1822. 15. Study for Peggy and Jenny: Private collection.

Black chalk, 97 x 122 mm

Provenance and plate as for (1822. 13).

The painting of the Cottage Toilette (1824) is in

the Wallace Collection (see Plate 206). It illustrates Act V Scene I of Allan Ramsay's

The Gentle Shepherd:

"While Peggy laces up her bosom fair,
With a blew snood Jenny binds up her hair;
Glaud by his morning ingle takes a beek,
The rising sun shines motty through the reek,
A pipe his mouth; the lasses please his een,
And now and then his joke maun interveen."

Plate 205.
1822. 16. The Toilette; various careful studies of hands etc:
1860 sale lot 87, pen and ink, bt Colnaghi £2/10/-.

1822. 17. The Toilette:
1860 sale lot 232, bt, with 3 others, Hogarth 1gn.

1822. 18. The Village Toilette, 5 studies:
1860 sale lot 222, pen and ink, bt Thomas 19/-.

1822. 19. The Toilette, various studies:
1860 sale lot 68, pen and ink, bt Craig 11/-.

*1822. 20. Sketch of Two Women attending to a Girl: N.G.S.
Pen and wash
N.G.S. D 3872.
The subject is related in design to the left hand group in The Penny Wedding and to Josephine and the Fortune Teller.

*1822. 21. The Honours of Scotland: N.P.G.S.
Chalks and wash, 5½ x 7¼" (133 x 184 mm).
Signed and dated 'D.Wilkie 1822'.
For a discussion of this and the following drawings of 1822, see Text, Chap. 8, and Chap. 10, p.133.
Plate 192.
A Woman alighting from her Carriage: Private collection.
Black chalk and watercolour, 5 x 6 " (130 x 175 mm).
Signed, inscribed and dated 'D Wilkie Edinbr. 1822'.
Villiers David.
Plate 187a.

A Woman with a Plumed Headdress alighting from her Carriage: Ottawa.
Pen and ink, 11 x 17 " (302 x 454 mm).
Signed and dated 'D Wilkie 1822'.
National Gallery of Canada
Plate 187b.

George IV visiting Holyrood: Bradford.
Black chalk and watercolour, 13 x 20 " (334 x 512 mm).
Inscribed bottom left 'Sir David Wilkie Sketch for Picture King George IV visiting Holyrood' .
Bt London 1920 Bradford City Art Gallery.
Two girls with plumed headdresses going to the drawing room: Private collection.

Pen and ink with wash

Villiers David, London.

Girl in a plumed headdress going to the drawing room: Private collection.

Pen and ink and wash

A. P. Oppé; Private collection.

Plate 189a.

George IV's Entry to Holyrood; the centre group:

Windsor.

Pen and ink

Acquired Oct. 20th, 1959 lot 57 Christie.

Windsor 17877 B.

King George IV Holding a Drawing Room, from Memory: Windsor.

Pen with brown ink, and pencil, on buff paper, 366 x 515 mm.

Inscribed, dated and initialled 'Isle of Wight - Octbr 10th 1822 D.W.'

Cun II p 85f(23rd Aug. 1822) describes such a scene.

Geo. Manners; Sotheby, 25th May 1894 lot 84;
Messrs. Dunthorne, 22nd Feb. 1939.

(contd.)
Windsor 14768.


Plate 189b.

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**1822. 29.**

The Entrance to Holyrood Palace: Windsor.

Pencil heightened with white, on grey paper, 370 x 541 mm.

Bt from Colnaghi Jan. 1949.

Windsor 17626.

Cun II p 89.

Followed closely in the painting, in the Royal Collection (at Holyrood), of *King George IV Entering Holyrood*, exh. R.A. 1830.

Perhaps 1842 sale lot P (p 17), Holyrood Palace, bt Tiffin £1/3/-; perhaps also 1879 Laing sale lot 143, *The Front of Holyrood Palace*, crayons.

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**1822. 30.**

Arrival of King George IV at Holyrood Palace: Windsor.

Pen with brown ink over pencil, 310 x 510 mm.

Windsor 13593.

Exh: Edinburgh 1947 (*King's Pictures*), No. 120.

Reproduced in A. P. Oppé, *English Drawings at Windsor Castle*

Plate 190.
*1822. 31. Group in a garden with a peacock, Niton: H.E.H.

Pen and wash, 250 x 340 mm.

Dated, signed and inscribed 'Octbr 7th 1822 D. Wilkie Niton'. Niton was the home of Sir W. Gordon.

Plate 190b. (See 1822.28).

*1822. 32. A group of riders seen from behind: H.E.H.

Black chalk

H.E.H.

Plate 214b.

*1822. 33. Two riders seen from behind: London Art Market.

Pencil, pen and brown ink, brown wash, 245 x 200 mm.

Signed and dated 'D Wilkie 10th Octbr 1822'.

Christie, 5th March 1974 lot 82; illustrated in cat. Plate 20.

*1822. 34. Two figures cooking at a fire: Tate.

Pen and chalks, 250 x 267 mm.

Signed, inscribed and dated 'D Wilkie, Niton Octbr 14th 1822'.

Tate Gallery: Wilkie 1739; presented Miss J.E. Gordon 1888.

Plate 193.
Homage to George IV at Holyrood; 3 studies: Windsor.

(a) George IV at the left with a knee length jacket and boots, carrying a hat:
Pen and ink
Windsor 17774.

(b) George IV with the Star and Garter:
Pencil, approx. 50 x 50 mm.
Windsor 17775.

(c) George IV at a drawing room, Holyrood, with guests:
Pencil and pen
Windsor 17776.

George IV's head is developed in pen, the guests are in pencil.

The Arrival of a Rich Relation:
1842 sale lot 66, pen and ink, bt Collier £22/1/-.
Perhaps that illustrated in Armstrong, W.,
Cun II p 96 records a sketch of this subject in 1822.
Plate 188b.

Rich Relations, 3 careful studies in pen and ink; on the back of that on the left are 2 studies for Capt. Cop and the other is drawn upon an interesting letter from Allan Cunningham introducing Cochrane the bookseller for the purpose of getting Wilkie to illustrate the poems of Burns.
1860 sale lot 276, bt Thomas £1/10/-.
1822. 38. **Rich Relations:**

1860 sale lot 65, black and white chalk on grey paper, bt Colnaghi £1/13/- with 3 others.

1822. 39. **Study for Rich Relations:**

1860 sale lot 216, pen and ink, bt Smith £1/4/-.

1822. 40. **Arrival of a Rich Relation:**

1842 sale lot 192, signed, chalk, bt Carpenter £27/6/-.

1822. 41. **Arrival of a Rich Relation, etc.; 6 studies:**

Windus sale lot 24*, bt Hogarth £1/14/-.

1822. 42. **The Relations:**

1860 sale lot 89 (part of), bt Evans 12/-.

1822. 43. **Welcoming the Howdie; 5 studies:**

Windus sale lot 47, pen and ink, bt Hogarth 1gn.

See Vol 1 p 115.

1822. 44. **Welcoming the Howdie:** London Art Market.

Pen and ink, 165 x 181 mm.

With J. S. Maas 1971. Perhaps part of (1822. 43).

This drawing possibly could be dated several years earlier (c. 1817).

Plate 188.

1822. 45. **The Howdie:**

1860 sale lot 37, black chalk, bt Hogarth 11/- with 3 others.
1822. 46. Going to Court at Holyrood - the largest and most important pen drawing ever executed by the great Master:

1860 sale lot 378, 'framed and glazed', bt Colnaghi £12. This could be identified with either (1822.22) or (1822.27), but has been given a separate number as the identification is inconclusive.

1822. 47. The Presentation; Holyrood House:

1842 sale lot 69, pen and ink, signed, bt Colls £8/10/-.

1822. 48. Study for a Highlander and Figures in George IV at Holyrood: Glasgow Art Gallery.

Pen and ink, 45 x 32 mm.

Glasgow Art Gallery and Museum No. 22-56a.

1822. 49. George IV in Edinburgh; study for a composition: N.G.S.

Pen and ink, 44 x 45 mm.

NGS Scrapbook p 19.

Plate 440.

1822. 50. A man bowing; George IV at Holyrood: N.G.S.

Pen and ink, 44 x 36 mm.

NGS Scrapbook p 48.

Plate 459.

1822. 51. The Chelsea Pensioners; finished composition:

Private collection.

Gouache, 725 x 445 mm.

Inscribed 'DAVID WILKIE 1822'.

Traces of pencil where the design was squared off.

Private collection, Geneva.

Known from owner's description; possibly a copy.
1822. 52. Study for the Scene from The Gentle Shepherd. Patie piping: N.G.S.
Pen and brown ink, 102 x 73 mm.
NGS D.4754.

1822. 53. Study of a Girl leaning on a Ledge, perhaps for the picture of Patie piping: R.A.
Pen and ink, approx. 115 x 40 mm.
RA India scrapbook p 18.

1822. 54. Study for The Gentle Shepherd: N.G.S.
Pen and ink, 62 x 54 mm.
NGS scrapbook p 52.
Plate 460.

1822. 55. Greenwich Pensioners: H.E.H.
Pen and ink, 247 x 305 mm.
Bellingham Smith; Gilbert Davis;
H.E.H. 59.55.1449.
Plate 186a.

1822. 56. Caricature: N.G.S.
Black chalk, 185 x 233 mm.
NGS scrapbook p 56.
Related to (1822.55); possibly not by Wilkie.
Plate 186b.

Black and red chalk, 172 x 127 mm.
Plate 428.

Pen and ink, 108 x 108 mm.
Aberdeen Art Gallery No. 27.29; purchased 1927.
*1822. 59. George IV going through the Ceremony of Washing his hands, the Miller of Cramond Brigg holding the Basin; 2 studies: Aberdeen.
Pen and ink (a): 52 x 32 mm.
(b): 48 x 51 mm.
Aberdeen Art Gallery No. 27.27.

*1822. 60. Copy after Rembrandt's Joseph and Potiphar's Wife: Tate.
Pen and ink, 102 x 83 mm.
Dated 1822 on verso.
Sir Thomas Lawrence's will refers to 'My picture, by Rembrandt of the Wife of Potiphar accusing Joseph' (see D.E. Williams, The Life and correspondence of Sir Thomas Lawrence, Vol 2 p 566).
Tate Gallery No.1741.
Perry Nursey: Ashmolean.

Watercolour over black and red chalk, 355 x 298 mm.

Signed and dated 'D Wilkie JanY 10 1823'.

J. P. Heseltine; bt. Sotheby sale 29 May 1935, lot 376.

Exh: Remb. Gall. 1939 (10).


Perry Nursey, of Little Bealing, Suffolk, was an amateur painter - a pupil of 'Old Nasmyth'. Wilkie corresponded regularly with him in the early 1820's: BM ADD 29991 includes 24 of these letters. After the death in 1824 of Nursey's son Robert, to whom Helen Wilkie was engaged, the contact between the families declined.

The age of the sitter suggests that the drawing represents Robert rather than Perry Nursey. The silhouette of Perry Nursey's profile which heads the group of BM correspondence does not appear to correspond with the features recorded in the drawing.

Bt Ashmolean 1942.

Plate 195b.
2. *1823.* Chelsea Pensioners; A Soldier and Family: V&A.

Pen and ink, 7 1/2 x 6 3/4" (191 x 172 mm).

Signed, inscribed and dated 'David Wilkie Kensington Febry 2nd 1823'.

Made after the completion of the painting, this drawing combines the figure of the oyster woman with that of the wife.

Sir Bruce Stirling Ingram 1877 - 1963, Lugt 14059.


Plate 194.


Black and red chalk, grey wash, heightened with white, on grey brown paper, 5 x 9" (147 x 249 mm).

Signed, inscribed and dated 'D Wilkie, Cambridge 1823'.

Fairfax Murray sale, Christie, Jan. 30th, 1920, lot 234 (with 35 others), bt Meatyard 9 gns.

Given by Friends of the Fitzwilliam April 1921; No. 1046.

Ref: BM ADD 29991: In a letter to Nursey, dated Feb. 27th 1823, Wilkie mentions a proposed visit to Cambridge to see Helen's fiance. In a later letter, on April 13th, he suggests 4th May 1823 as a suitable date for the visit. (c.f. 1823.30).

Plate 195a.
*1823. 4. The Night Coach; a girl donning her cloak: Courtauld photo. Pen and ink
Signed and dated ' D Wilkie 1823 '.
See Text p 116.
Plate 203a.

*1823. 5. The Duke of York: Stanford University. Watercolour
Signed and dated ' D Wilkie 1823 '.
Study for the picture on panel, 2' 1" x 1' 8" (635 x 510mm),
With J. Maas 1971.
Plate 201.

*1823. 6. First idea of the Duke of York reading despatches:
Nat. Trust (The Binns).
Pen and ink, 3 x 2 1/4" (76 x 57mm).
Exh: RA 1958 No. 61a.
Plate 428.

*1823. 7. Two early studies for the Duke of York standing:
NGS.
Black chalk, 181 x 82 mm.
NGS Scrapbook p 23.
Plate 200.
A Greenwich Pensioner in the character of Commodore Trunnion in Smollett's Peregrine Pickle: N.G.S.
Black chalk, wash and watercolour,
$14\frac{3}{4} \times 10 \" (362 x 254 mm).

Signed and dated ' D Wilkie 1823 '. N.G.S. D 3732.

Cun II p 106: On 31st Oct. 1823, Wilkie records a visit to Mr. Locker at Greenwich Hospital.

Cun II p 352: In a letter to Thomas Wilkie from Carlsbad, dated 23rd Aug. 1826, Wilkie refers to an engraving of the drawing, by Lewis, then selling in London.

A copy in watercolour, not by Wilkie, exists in HEM. See HEM Ms LR 391-392, Wilkie to Edward Hawke Locker.

Plate 202. (c.f. 1823.28-29).

The Smuggler's Intrusion: NGS.

Pen and ink

NGS D 4755.

Ref: BM ADD 40355 fol 56. A letter from Wilkie to Peel refers to Wilkie's admission to Newgate Prison to see foreign smugglers, whose picturesque costume and strongly marked seafaring characteristics interested him. (March 8th 1823).

The Smuggler's Intrusion: Aberdeen.

Pen and ink, $5 \times 5 \" (130 x 127 mm).
1823. 11. The Smuggler's Return: Private collection.
Watercolour, 17½ x 14½" (445 x 368 mm).
H. B. Radcliffe, Southport.

1823. 12. The Smuggler's Intrusion:
1860 sale lot 81, '5 studies in pen and ink for various portions of the picture', bt Bourne 6/-.

1823. 13. The Highland Smuggler brought before a Magistrate; design for a picture:
1842 sale lot 59, pen and ink, bt Newinghuys £19/8/6.

1823. 14. The Christening: RA.
Pen and wash, 4½ x 4" (114 x 102 mm).
RA India Scrapbook No. 4.
Plate 197.

1823. 15. Baptism in the Church of Scotland: BM.
Pen and ink, 4½ x 3½" (114 x 89 mm).
1860 sale lot 259 (part of), bt Evans £2/6/-.
BM. 28.

1823. 16. The Christening: RA.
Sepia and pen, 8½ x 6" (216 x 152 mm).
Inscribed ' D.W. '
RA India Scrapbook No. 15.
Plate 197.
1823. 17. Child reaching to the stoop containing holy water, a scene witnessed by the artist, and various other studies:
1860 sale lot 62, pen and ink, bt Bourne 6/-.

1823. 18. Interior of a church:
1860 sale lot 270, bt Harley 10/-.

1823. 19. Baptism in the Kirk:
Windus sale lot 45, pen and ink, bt Miller £1/2/-. 

1823. 20. The Pulpit:
1860 sale lot 43, chalk and wash, bt Bourne 6/-.
Cun II p 107: Letter from Wilkie to William S. Watson, dated 14th Nov. 1823: "Many thanks for your very considerate attention in making me a drawing of the Pulpit of Knox....whether it can be put into my picture or not, it at least gives me an authority for contriving something like it..."

1823. 21. Knox preaching; Carved canopy to the pulpit in Knox preaching, and popish priests:
Windus sale lot 112, bt Palsor 18/-.

1823. 22. Hands for Knox preaching, and one other:
1842 sale lot 249, bt Cook 17/-.
1823. 23. John Knox: 10 careful studies for various parts of the picture:
1860 sale lot 244, pen and ink and black chalk, bt Colnaghi £2.

*1823. 24. Sick Soldier: H.E.H.
Pen and ink and watercolour, 5 x 4 " (127 x 111 mm).
Dated and initialled ' Dec. 1823. D.W.'
Sir Bruce Ingram; HEH.
Perhaps part of lot 66, 1860 sale.
Plate 203b.

*1823. 25. The Sick Bed: Private collection.
Pen and ink, 3 3/4 x 3 3/4 " (95 x 95 mm).
Initialled and dated ' D.W. Dec 1823 '.
D. Wilkie, great-nephew of the artist; bt Colnaghi
Feb. 1957 by Brindley Ford.
Perhaps part of lot 66, 1860 sale.

1823. 26. The Death Bed; studies of a naval officer apparently receiving the last communion from a wounded seaman:
1860 sale lot 66, pen and ink, bt Bourne 6/-.
3 Studies for the Duke of York:
Pen and ink
Inscribed top left ' H.R.H. the Duke of York
Study for the whole subject
Sir David Wilkie
Plate 199.

Captain Locker, flag captain to Lord Hawke:
1860 sale lot 300, blue paper, pen and ink,
bt Colnaghi £1/15/- . (c.f. 1823. 8).

Home; study for the picture of Capt. Locker:
1860 sale lot 266, pen and ink, bt Evans 15/- .

Cambridge graduate: N.G.S.
Pen and ink, 97 x 48 mm.
N.G.S. Scrapbook p 9. (c.f. 1823. 3).
Plate 433.

A procession: N.G.S.
Pen and ink on card, 55 x 77 mm.
N.G.S. Scrapbook p 33.
Plate 448.
Dugald Stewart: N.P.G.S.

Red black and white chalk, 508 x 419 mm.
Signed and dated 'D. Wilkie 1824'.

Cun II p 122: "I have made ... at the earnest request of his friends, a drawing in chalk of Dugald Stewart for Mrs. Stewart, as there is, it is said, no satisfactory likeness of him known. He suffers much from paralysis, and his friends suppose that no person could make the drawing but one acquainted with him in his better days." (26th September 1824).

In the drawing, Wilkie has expunged the effects of paralysis from the features of Stewart. This type of alteration of visible reality in the interest of expression of character is discussed in Section III of Wilkie's Remarks, on Portrait Painting: see Cun III pp 163 - 179, esp. 167 - 169.

Plate 210.

Pitlessie Mill: Ashmolean.

Pencil and watercolour on buff grey paper, 13 x 20 " (330 x 514 mm).
Inscribed, signed and dated, in ink, 'Pitlessie Mill, D Wilkie 1824'.
Bt Ashmolean 1958.

Plate 209.
3. **Shooting scene:** Courtauld photograph.

Pen and wash.

Signed and dated in pen 'D Wilkie 1824'.

Perhaps 1860 sale lot 60, bt Bourne 6/-.

Plate 214.

4. **A Sportsman with a gun and a dog:** B.M.

Chalks on coloured paper, 245 x 198 mm.

BM U 8: 1967-10-14-161.

Verso: **Figures:** black chalk.

Plate 213b.

5. **Cottage on fire:** N.G.S.

Pen and ink

NGS scrapbook p 28.

Plate 446.

6. **A Sportsman:**

1842 sale lot F (p 17), bt Tiffin 17/-.  

7. **A Sportsman:**

1842 sale lot 238, 'tinted', bt Cadell £3/10/-.

8. **Study of a sportsman, in wash:**

1860 sale lot 323 (part of), bt Thomas 11/-.
1824. 9. **Landing a Catch of Fish:** Private collection.

Black and red chalk

Signed and dated 'D Wilkie, Woburn Abbey 1824'.

Keir House.


Plate 198b. (lithograph).

1824. 10. **Netting Salmon:** R.A.

Pencil and red chalk, 152 x 190 mm.


Plate 198a.

1824. 11. **Sportsman refreshing, for the picture of 1824:**

Nat. Trust, The Binns.

Pen and ink, 3 x 3 1/4" (80 x 82 mm).

The Binns.

Plate 429.

1824. 12. **Sportsman at Breakfast:**

1842 sale lot 76, pen and ink, bt James 7gns.
1824. 13. The Highlander's Return, 3 sketches:
Wendus sale lot 25, pen and ink, bt Bridge £1/9/-.

Pencil pen and brown ink, brown wash and body
colour, 8 x 8 " (203 x 225 mm).
Signed and dated 'D Wilkie 1824'.
A group related to the Chelsea Pensioners' family group; see (1820. 20 ff).

1824. 15. The Highland Family; sketch for the whole subject:
N.G.S.
Pen and ink, 57 x 11½ mm.
N.G.S. Scrapbook p 12.
Plate 437.
George IV at Holyrood; a female figure leaning forward: Private collection.

Chalk and pen

Signed and dated 'D. Wilkie 1824'.

J. P. Heseltine. Known through Courtauld photograph; present whereabouts unknown.

Plate 211.

George IV at Holyrood; a female figure leaning forward; 2 studies: N.G.S.

Chalk, (a) 73 x 70 mm; (b) 64 x 79 mm.

N.G.S. Scrapbook p 4.

Plate 432.

Three studies for George IV: V. & A.

(a) A man bowing, hat in hand:

Black chalk, $3\frac{3}{4} \times 2"$ (97 x 50 mm).

Dyce 928.

(b) A figure with his hat raised in his right hand:

Pencil $3\frac{3}{4} \times 2"$ (89 x 50 mm).

Dyce 929.

(c) The King in cloak and high boots, with slight sketches for jackboots and cloak:

Pen and ink on the back of a letter,

$7 \times 3\frac{1}{4}"$ (183 x 83 mm).

Dyce 930.
George Sholto Douglas, 1789 - 1858, 19th Earl of Morton, with the Sword of State; a finished study:
Ashmolean.
Black and red chalk and watercolour on grey paper,
500 x 370 mm.
Cun II p 122: 26th Sept. 1824.
1842 sale lot 348*; J.C. Robinson; J.P. Heseltine;
Sotheby 1935; Ashmolean.
Repr: Original Drawings by British Painters in the
Collection of J.P. Heseltine, 1902, No. 62.
Exh: Burlington House, Drawings of Old Masters,
1953, No. 478, repr. in Souvenir, Pl. 60;
R.A. 1958, No. 46, repr. Pl. 34.
This figure was studied for George IV at Holyrood,
but was not used in the final painting.
Plate 213a.

The Duke of Hamilton; a large outline drawing for
George IV at Holyrood: Ashmolean.
Red and black chalk on grey paper, 437 x 315 mm.
According to Rembrandt Gallery Catalogue, 1937,
inscribed 'The Regs (?).. Keys of Edinburgh to
George IV'; this inscription is no longer visible.
Exh: Oxford Art Club, 1938, No 13; Rembrandt
Gallery, 1937, No. 25.
1842 sale lot 357; P.M. Turner; bt 1942.
Plate 212b.
1824. 21.  Hands for George IV; 2 studies:
   1842 sale lot 276, bt Cook 10/- .

1824. 22.  George IV and a horse; 5 studies:
   Windus sale lot 126, pen and ink, bt Hall £1/2/- .

1824. 23.  3 studies for George IV:
   Windus sale lot 46, 'one in colours',
   bt Bailly £1/13/- .

*1824. 24.  George IV at Holyrood House; 2 studies for the
   left hand side:  Nat. Trust, The Binns.
   Recto: George IV and two horsemen.
   Verso: Figures walking.
   Pen and ink, 70 x 102 mm.
   Exh: R.A. 1958, No. 59(g).
   Plate 429.

*1824. 25.  Studies for George IV at Holyrood, and The Cottage
   Toilette: Ottawa.
   (a) Verso: George IV:
      Black and red chalk and wash, 213 x 132 mm.
      Plate 220
   (b) Recto: Peggie lacing her bodice, for The Cottage
      Toilette:
      Black and red chalk and wash, 213 x 132 mm.
      Plate 219.
   National Gallery of Canada, No. 6859.
1824. 26. George IV: entry to Holyrood House:
1842 sale lot 369, 'tinted', bt Graves 10 gns.

1824. 27. A ceremony during the visit of George IV to Scotland:
1842 sale lot 357, 'tinted', bt Norton £1/3/-.

*1824. 28. Study of the tax collector in Not at Home:
Nottingham.
Pen and ink, 146 x 127 mm.
Nottingham Castle Collection No. '04-145 B;
Richard Godson Millns Bequest 1904.
Plate 204.

1824. 29. Not at Home; the tax collector, a sketch for effect and 3 others:
Windus sale lot 79, bt Leitch £1/6/-.

*1824. 30. Benvenuto Cellini: N.G.S.
Pen and ink, 98 x 65 mm.
Alistair Mathews;
NGS D 5013 B; cut out of the NGS scrapbook.
Plate 208a.
An etching of Benvenuto Cellini offering his censer for the approval of Pope Paul III was made, dated 1824; the painting of the subject was exhibited in 1840. (See Dodgson (1936) No.13, Plate VII).
Plate 208b (etching).

Wash over chalk, 182 x 258 mm.
Verso: letter addressed to 'David Wil...
from Liverpool.
Ex family collection: Butler, Sotheby, Folio Soc.
D 2753.
Plate 212.
1825. 1. The Earl of Kellie with his Dog: N.G.S.

Pen and ink, 215 x 155 mm.

Signed and dated "D Wilkie March 1825". NGS D 2337.

1842 sale lot 62- bt. Napier £3/10/-.

Plate 215.

1825. 2. The Earl of Kellie in his Robes, whole length 

1842 sale lot 111, tinted, bt. Melville £1/2/-.

1825. 3. The Earl of Kellie

1842 sale lot 356, tinted, bt. Melville £1/1/-. 

1825. 4. The Earl of Kellie

1842 sale lot 360, tinted, bt. Colls (?) 5 gns.

1825. 5. The First Earring: H.E.H. Museum

Pen and ink, 7 1/4" x 4" (184 x 112 mm)

Signed and dated "D Wilkie April 1825".

Cun. II pg 55. First mention of the subject on


Plate: 216.

Sittings for the portrait began in Oct. 1824 (Cun III p 125); the tinted sketches (1825. 2-4) may have been done then, but in the absence of definite evidence have been grouped with the one dated drawing (1825. 1), which may itself may be a record of the state of the painting at that date.

Pen and ink.

a. 82 x 65 mm.
Nelson is carried down towards the left.

b. 78 x 47 mm.
Nelson is carried towards the right, his head lolls towards the left, a single figure stands to the left of the large gangway.

c. 60 x 57 mm.
A square and sketchy drawing of Nelson being borne down the gang plank, seen from the side.

d. 62 x 39 mm.
The smallest drawing, framed off with a pen line.
Nelson is borne aloft at shoulder height and the scene is viewed from the side.

e. 120 x 100 mm.
The scene is viewed from the front, Nelson's body being borne slightly to the left. Verso invisible, "slight studies" in pen.

1860 sale lot 17, The Death of Nelson, pen and ink with slight studies on the centre drawing, 5, bt. Evans 7/-. H.E. Huntington Museum. Ex Witt and Ingram Coll.
Chapter 8.

Plates 223 and 224.

*1825.  7. Nelson directing a Battle, beside a Canon on Deck:

Folio Society.

Black chalk,

Ex family collection, Folio Society.

One eye is emphasised, and the figure has only one arm.

Plate: 222.

*1825.  8. Nelson, his right Sleeve in a Sling, leaning forward to write at a Table: N.G.S.

Pen and ink, 111 x 89 mm.

Verso stuck down.

Ex family coll. N.G.S. Scrapbook pg 28 a.

Plate: 446.

*1825.  9. Nelson reading: N.G.S.

Pen and ink, 40 x 58.

Slight.

Ex family coll. N.G.S. Scrapbook pg 27.

Plate: 445.
1825. 10. *Sailors at a Table in a Cabin sealing a Letter: B.M.*
Chalk and watercolour, 204 x 227 mm.
B.M. U 1907-6-29-2.
Plate:

1825. 11. **Nelson writing his Dispatch at Copenhagen**
1860 sale lot 287, pen and sepia, bt. Leggatt 1 g.

1825. 12. **Nelson sealing the Letter**

1825. 13. **Nelson sealing the Letter at Copenhagen**
1842 sale lot 233, tinted, bt. Boys £2/15/-.

1825. 14. **Nelson sealing the Letter**
1842 sale lot 325, chalk, bt. Hall 1 gn.

1825. 15. **Hands for Nelson holding the Letter, and a sketch on the back**
1842 sale lot 255, bt Schloss 13/-.

1825. 16. **a-f Nelson sealing the Dispatch at Copenhagen,**
6 studies for the picture
1860 sale lot 247, pen and ink, with one washed in with colour for the effect, bt. Thomas £1/3/-.
(see 1825. 7,8 & 9 from the family collection)

Fine pen and ink, on the back of a sheet of writing in Wilkie's hand.

(a) Detailed study of a watch (?), with the cover open:
   c. 40 x 100 mm.

(b) Table with candle, two tumblers and half-open circular case.

With Colnaghi 1966, D. 27176.
1825. 18. **The Duke of Wellington writing his Dispatch on the Eve of Waterloo:** Fitzwilliam.

Pencil, pen and sepia wash, 205 x 145 mm.

Signed and dated lower left 'D. Wilkie 1825'.

Perhaps 1842 sale lot 216, 'sepia', signed, bt Colnaghi £3/15/-.

W.W. Knighton sale, Christie's, 1855 May 22nd, lot 365, bt (with 366) White for Murray £4;

C.F. Murray gift 1912.

An early study closely related to that of 1829 now in Aberdeen (1829. 2). The comparison of these two studies shows how difficult it is to date Wilkie drawings even when they are associated with particular pictures.

1825. 19. **The Duke of Wellington writing Dispatches:**

Nottingham Castle.

Pen and wash, 89 x 102 mm.

Nottingham Castle Coll. 104-146C.

1825. 20. **Study for The Gentle Shepherd:** Aberdeen Art Gallery.

Pencil and watercolour, 298 x 210 mm.

Inscribed 'D. Wilkie 1825'.

Aberdeen Art Gallery No. 52.24 (bt 1952).

Related to the studies for Allan Cunningham's **Maid of Elvar** (c.f. 1829. 7-10)
21. Lady in a Carriage at a Carnival: Glasgow

Pen and sepia ink and wash, $6\frac{1}{4}'' \times 5\frac{5}{12}''$ (159 x 110 mm)
Signed and dated "D. Wilkie 1825".

Glasgow University, from Alistair Mathews 1960.
This possibly represents a scene at a carnival abroad.
Plate 217.


Pen and ink and watercolour over chalk, $7\frac{1}{2}'' \times 5''$ (191 x 127 mm), NGS scrapbook p 1 (frontispiece).
Inscribed in pen "Rubens in the Chapel of Gentille family in the Church of St Ombrosio"
Cun. II p 165: Journal, Genoa, October 10th.
See text, Chapter 9, p 124.
Plate: 431.


Black chalk,
Dated and inscribed "27th December 1825"
Cun. II pg 210 - 11, 296 - 7.
Ex family collection: N.G.S. Scrapbook
Plate: 230.
1825. 24. **Piferari**: Private collection

Pen and ink,

Signed, inscribed and dated "D Wilkie Rome 1825".

Plate: 225.

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1836. 2. The *Clytie Fabria*. London Art Market

Watercolor, wash, heightened with white, colored chalks and pencil on pale brownish paper, 27 x 18,5 cm

Signed, dated and inscribed "D Wilkie Feb 1836, Capella Sistina".

1842 sale lot 617, Russell, Fine Art Soc, Max.


Plate: 226.

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1826. 3. Sketch of the Farese family by Titian (1506). Venice

Cam. 11 p. 209, 5th May 1826: "At last today a Sketch of the Farese family." See also Cam. 11 p. 302, 1826.

May 1826: "...this is a first rate work... and in the most perfect preservation of any Titian I ever saw".

- 222 -
1826. 1. The Libyan Sibyl from the Sistine Chapel after Michelangelo: London Art Market

Watercolours, worked up with coloured chalks over pencil on pale brownish paper. 1972 size 23" x 17" (584 x 432 mm); 1977 trimmed to 21\(\frac{1}{2}\)" x 16\(\frac{3}{4}\)" (544 x 413 mm).

Signed, dated and inscribed "D Wilkie January 1826 Capella Sistina".


Plate: 226.

1826. 2. The Delphic Sibyl: London Art Market

Watercolours, worked up with coloured chalks and pencil on pale brownish paper, 23" x 17" (584 x 432 mm)

Signed, dated and inscribed "D Wilkie Feby 1826, Capella Sistina".

1842 sale lot 616, Russell, Fine Art Soc.


1826. 3. Sketch of the Pesaro family by Titian (Frari, Venice):

Cun.II p 303, 23rd May 1826: "Began today a sketch of the Pesaro family." See also Cun II p 302, 18th May 1826: "...this is a first rate work... and in the most perfect preservation of any Titian I have seen".
4. The Adoration of the Shepherds, known as "la Notte" after the picture by Correggio at Dresden: B.M.

Watercolours over red and black chalk, $7\frac{1}{4}$" x $5\frac{1}{4}$" (184 x 134 mm).

Inscribed and dated, "Dresden, 12 July, 1826".

1842 sale lot 342, bt. Anderson £3/18/-.

bt. June 1879 B.M. 13. LB 13. 1879-6-14-618,

See N.L.S. Acc 5676 ff 99 Sir George Beaumont, April 5th 1826.

Plate: 227.

5. Princess Doria washing the Pilgrim's Feet: Private Collection.

Watercolour over black chalk.

Signed, inscribed and dated "D Wilkie Rome 1826"

Cun. II pg 296 - 7. Sold with six others (seven in three frames) at the Hart sale, Christie 28 Nov 1924.

Private Collection, London.
1827. 1. Sketch at Subiaco

Windus sale lot 20*, bistre.

Wilkie was at Subiaco on April 2nd 1827. (c.f. 1827.2).

1827. 2. a - e Recollections of pictures by Old Masters,

five studies

1860 sale lot 207, signed, inscribed and dated
"DW Subiaco April 2 1827".
Pen and ink, bt. Thomas £1/4/-.

1827. 3. At Subiaco

1842 sale lot 99, signed, chalk, bt Graves
14/- .

*1827. 4. St Cosimato: N.G.S.

Black chalk and wash, 130 x 194 mm.
Inscribed and dated in pen "S Cosimato April 4th 1827"
Ex family collection (perhaps part of 1860 sale lot

*1827. 5. Study of an Italian Girl: London Art Market

Pen and sepia wash.
Inscribed and dated "Tivoli April 5th 1827."
Fry Gallery No. 139, May 1st 1975.
*1827. 6. Study of an Italian Girl: London Art Market
   Pen and sepia wash.
   Inscribed and dated "Rome April 21st 1827".
   No 138 Beaumont Exhib May 1 1975, Fry Gallery,
   58 Jermyn Street.

*1827. 7. Princess Doria: N.L.S.
   Pen and ink, approx 1" x 1" (25 x 25 mm) on a letter page.
   N.L.S. Ms 10995, f 59, Rome April 28th 1827: Wilkie wrote to the Hon. Francesca Mackenzie, about his painting of Princess Doria washing the pilgrim's feet, asking for her help with a likeness of the Princess and indicating, by the sketch, the position her head would have in the picture.

*1827. 8. Civita Castellano: Fitzwilliam
   Pen with brown and grey wash, 5½" x 7½" (129 x 191 mm)
   Inscribed and dated "Civita Castellano 30th April 1827"
   1842 sale lot 98, bt Simpson 16/- .

*1827. 9. Four Thumbnail Sketches after Van Dyck: N.L.S.
   Pen and ink and wash in the margin of a letter.
   a - Andrea Spinola, Doge of Genoa in his robes of red silk.
   b - An old gentleman, whole length (pendant to a portrait of an old lady)
c - The Lomellini Family in the Palazzo Lomellini, home of the American consul, Mr Campbell

d - Cardinal Revarole seen in the shop of Vincent the silk merchant, ex coll. Senator Cambinso.

N.L.S. Ms 3812 f 8: Letter from Wilkie to Andrew Wilson, 1st June 1827, about picture dealing.

Cun II pp 420-421.

*1827. 10. Study of Van Dyck's Lomellini Family in the Lomellini Palace: Private collection.

Watercolour over pencil, 126 x 125 mm.

Mounted and bound in an extra illustrated volume of Raimbach's memoirs. Probably drawn at the same time as 1827.9.c. on June 1st. (Painting now in N.G.S.). Plate 231b.

1827. 11. Study for a picture by Velasquez in the Palazzo Lomellini

1860 sale lot 213, 'in colours', bt Thomas 10/-.

See Cun II p 421, letter to Wilson 1st June 1827.

*1827. 12. Man seated, half length: Glasgow A.G.

Pen and ink, \(1\frac{3}{4}\)" x \(1\frac{1}{4}\)" (45 x 32 mm)

Glasgow A.G. & Mus. 2236b.

*1827. 13. Two studies of Italian Buildings: Folkestone a & b

Pencil on grey paper heightened with white chalk, (severely foxed) \(6\frac{1}{2}\)" x \(9\frac{1}{2}\)" (166 x 242 mm)

Public Library, Museum and Art Gallery, Folkestone, 637/21/6 & 637/22/7.
1827. 14. **The Beatification of the Virgin by Fra Bartolomeo**
at a Convent at Lucca

1842 sale lot 333, bt. Schloss £1/2/- Cun. II p 418 quotes a letter from Wilkie to his sister Helen
describing the painting as "one of the finest in Italy". (Genoa, 26th May 1827).

It must be dated circa 18th May.

*1827. 15. **Copies of 2 figures from an Altarpiece at Pisa:**

N.G.S. 126 x 154 mm

Inscribed at the bottom "Pisa 20th May"

a - Kneeling Fate facing left with a spindle,
pen and wash over pencil 89 x 45 mm, framed off
in pencil 78 x 32 mm

b - Kneeling Fate facing right, black chalk and
wash, 92 x 38 mm, framed off in pencil 81 x 31 mm,

N.G.S. Scrapbook p 42

Plate 228.

*1827. 16. **Christening:** ex Barbizon House coll.

Watercolour over black chalk, size unknown.

Inscribed and dated "Tololsa, October 2nd 1827"

Known only through Courtauld photograph

Plate: 234.
1827. 17. **A Donkey and figures at Old Castile**: B.M. (lithograph)

Watercolour over pencil, size unknown.

Inscribed, dated and signed "Old Castile Octbr 5 1827 D Wilkie".

Known through *Wilkie's Sketches in Spain* (1847) No. 20.

1827. 18. **Dancing peasants in the streets of Old Castile**: ex Barbizon House.

Watercolour, chalks and pen, 230 x 320 mm.

Inscribed, dated and signed "Old Castille October 6th 1827 D Wilkie 1827".

Known through Courtauld photograph where it is called The Castanettos

Plate: 233b.

1827. 19. **A Guerilla, confessor, mother and child and drummer**: ex Barbizon House.

Chalks, watercolour and pen, size unknown.

Inscribed, dated and signed "Old Castille October 8th 1827 D Wilkie".

The woman and drummer figures very close to those in the dancing peasants of the previous drawing.

Known through Courtauld photograph, where it is called The Travellers, Old Castille.

Plate: 233a.
Watercolour and chalk, 301 x 210 mm.
Signed and dated 'D Wilkie Madrid 1827'.
H. Reitlinger Collection.

*1827. 21. The Dispatch: Private collection.
Watercolour and pen over chalks, 191 x 236 mm.
Signed, inscribed and dated 'D Wilkie, Madrid 1827'.
E. Parsons 1929.
Interior with soldier handing a letter to a cardinal,
a bloodhound at the right.

Pencil and watercolour, 299 x 210 mm.
Inscribed, signed and dated 'Madrid D.W. Dec 29th 1827'.
Aberdeen Art Gallery 55.13 (bt 1955).

*1827. 23. Christopher Columbus at the Convent of La Rabida:
Leicester Art Gallery.
Pencil and watercolour with pen, 172 x 223 mm.
Signed, inscribed and dated 'D Wilkie, Madrid
Octbr 13th 1827'.
Engraved in The Wilkie Gallery and in Wilkie's
Sketches in Spain (1847).
See Miles, H. and Campbell, J.P., Bulletin of North
Plate 234b.
1827. 24. **Grand Gloria di Titiano, Escurial: copy**

1860 sale lot 211, dated Oct 17th, in colours, bt. Harris 17/-.

1827. 25. **Portrait of Philip of Spain and other copies made in the palaces of the Escurial**

1860 sale lot 208, black chalk, pen and ink and colour, bt. Thomas 16/-.. Dated October 19th.

*1827. 26. **Copy of Titian's Selfportrait, Madrid: N.G.S.**

Watercolour over chalk, with touches of pen, 126 x 100 mm, framed off in pencil 101 x 78 mm.


Ex family coll. N.G.S. Scrapbook pg 42 a.

Plate 228a.

*1827. 27. **Madonna de la Perla, Escurial: National Trust, The Binns.**

Chalks and pen, 169 x 127 mm.

The two men added in pen, one stooping to tie his garter, show that Wilkie's intention was not to make this a finished study; he was treating it as a working drawing from which to learn.

Plate 428.
A Guerilla taking leave of his Confessor: Aberdeen.
Watercolour over pencil and pen, 138 x 136 mm.
Inscribed, dated and initialled 'Toledo, Octbr 27th 1827'.
Aberdeen Art Gallery & Museum.
Plate 236.

The Maid of Saragossa: Blackburn.
Watercolour and pen over chalks, 230 x 178 mm.
Inscribed, dated and signed 'Madrid 19 Novbr 1827 David Wilkie'.
See Text Chap. 9. Blackburn City Art Gallery.
Plate 237b.

Gustavus Adolphus, whole length, and one whole length from Van Dyck:
1842 sale lot 330, bt Cadell £2.

A Lady and Child, from a Van Dyck in the Palazzo Brignole:
1842 sale lot 339, bt Schloss £1/2/-.
1827. 32. **Head of Raphael**


1827. 33. **The Infanta after Velasquez**

1842 sale lot , coloured, bt. Johnston 15/-

1827. 34. **The Last Supper from Titian in the Escorial**

1842 sale lot 356, bt. Holloway £3.

Note Wilkie's interest in such subjects on his last journey (Vol 1 Chap 11).

1827. 35. **Our Saviour at Gethsemane after Titian in the Escorial**

1860 sale lot 212, in colours, bt. Hogarth £1/2/-.

Note the retention of this drawing in the family together with Wilkie's own drawing of the Garden of Gethsemane (1841. 95).

1827. 36. **The Holy Family after Murillo**

1842 sale lot 334, bt. Carpenter £2/15/-

1827. 37. **Relieving the Poor at the gate of a Convent from Murillo**

1842 sale lot 333, bt. Graves £5

1827. 38. **Portrait of Leonardo da Vinci from the palace at Madrid**

1860 sale lot 209, in colours, bt. Taylor 1 gn.
1827. 39. Philip II and the Queen of Spain after Velasquez: two
a. & b.

1860 sale lot 214, bt. Brabazon 13/-

1827. 40. A Cardinal from Velasquez

1842 sale lot 347, bt. Bryant 16/-

1827. 41. A Young Prince from Velasquez

1842 sale lot 346, bt. Schloss £1

1827. 42. Olivarez from Velasquez

1842 sale lot 345, bt Allan £2.

*1827. 43. Statue in a niche, or wing of an altarpiece: N.G.S.

Pen and ink, 85 x 42 mm.

N.G.S. Scrapbook p 51.

Plate 460.

*1827. 44. Statue in a niche, or wing of an altarpiece: N.G.S.

Pen and ink, 68 x 29, framed off 58 x 20 mm.

N.G.S. Scrapbook p 52.

Plate 460.
*1827. 45. Duenna and Spanish child: Blackburn.

Pen outline, 12½ x 97 mm.
P.H. mark.

Verso: Inscription in pencil:

'Di Cennino Cennini
Trattato
della Pittara
Messo in Luce la prima Volta
annotazione dal Cavaliero
Giuseppe Tambroni Roma
Co Torchi di Padr Salviucci (sic)
1827'.

Perhaps the model for the little girl was also
the sitter for The Spanish Senorita, an oil
of 1828 now in the collection of Lord Glenconner.
The drawing is a preliminary idea for The Senorita
and her Nurse; see Wilkie(1847) No.4.

Blackburn Art Gallery and Museum.
1828. 1. The Defence of Saragossa, studies for the heroine and the man watching the direction of the gun. Black chalk with a little colour, bt 7/- Colnaghi. This must have been executed early in 1828, for by 31st March Wilkie wrote to Helen (Cun.II pg 510-511) that he was working on his painting of the subject and had "got in one of the chief figures - the General Palafox himself, the gallant defender of the place".

*1828. 2. The Guerilla Council of War or Spanish Posada: N.G.S. Pen, wash and watercolour, \( \frac{7}{6} \)" x 8\( \frac{1}{2} \)" (188 x 217 mm) Signed, inscribed and dated "D Wilkie Madrid 25 Feby 1828." N.G.S. D 4294.

*1828. 3. Women, Children and a Soldier by a cannon: Ashmolean Watercolour over black chalk, 365 x 406 mm Inscribed in pencil Seville March? 1828 Ashmolean. This design eventually split into two; the woman and one child became the Spanish mother, the cloaked figure on the right provided the basis for the figure of Napoleon, in the composition of Napoleon
and the Pope at Fontainbleau (N.G.I.) and for the portrait of The Duke of Wellington (Hatfield).

Plate 238.

*1828. 4. Family and Priest at La Mancha: Courtauld photo. Watercolour over chalk.

Signed, dated and inscribed 'D Wilkie La Mancha April 2nd - 1828'.

Formerly Barbizon House Collection.

Plate 238.

*1828. 4a. Priest and Two Children: ex Colnaghi.

Pen and watercolour over black and red chalk, 250 x 225 mm.

With Colnaghi 1952, and identified by them as (1840.77); see Vol 1 p 157.


Watercolour over chalk with pen.

Signed, inscribed and dated 'D Wilkie Fecit, Washington Irving, Seville, April 23rd 1828'.

This sketch was made the day before Wilkie left Seville for Madrid.

Plate 240.

1828. 5a. The Serenade, Seville:

1842 sale lot 372, bt Simpson £16/5/6.
6. **La Mancha, woman, child and Spaniard**: Private collection.

Brown wash and chalks, \(6\frac{3}{4}'' \times 6\frac{1}{4}''\) (172 x 150)

Signed, dated and inscribed "La Mancha 27th April 1828" in pen at bottom right.

Mellon collection.

Plate: 241.

7. **A Virgin and Child from a Murillo at Seville**

1842 sale lot 352, bt. Anderson £1/4/-.

8. **Villa Pasquali**

1860 sale lot 102, bt. Bowne 6/-.

Signed May 15th Wilkie left Spain in mid-May 1828.

9. **Scene at Toledo, a Confessor Confessing**: Fitzwilliam

Black chalk and watercolour, \(9\frac{3}{16}'' \times 7\frac{7}{16}''\) (246 x 189mm)

Inscribed, signed and dated "Scene at Toledo D Wilkie 1828". Fitzwilliam 738/18; Kennedy catalogue.

Plate 235.

10. **Napoleon and Pope Pius VII at Fontainbleau**:

H.E.H. Mus.

Watercolour over chalk, \(11\frac{1}{5}'' \times 8\frac{1}{4}''\) (283 x 210 mm)

Inscribed and dated "Fontainbleau June 9th 1828"

Henry E Huntington Museum. Text p 139.

Plate: 242.
1828. 11. Portrait of Pope Pius VII: B.M.
Watercolour over black chalk, 6½" x 5" (160 x 127 mm)
Probably taken from Lawrence's portrait. (Cun II p 30).
B.M. 10; perhaps lot 137, 1860 sale: Pope Pius VII
a finished portrait in colours bt. Colnaghi £3.
Plate 242b.

1828. 12. Study for Napoleon and Pius VII at Fontainbleau: B.M.
Pen and ink and sepia wash, slight pencil sketch at
right; 7⅛" x 7⅝" (181 x 200 mm)
B.M. 23; perhaps 1860 sale lot 105, Napoleon and the
Pope, pen and wash, bt. Bowne 6/-.

1828. 13. Portrait of Buonaparte
Windus sale lot 80 a, bt. Graves £2/10/–.

1828. 14. Buonaparte casting into the fire the evidence of the
conspiracy against him
Windus lot 80*, bt. Graves £2/10/ (with lot 80)

1828. 15. Napoleon at the Convent of St Bernard
1842 sale lot 121, signed, tinted, bt. North £3/3/–.

1828. 16. The Virgin and Child on clouds with cherubs after
the Murillo in the Dulwich Gallery: B.M.
Watercolour over red and black chalk, 9½" x 6"
(242 x 153 mm).
Perhaps lot 348, 1842 sale The Virgin and Child,
Murillo, bt Morant £2/15/-; W. Russell bt 1885.
BM 14.
Plate 244b.

*1828. 17. Copy of Jordaen's Satyr and Peasant Family at
Dulwich: B.M.

Watercolour and body colour, 208 x 277 mm.
BM U 14 (1897-4-10-14).
Ascribed to Wilkie, but unlike most of his work;
see, however, NGS scrapbook p 40 (U. 8).
Plate 244a.

The preceding two drawings could have been executed
up to five years before or after this date.
Wilkie's appointment diary for 1830, for instance,
mentions a visit to Dulwich on 29th July 1830.
*1829. 1. **George IV Head and Shoulders:** N.G.S.
   Pencil or chalk, 2¼" x 2⅛" (54 x 52 mm)
   N.G.S. Scrapbook pg 4.
   Cun. III pg 21, 21st April, mentions three sittings
   from George IV for head and hands.

*1829. 2. **The Duke of Wellington writing Dispatches:** Aberdeen
   Black chalk, watercolour and bodycolour, 1⅓ x 1⅓
   (356 x 280 mm)
   Signed and dated "D Wilkie 1829".
   Aberdeen Art Gallery 60.32.

1829. 3. **Hands for the Duke of Wellington writing Dispatches**
   1842 sale lot 130, bt Graves £5/10/-.

1829. 4. **The Duke writing his Dispatches**
   1860 sale lot 110: study in Indian ink for a picture

*1829. 5. **A Cardinal washing the Pilgrim's feet at Rome:**
   London Art Market.
   Sepia, 295 x 297 mm, Folio Society, No D 2742

*1829. 6. **Confessor Confessing:** Boston Mus. of F.A.
   Details unknown.
   Inscribed "Seen through a half open door in the
   Capuchin's convent of Toledo, October 1827,"
"D Wilkie, Ampthill, August 4 1829".

Boston Mus. of Fine Arts Acc. No 53.10.56.

Information from Kennedy Fitzwilliam catalogue.

See also (1828. 9).

*1829. 7. Piping Boy, three studies: Colnaghi

Pen and black ink.

a. 1\(\frac{1}{4}\)" x 1\(\frac{1}{4}\)" (31 x 31), boy facing left blowing pipe.
   Features visible.

b. 2" x 2" (38 x 38 mm), boy lying left to right, blowing, no features.

c. Twisted pose, boy with legs right and face left, sitting up. Features visible.

Colnaghi D 27176.

*1829. 8. Piping Boy with Dog (?) N.G.S.

Pen and ink, 62 x 41.

N.G.S. Scrapbook, pg 31.

Plate: 447.

*1829. 9. Piping Boy: N.G.S.

Pen and ink, 59 x 44 mm, on the verso of a printed paper.

N.G.S. Scrapbook, pg 31.

A slight drawing of a seated figure, one knee drawn up.

Plate 447.
*1829. 10. **Piping Boy**: N.G.S.

Pen and ink, 48 x 40 mm. Nicked through drawing at left.

NGS scrapbook p 33.

Plate 448.

The preceding four entries clearly relate to the design for Cunningham's *Maid of Elvar* (publ. 1832), but also derive from (1825.20).

Gower (1902) p 94 lists Head of a Piping Boy, life size, in the collection of Sir William Knighton, and dates it 1829.

*1829. 11. **Study for Old Mortality**: B.M.

Pen and ink, 163 x 218 mm.

An early idea for the frontispiece, completed by 1st February 1830 (Cun III p 36)

Verso: Landscape study (1817.88).

Also as (1812.10).

Plate 63b.

*1829. 12. **Sir Walter Scott**: Fitzwilliam.

Pencil and black chalk with white on grey paper, 182 x 185 mm.

Sir Frank Brangwyn gift 1943; Fitzwilliam 2696.

Kennedy Catalogue p 56.

Wilkie was in Scotland in September 1829.

*1829. 13. **Walter Scott and family riding**: H.E.H.

Pencil and watercolour, 136 x 190 mm.

Gilbert Davis; H.E.H. 59.55.1460.

Plate 214b.
Reed pen and ink, 305 x 190 mm.
Initialled and dated bottom left 'D.W. 1829'.
This drawing, with its apparently authentic
signature, makes it possible to accept provisionally
drawings in reed pen which are traditionally
ascribed to Wilkie, but which otherwise share
more characteristics with drawings by Sir Charles
Hayter. (1829. 14-20).

*1829. 15. A woman seated, reading: N.G.S.
Reed pen and ink, 267 x 190 mm.
Sanderson Bequest 1943;
N.G.S. 4299.

*1829. 16. A woman standing, in classical dress: H.E.H.
Reed pen and ink
Plate 464.

*1829. 17. A fierce Turkish young man: London Art Market.
Reed pen and ink, 336 x 198 mm.
Plate 463.
*1829. 18. Portrait of a lady; 2 studies on one sheet:

London Art Market.

Reed pen and ink, 222 x 178 mm.

David Laing (1793 - 1878) and by descent.


Plate 245.


Pen and ink, 222 x 178 mm.

Signed 'D W'(?)

Pilkington Collection, Eton College, No. 322.


Pen and ink, 222 x 178 mm.

Pilkington Collection, Eton College, No. 324.

*1829. 21. Walter Scott and his daughter: H.E.H.

Watercolour, 178 x 152 mm.

Gilbert Davis; H.E.H.

No. 59.55.1459.

Plate 293.

*1829. 22. Man with woman and child at window: Aberdeen.

Chalk and watercolour, 122 x 92 mm.

Inscr. 'D Wilkie, Foulden Sept 21st 1829'.

Aberdeen Art Gallery 61.22 (bt 1961).
1830. 1. **Piping man and dog, with cottages:** Yale Univ. Lib.

Pen and ink, 101 x 69 mm.

Inscribed 'This sketch is by Wilkie - he gave it to me Jany 27 1830 JRMT(?)'.

The date of execution is probably c. 1824.

Plate 247.

1830. 2. **Viscount Melville, whole length:**

1842 sale lot 222, tinted, bt Imery £1/4/-.

Cun III p 43: by 2nd May 1830 Wilkie had had two sittings for Lord Melville.

1830. 3. **Queen Adelaide on horseback:** Private collection.

Chalk, watercolour and pen.

Signed and dated 'D Wilkie Octbr 1830'.

1830. 4. **Queen Adelaide on horseback:** Aberdeen Art Gallery.

Pen and ink, 76 x 51 mm.

Mr. J. Richard, Edinburgh;

Aberdeen Art Gallery No.65 (27.28); bt 1927.

1830. 5. **William and Adelaide on horseback:** Private collection.

Pen and ink, 25 x 25 mm. Scored out.

Ex Family collection; London Art Market;

Alistair Mathews; gift to J.P. Campbell.

This was probably a first thought for the picture of
Adelaide on horseback (now in the N.P.G.S.,
sold as lot 625 in the 1842 sale to Sir Peter Laurie
for 6 gns). A double portrait of the King and Queen
was contemplated circa 1833 - this is the only known
drawing showing the couple on horseback and it has
been heavily scored out.

Plate 265c.

1830. 6. **Queen Adelaide on horseback**

1842 sale lot 218, sepia, bt. Colnaghi £3/5/-.
This was clearly too complete to be the Aberdeen
study and in the wrong medium for the (1830. 3) sketch.

1830. 7. **Hands of Queen Adelaide**

1842 sale lot 288, tinted, bt. Schloss 11/-.
This could be for a later portrait of Adelaide
circa 1833.

*1830. 8. **Portrait of a lady in a hat and cloak against an
arch and balustrade, perhaps Queen Adelaide:**

Private collection.

Pen and wash.

Plate 265b.

*1830. 9. **Study of a Woman, perhaps Lady Lyndhurst: Fitzwilliam**

Pen and wash, with some colour, 8\(\frac{3}{4}\)" x 7\(\frac{3}{8}\)" (223 x 184 mm)

Ricketts and Shannon bequest to Fitzwilliam 1937.

No. 2274.

Plate 255b.  - 247 -
1830. 10. **Lady Lyndhurst:** N. Mus. Wales
Chalks and watercolour.

Signed and dated in pen "D Wilkie 1830".

Perhaps lot 69 in the 1860 sale, bt. Cookhurn for 7/-, Department of Art, N. Mus. Wales, Cardiff 26241.

Plate: 256.

1830. 11. **Old Mortality, The Banquet at Millwood interrupted by Bothwell**

Pen and wash, 305 x 465 mm.

Known only from the Courtauld photograph collection.

Plate 248.

1830. 12. **Study of bishops for Knox preaching:**

London Art Market.

Pen and ink, 105 x 97 mm.

Inscribed on mount 'By Sir David Wilkie'.

Christie's 18th Nov. 1975, lot 30.

Plate 250.

1830. 13. **Study of a Highlander, perhaps for George IV in Highland Dress:**

London Art Market.

Pen and brown ink, 149 x 195 mm.

Inscribed top right in another hand 'sketch 8 lot 7', and on mount 'D Wilkie RA'.

1860 sale lot 96; Christie's 16th July 1974 lot 85.

Plate 246.
*1830. 14. 9 studies, drawn and arranged on 1 sheet; perhaps an illustration to Scott's novels: H.E.H.
Pen and ink, 266 x 430 mm.
Inscribed 'Village Festival', in pen, and 'D Wilkie', in pencil, lower right.
(a): Group travelling towards village, walking, on horseback, and in cart.
(b): Small group outside door.
(c): Interior with 4 female figures in hats.
(d): Meeting round a table.
(e): Tent preaching.
(f): 2 women; other figures washing clothes at right.
(g): Man and woman arguing (?) before archway.
(h): Scene in church (communion?).
(i): Large cloaked figure before building with archway.
(j): Blank space.
Sketches (g), (h), and (i) form a triptych.
Gilbert Davis; H.E.H. No. 59.55.1455.
Wilkie was considering designs for Scott's novels between 1829 and 1831: see Cun II pp 16, 17 & 47. He was also asked to illustrate the poems of Burns by Cunningham in 1833/1834; these could be sketches for a frontispiece to either project (see 1822.37).
Plate 248a.

Pen and wash, 98 x 73 mm.
Richard Godson Millns Bequest, 1904.
Nottingham Castle Collection No. 04-146B.
Plate 249.

*1830. 16. Two figures before a fire: Private collection.
Black chalk, pen and brown wash, 216 x 161 mm.
Signed 'D Wilkie'.
Reversed design for Joseph Wilson and grandson; also related to Wilkie's illustration for Peveril of the Peak by Scott: see Miles (1971) pp 1-6.
Plate 249.
1. William IV, a study for the painting in the Waterloo Chamber: Windsor
   Black chalk and watercolour, foxed, 10\frac{1}{4}'' x 7\frac{1}{2}''
   (254 x 181mm)
   Windsor 666 13898.

2. William IV Standing, study for the picture in the Waterloo Chamber: N.G.S.
   Pen and wash, 80 x 45 mm
   N.G.S. Scrapbook, pg 52.
   Plate 460.

3. William IV Standing, for the Waterloo picture:
   Private collection.
   Pen and ink, 8\frac{1}{4}'' x 6\frac{1}{2}'' (205 x 160 mm)
   A detailed study, carefully dotted and hatched in pen, showing the crown and a young attendant.
   Part of an extra illustrated volume of Raimbach's Memoirs.
   Plate: 256.

4. William IV Standing, for the Waterloo picture:
   Pen and ink, slight. Private collection.
   Private collection: V. David.
   Plate 257.
*1831. 5. 3 studies for a portrait of the Duchess of Kent and Princess Victoria, aged 12 years:

Private collection.

Black chalk, pen and ink and sepia wash.

Dated 1831.

Christie's 12th Feb, 1964, lot 115;

Mrs. N.C. Butler.

*1831. 6. William IV standing: N.G.S.

Pen and ink, 94 x 56 mm.

N.G.S. Scrapbook p 9.

Plate 433.

*1831. 7. William IV standing, for the portrait in Apsley House: N.G.S.

Pen and ink, 76 x 30 mm.

N.G.S. Scrapbook p 39.

Plate 453.

*1831. 8. 2 studies for Cranmer: N.G.S.

Pen and ink, with wash, (a)89 x 61 mm;

(b)91 x 61 mm.

N.G.S. Scrapbook p 37.

Plate 451.

Perhaps 1860 sale lot 292, pen and wash,

bt Taylor 10/-.
1831. 9. **Cranmer:** N.G.S.

Pen and ink, 50 x 58 mm.

N.G.S. Scrapbook p 38.

Plate 452.

1831. 10. **Cranmer:**

1842 sale lot 93, 'slight', chalk, bt James £4/10/-.

1831. 11. **Cranmer:**

1842 sale lot 205, 'slight', sepia, bt Colnaghi £1/10/-.

1831. 12. **Cranmer:**

1842 sale lot 206, bt Colnaghi £5/15/6.

1831. 13. **Cranmer:**

1842 sale lot 207, 'slight', sepia, bt Nieuwenhuys £7/15/-.

1831. 14. **Cranmer seated, his arm bared, very spirited:**

1842 sale lot 209, sepia, bt Smith 11gns.

1831. 15. **Cranmer seated, his arm bared, very spirited:**

1842 sale lot 210, sepia, slightly tinted, bt Nieuwenhuys £8/18/6.
1831. 16. Cranmer seated, his arm bared, very spirited:
   1842 sale lot 211, sepia, signed, bt Vaughan
   £2/6/-. 

1831. 17. Cranmer; studies for the picture:
   1860 sale lot 15, pen and ink, bt Evans 7/-. 

1831. 18. Careful study for the head of Cranmer, and various
   other sketches for the picture of Columbus (6):
   1860 sale lot 190, pen and bistre, bt Brett
   £2/15/-. 

*1831. 19. Cranmer with his arm bared: Nat. Trust, Binns.
   Pen, ink and wash, 83 x 57 mm.
   Plate 428.
1832. 1. Unwinding the skein: Wolverhampton Art Gallery.
Pen and sepia ink and wash.
Signed and dated 'D Wilkie Jany 1st 1832'.
Wolverhampton Art Gallery. See Vol 1 pp 137f.
Plate 253a.

1832. 2. Unwinding the skein: Ashmolean.
Pen and ink, 115 x 85 mm.
Sold with two others in 1860 sale lot 275,
between Smith 16/- (and still mounted with them: Plate 137).
Ashmolean Museum. See Vol 1 p 137.
Plate 253b.

1832. 3. Study for The First Earring: B.M.
Pen and watercolour with wash: 206 x 160 mm.
Initialled and dated 'D.W. 1832'.
BM U6: 1910-2-12-291.
Plate 254.

1832. 4. Study for The First Earring: N.G.S.
Pen and ink on blue writing paper, 80 x 60 mm.
NGS scrapbook p 33.
Plate 448.
5. Girl Sewing: Ashmolean
   Pen and watercolour, c.110 x 82.
   Ashmolean Scrapbook. A questionable drawing.
   Plate: 255.

   Black chalk, 222 x 284 mm.
   Signed and dated "D Wilkie 1832".
   Wilkie witnessed the scene on October 27th 1827.

7. An Incident in the Life of the Queen
   1860 sale lot 282, 'study in pen and ink for a picture', bt. Taylor 9/-.
   Wilkie was accustomed to see Queen Victoria from her childhood (Cun.III pg 229) and Woodward suggests that Wilkie was intending a series of paintings about her girlhood, perhaps with the Rubens Marie de Médicis series in mind (Woodward (1958) p 26).

8. William IV with Victoria: LondonArt Market
   Black chalk, on brown paper, 230 x 180 mm.
   Folio Society 1967, ex family collection.
   This intimate double portrait appears based on the double figure images of Peveril of the Peak (1831)
and Joseph Wilson with his grandson. William's head is carefully finished, Victoria stands at his knee.

Plate: 258.

*1832. 9. William IV riding through an archway, greeted by the Duchess of Kent and Princess Victoria: Courtauld photograph

Pen and wash.

Perhaps an idea for the series about the life of Queen Victoria.

Plate 258.

*1832. 10. Man riding through an archway: N.G.S.

Pen and ink, 82 x 41 mm, trimmed at the top.

N.G.S. Scrapbook, pg 51.

Plate: 460.

*1832. 11. William IV walking through an archway with figures curtsying: N.G.S.

Pen and ink, 74 x 45 mm.

N.G.S. Scrapbook pg 52.

Plate: 460.

The previous three drawings may be associated with the oil painting of the Duchess of Kent and Princess Victoria in the Queen Mother's collection: see Woodward (1958) No. 90.
1832. 12. The Duke of Wellington with his Charger: N.G.S.
Pen and ink.
N.G.S. Scrapbook pg 39.
Plate: 453.

1832. 13. Head of the Duke of Wellington: N.G.S.
Pen and ink, 39 x 39 mm, slight.
N.G.S. Scrapbook pg 44.
Plate 457.

Pen and ink, 82 x 98 mm.
N.G.S. Scrapbook pg 9
Plate: 433.

1832. 15. The Duke of Wellington with his Charger: N.G.S.
Pen and ink, 60 x 36 mm.
N.G.S. Scrapbook pg 32
Plate: 448.

1832. 16. The Duke of Wellington with his Charger: N.G.S.
Pen and ink, 70 x 60 mm.
N.G.S. Scrapbook pg 33.
Plate: 448.
*1832. 17. The Duke of Wellington with his Charger, two studies on one sheet: B.M.
Pen and ink, $6\frac{3}{4}$" x 5" (172 x 127 mm)
1842 sale lot 74, The Duke of Wellington standing near his horse, pen and ink, B.M. 32 a.
Plate: 260.

*1832. 18 Study for the Duke of Wellington with his Charger:
Nat. Trust, The Binns.
Pen and ink $3\frac{1}{2}$ x $2\frac{5}{6}$" (89 x 68 mm)
Plate 428.

*1832. 19. Study for a figure and a gigantic horse: V & A.
Distemper colour, $10\frac{4}{6}$" x $7\frac{3}{4}$" (278 x 196 mm)
V&A. Dyce 942
The horse dwarfs the groom in this very slight sketch.

1832. 20. The Duke of Wellington: Studies for the equestrian and other portraits of the Duke, a study for the same on the back of the second drawing.
1860 sale lot 197, pen and bistre, bt. Thomas 10/-

1832. 21. The Duke of Wellington for the Military portrait of his Grace
1860 sale lot 314, study in black chalk.
1832. 22. **Head of the Duke of Wellington**

1842 sale lot 72, pen and ink, signed, bt. Dunford £2 4/-. 

1832. 23. **Head of the Duke of Wellington**

1842 sale lot 71, pen and ink, bt. Schloss 6 gns.

1832. 24. **Hands for the Duke of Wellington, Merchant Taylors Hall portrait**

1842 sale lot 181, signed, bt. Graves £1 8/-. 

*1832. 25. **A Messenger leaping onto a Charger**: N.G.S.

Pen and chalk, 161 x 104 mm.

N.G.S. Scrapbook, p 38.

A messenger carrying dispatches (an idea suitable for pictures of the Duke of Wellington or Sir David Baird), with other figures.  

Plate 452.

*1832. 26. **Drawing of the Duke of Sussex, at Buckingham Palace**:  

Windsor.

Pen and ink, 9" x 7½" (229 x 191 mm)  

Windsor 17777BN.0 132.  

Cun. III p 68. Wilkie had begun the portrait by 14th February 1833.
*1832. 27. Two studies of a dead eagle for the portrait of the Duke of Sussex: Windsor
Pen and ink, c 2" x 4" (51 x 102 mm)
Windsor 17778

*1832. 28. Four studies of a shield and eagle for the portrait of the Duke of Sussex: Windsor
Pen and ink.
Windsor 17779.

1832. 29. The Duke of Sussex
1842 sale lot 113, tinted, bt. Napier £1/8/-.

1832. 30. The Duke of Sussex
1860 sale, part of lot 346, coloured (?), signed (?), bt. Barker 11/-.

1832. 31. Two studies for the Duke of Sussex.
Windus sale lot 130, bt. Hall £1/8/-.

Wilkie's diary for 1832 records sittings from the Duke of Sussex on 19th May, 9th June, 21st July and 9th August 1832.
N.L.S. Acc 3785.
1832. 32. Queen Adelaide:
1842 sale lot 288, 'tinted', bt Schloss 11/-.

1832. 33. Queen Adelaide, full length:
1842 sale lot 212, sepia, bt Cadell £1/7/-.

1832. 34. Queen Adelaide, whole length:
1842 sale lot 213, 'rather larger' (than (1832. 33)),
sepia, bt James £1/10/-.

1832. 35. Queen Adelaide, whole length:
1842 sale lot 110, 'tinted', bt Allen £6/15/-.

1832. 36. Queen Adelaide, whole length:
1842 sale lot 109, 'tinted', bt Morton £1/13/-.

N.L.S. Ms 3785: Diary of Sir David Wilkie,
Thurs. 13th December 1832:
"Recd Commands of the Queen to come to Brighton
to paint her portrait ..."
Fri 14th: Sent off canvas and colours.
Sat 15th: Started for Brighton; saw canvas arrive.
Wed 19th: First sitting of the Queen.
Thurs 20th: Second sitting of the Queen.
Sat 22nd: Third sitting."
On the back flyleaf are listed dimensions for a 'common
whole length' which may refer to this picture.
1832. 37. Old woman reading: N.G.S.
   Pen and ink, c. 55 x 62 mm.
   N.G.S. Scrapbook p 19.
   Plate 440.

1832. 38. A woman climbing into a chest: N.G.S.
   Pen and ink, 58 x 55 mm.
   N.G.S. Scrapbook p 48.
   Plate 459.
1. The First Earring: H.E.H. Museum

Pen and watercolour, 83\" x 7\" (213 x 190 mm)

Signed and dated D W 1833.


See text, Chapter 10, pp 135-138.

2. King William IV: Private collection

Black chalk, pen and watercolour, 18\" x 13\" (485 x 330)

Signed and dated "D Wilkie, 1833".

1842 sale lot 365, William IV, seated, in uniform, bt. Allan £5/15/-, Randall Davies, Sir T Barlow, Bt., Mrs. T.G. Winter.

Exh. Venice 1934; Bucharest 1935; R.A. 1934 (717); Whitworth Gallery, Manchester 1949; Arts Council 1951 (208); R.A. 1956 (685), reproduced in Souvenir R.A. 1958 (83), Pl. 36.

Probably drawn at a sitting at Brighton Pavilion in 1833.

3. William IV seated: Private collection

Pen and yellow ochre ink, 71\" x 6\" (190 x 165 mm)

Watermark A3 1832.

Interleaved in an extra illustrated volume of Raimbach's memoirs.

Plate: 263.
Three studies of William IV seated in uniform:
N.G.S.
Pen and ink, 188 x 153 mm.
Villiers David; Maas D 4a 77R; N.G.S. D 4977.
Verso: Studies for Sir David Baird
Plate 263b.

Queen Adelaide; study for the picture of her coronation:
1860 sale lot 117, signed, black chalk,
between Colnaghi £1/10/-.
Cun III p 65: Brighton, 3rd Jan. 1833:
"Her Majesty has been most gracious in giving me seven sittings, of which one was in the costume of the coronation; I have, therefore, got the head much advanced, and the figure sketched in..."

Coronation of Queen Adelaide:
1842 sale lot 328, bt Colnaghi £1/13/-.

William IV's Coronation: Nat. Trust, The Binns.
Pen and ink, 85 x 57 mm.
Exh: R.A. 1958, No. 61(c). See (1833. 5).
Plate 428.
*1833. 8. Study for the state portrait of Queen Adelaide:
Nat. Trust, The Binns.
Pen and wash, 102 x 57 mm.
Exh: R.A. 1958, No. 61(b).
Plate 428b.

*1833. 9. Study for the state portrait of William IV:
Nat. Trust, The Binns.
Pen and wash, 102 x 57 mm.
Exh: R.A. 1958, No. 61(e).
Plate 428e.

1833. 10. Coronation of William IV:
1842 sale lot 315, chalk, bought with the
following drawing by 'G', 13/-.
Cun III p 65: By 20th Dec. 1832 Wilkie had had
only two sittings from William IV.

1833. 11. The Bridesmaids:
1842 sale lot 316, chalk, bt with previous
drawing by 'G', 13/-.

1833. 12. 7 sketches for the portrait of Queen Adelaide and
William IV, and 2 of the ceremony of crowning
the King and Queen:
1860 sale lot 16, chalk, pen and ink, and wash,
btt Harris 11/-.
1833. 13. William IV, whole length:
Windus sale lot 71, 'fine, bistre', bt with 'the pump', Bailey £1/12/-.

1833. 14. Studies for William IV and Queen Adelaide, whole lengths:
1860 sale lot 345, chalk, bt Cockburn, with one other, ign.

1833. 15. Studies for William IV and Queen Adelaide:
Windus sale lot 130, bt Hall, with 2 others, £1/8/-.

1833. 16. Portraits of William IV in his robes, etc.:
1860 sale lot 228, chalk and pen and ink, bt Melville 10/-.

1833. 17. William IV, whole length:
1842 sale lot 106, 'tinted', bt Norton £2/15/-.

1833. 18. William IV, whole length:
1842 sale, lot 107, 'tinted', bt James £3/10/-. 

1833. 19. William IV in his robes:
1842 sale lot 301, chalk, bt Westmacott 11/-.
1833. 20. **William IV:**
1842 sale lot 324, chalk, bt Brown 11/-. 

1833. 21. **William IV:**
Windus sale lot 69, 'on the back of a sketch of drummers', bt Passid, with 2 others, £1/12/-.

1833. 22. **Portrait of William IV for the picture in Her Majesty's Collection:**
1860 sale lot 286, pen and ink, bt Thomas 10/-.

1833. 23. **Portrait of William IV:**
1860 sale lot 322, pen and ink, bt Stewart 10/-
Verso: Study for the same, in black chalk.

1833. 24. **Portrait of William IV:**
1860 sale lot 303, pen and bistre, bt Thomas 10/-.

1833. 25. **2 studies of hands for William IV:**
1842 sale lot 262, bt Schloss 10/6.

*1833. 26. **William seated, with Adelaide standing against an arch:** N.G.S.
Pen and ink, 85 x 64 mm.
N.G.S. Scrapbook p 10. Perhaps 1860 sale lot 344, Queen Adelaide etc., bt Taylor 9/- (possibly bought in).
Plate 43k.
*1833. 27.  William and Adelaide: Coronation (?):  
N.G.S.  
Pen and ink,  91 x 104 mm.  
N.G.S. Scrapbook p 44.  
Plate 457.

*1833. 28.  Queen Adelaide and other figures on a stair against an arch: Courtauld photograph.  
pen and ink  
Perhaps 1842 sale lot 219, Queen Adelaide and other figures on a staircase, sepia, bt Tiffin 6gns.  
Known only through Courtauld photograph.  
Plate 265a.

*1833. 29.  Coronation of William IV; three studies: N.G.S.  
Pen and ink,  
(a) 75 x 106 mm.  
(b) 100 x 62 mm.  
(c) 61 x 108 mm.  
N.G.S. Scrapbook p 37.  
Plate 451.

*1833. 30.  Three studies for the coronation of William IV:  
Private collection.  
(a) Coronation of William.  
(b) Progression of William.  
(c) William proclaimed  
Pen and ink, each c. 50 x 50 mm.  
A.P. Oppé.
*1833. 31. Three separate studies of William IV, whole length, in his robes: Private collection.
Pen and ink, mounted in a large book.
V. David.

*1833. 32. William and Adelaide: Tate.
Chalks and watercolour, 362 x 229 mm.
Presented J.H.P. Bright 1904;
Tate Gallery No. 1942.

*1833. 33. Figures walking with a parasol: N.G.S.
Pen and ink, 64 x 51 mm.
NGS D.2300b.
Plate 261.

*1833. 34. William IV (Talleyrand?) seated, reading: N.G.S.
Pen and ink, 75 x 95 mm.
NGS scrapbook p 39.
Plate 453.

*1833. 34a. A Coronation: N.G.S.
Pen and wash, 52 x 40 mm.
NGS scrapbook p 10.
Plate 434.
1833. 35. **A Standing Man, apparently in Dutch costume:**

Private collection.

Sepia ink, $8\frac{1}{2}$" x 5" (217 x 123 mm)

Watermark 32

Interleaved in an extra illustrated volume of Raimbach's memoirs.

Plate 269.

1833. 36. **The Duke of Wellington:** S.N.P.G.

Black chalk and brown wash, 440 x 300 mm.

Signed and dated 'D Wilkie 1833 Novbr'.

1833. 37. **The Duke of Wellington:** B.M.

Pen and wash, 545 x 335. Study for Hatfield portrait.

Signed and dated "David Wilkie May 27th 1833".

A large finished portrait drawing for effects of shadow fairly faithfully recording the lines of the painting. The cloak is rather longer and more impressive in this drawing than in the painting. A fine example of Wilkie's mature pen and wash technique. EM 1914-4-6-27.

Perhaps 1842 sale lot 208, The Duke of Wellington whole length, signed and dated, sepia, bt Ball 15 gns.

Plate: 277b.

Perhaps a drawing from recollection of Peter Van Hecke, by Rubens: B.M. Rubens 48, black chalk, 414 x 345 mm.

- 270 -
38. The Duke of Wellington holding Dispatches, whole length in a cocked hat with plumes; B.M.
   Sepia wash and pen, 4\(\frac{1}{4}\)" x 2\(\frac{3}{8}\)" (107 x 60 mm)
   B.M. 32. Bt. July 1860 at Wilkie sale, perhaps lot 239 Seven studies bt. Lilly 10/-
   Plate 259a.

39. The Duke of Wellington, whole length, and other studies
   1860 sale lot 345, chalk, bt. Cockburn 1 gn.

40. Portraits of the Duke of Wellington, six studies
   1860 sale lot 230, pen and ink, bt. Hogarth 10/-.

41. The Duke of Wellington; 7 studies for the whole length portrait:
   1860 sale lot 239, wash, pen and ink, chalk,
   bt Lilly 10/-.

42. Whole length of the Duke of Wellington; 2 studies:
   1842 sale lot 73, pen and ink, bt Hall 1 gn.

43. Whole length of the Duke of Wellington:
   1842 sale lot 73*, bt Palsor £1/11/-.

44. The Duke of Wellington:
   1860 sale lot 343, bt with 2 others Taylor 5/-.
   Probably bought in, and part of N.G.S. Scrapbook.
*1833. 45. Study for the head of the Prior in Columbus at La Rabida: B.M.

Black chalk and stump, $12\frac{1}{4}'' \times 10\frac{1}{2}''$ (316 x 266)

Signed and dated "D Wilkie f. 1833".

Bt. May 1885 at the Cheney sale. B.N. 29.1885-5-9 7653.

The prior has no beard in this drawing. Perhaps
Windus sale lot 53 Columbus, one of the monks seated
by his side, 'fine', chalk, bt. Colnaghi 6 gns.

*1833. 46. Design for a picture of Columbus ?: Courtauld

Pen and ink, 166 x 112 mm.

Initialled and dated "D.W. 1833"; inscribed "To be submitted to Sir Robert Peel".

1842 sale lot 58, bt. Hogarth 8/-
Fairfax Murray; Witt; Courtauld Institute No.266.

Plate: 270a.

1833. 47. Columbus, various studies for the picture

1860 sale lot 190, pen and bistre, six studies, bt. Brett £2/15/-.

1833. 48. Columbus, two careful studies for the heads and
grouping of the picture and two designs for the same subject

1860 sale lot 189, pen and bistre, bt. Thorpe 12/-.
*1833. 49. The Spanish Mother: Private collection

Pen and wash with chalk,

Initialed and dated "D.W. 1833"

Only the woman is shown in the sketch. See 1828.

Plate: 270c.

*1833. 50. The Spanish Mother, two studies: N.G.S.

a - Pen and wash, 49 x 61, slight

b - Black chalk, 107 x 124

N.G.S. Scrapbook pg 48

Plate: 459.

*1833. 51. The Spanish Mother: N.G.S.

Pen and ink, 55 x 74

N.G.S. Scrapbook pg 33

Heavily overdrawn

Plate: 448.

1833. 52. The Spanish Mother

1860 sale lot 46, pen and ink and black chalk, 'a study for the same on the back', bt. Colnaghi 7/-

1833. 53. The Spanish Mother.

Windus sale lot 55. Sketch for Passid 10 gns.
*1833. 54. Study for The Spanish Mother: N.L.S.
Pen and ink, writing sheet 223 x 172 mm, roughly framed off c. 70 x 93 mm.
N.L.S. Ms 9836 f 44: on the draft of a letter to his engravers about the inscription to accompany the print of The Pedlar.

*1833. 55. The Spanish Mother: N.L.S.
Pen and ink, writing sheet 225 x 180 mm, roughly framed off c. 100 x 140 mm.
N.L.S. Ms 9836 f 201: on the draft of a letter to his relative James Hall, who was in Italy at the end of 1833 and in January 1834.
Verso: Two studies; a child with a drum and a girl playing cymbals, and a girl standing and playing a drum.

*1833. 56. The Spanish Mother: N.G.S.
Pen and ink, 77 x 48 mm.
Cut out of family album; sold on London Art Market;
Alistair Mathews; N.G.S.
Plate 270b.
*1833. 57. * Girl with a goat, from Sancho Panza in the Days of His Youth: Ashmolean.

Chalks, pen and watercolour

Signed and dated 'D Wilkie October 1833'.

This and the following two drawings show Wilkie composing a picture from three straightforward studies from posed models.

Plate 272.

*1833. 58. * A boy with a pail; study for Sancho Panza: Witt.

Chalks, pen and watercolour

Signed and dated 'D Wilkie Novb 1833'.

Bt for the Witt Collection at the Hart sale, Christie's, Nov. 28th, 1927.

Plate 273b.

*1833. 59. * Two goats, for Sancho Panza in the Days of His Youth: Ashmolean.

Black chalk and watercolour, 275 x 225 mm.

Signed and dated 'D Wilkie Dech 1833'.

Plate 273a.
1833. 60. A goat: N.G.S.
Pen and ink, 25 x 60 mm.
Ex family scrapbook; Alistair Mathews; N.G.S.
Plate 274c.

1833. 61. Boy and cow; study for Sancho Panza: N.G.S.
Pen and ink, 57 x 49 mm.
Ex family scrapbook; Alistair Mathews; N.G.S.
Plate 274b.

1833. 62. Preliminary study for Sancho Panza at the Well:
N.G.S.
Black chalk, 156 x 117 mm.
Plate 274a.

1833. 63. Sancho Panza in the Days of His Youth, etc.;
4 studies:
Windus sale lots 47 & 47*, 'very fine', bt White 2gns.

1833. 64. Sancho in the Days of His Youth:
Windus sale lot 68, bt Passid £1/12/-
1833. 65. Catherine Seaton, from Queen Mary Escaping from Loch Leven Castle: Mellon.

Pencil and watercolour, 470 x 290 mm.

Signed and dated 'D Wilkie f 1833'.

Mellon; Colnaghi (1976).

Possibly part of 1860 sale lot 339, Catherine Seaton, bt Colnaghi 9/-.

Plate 277.

1833. 66. Queen Mary and attendants for the Escape from Loch Leven Castle: Birmingham Art Gallery.

Black and red chalk heightened with white and watercolour, 460 x 290 mm.

1860 sale lot 343 (apparently bought in with Dressing the Bride (1837.10) and a drawing of the Duke of Wellington for the Wilkie family by Taylor for 5/-; see Batchelor catalogue notes on Dressing the Bride).

Plate 276.

1833. 67. Head of Mary Queen of Scots:

1842 sale lot 237, tinted, bt Colnaghi £3/5/-.

1833. 68. Mary Queen of Scots:

1842 sale lot 243, tinted, bt Stonehouse 19/-.
69. A scene from the history of Mary Queen of Scots:
Yale.
Pen and watercolour, 235 x 181 mm.
Perhaps 1842 sale lot 242, Mary with Roland
Graeme and Catherine Seaton, tinted, bt Cadell £3/10/-.
D. Roberts; Colnaghi (1961); Yale University
Art Gallery 67297.
Probably connected with the Hatfield series for tableaux vivants. See Cun III pp 67-68.
Plate 252.

1842 sale lot 250, pen and ink, bt Harley 10/-.

1833. 71.
The Escape of Mary:
1842 sale lot 65, pen and ink, bt Cadell £13/2/6.

1833. 72.
The Escape of Mary:
1842 sale lot II (p 17), bt Colnaghi £2/10/-.

1833. 73.
The Escape of Mary:
Windus sale lot 34, 'very fine sketch in colours',
bt Knight £13.

1833. 74.
A group from The Escape of Queen Mary:
1842 sale lot 189, chalk, bt Colnaghi £4/15/-.
1833. 75. Catherine Seyton:
Windus sale lot 129, 'very fine and spirited',
between Passid 3gns.

1833. 76. Head of Catherine Seyton:
1860 sale lot 363, 'coloured, framed and glazed',
between Colnaghi £3.

1833. 77. Two studies of heads for the Escape of Mary:
1842 sale lot I (p 7), between Colnaghi £1/2/-.

1833. 78. A figure in Queen Mary's Escape:
1842 sale lot 95, chalk, between Graves 8gns.

1833. 79. Queen Mary:
1842 sale lot 278, between Emery £1/15/-.

1833. 80. Mary Queen of Scots, whole length:
1842 sale lot 373, tinted, between Colnaghi 1gn.

1833. 81. A figure from The Escape of Mary:
1842 sale lot Q (p 17), between Cadell £3.
Tableaux Vivants: 10 designs in an album: Marquis of Salisbury.

(a): Scene from Quentin Durward, Chap. 22:
Pen and brown wash, with watercolour, 250 x 375 mm.
Inscribed at lower edge 'Isabella and the Countesses, Pavillon Gertrude, Quentin Durward'.

(b): Scene from The Abbot – Mary at Loch Leven Castle:
Pen and brown wash, with watercolour, 199 x 258 mm.

(c): Scene from Peveril of the Peak, Chap. 30 – Alice and the King:
Pen and brown wash over pencil, 192 x 262 mm.

(d): Scene from Ivanhoe, Chap. 40 – The Interview:
Pen and brown wash, 196 x 226 (including strips on each side of the sheet, 25 mm and 26 mm wide on left and right respectively).

(e): Scene from Waverley, Chap. 23 – Flora playing her Harp:
Pen and brown wash, 191 x 260 mm.

(f): Scene from The Talisman, Chap. 28 – Group with Lady Edith:
Pen and wash, 181 x 259 mm.

(g): Scene from The Legend of Montrose, Chap. 22(?);
or The Abbot – Death of George Douglas(?):
Pen and wash, 190 x 265 mm.

(h): Scene from Quentin Durward – Isabella, Quentin Durward and the Bohemian; or possibly Kenilworth, Chap. 35:
Pen and wash, 175 x 233 mm.
Closely related to Plate 251 (known only through photograph).

(i): Scene from Kenilworth, Chap. 34 – Queen Elizabeth questions Leicester:
Pen and wash over pencil, 213 x 264 mm.

(j): Scene from Ivanhoe, Chap. 13:
Pen and wash over pencil, 185 x 262 mm.

These 10 drawings, perhaps identifiable with (1833. 83) and (1833. 84), are discussed by Frances Russel in Master Drawings X, 1 (1972), 35–40, repr. Pl. 37–46; and by Martin Meisel in Master Drawings XI, 1 (1973), 55–58. Wilkie superintended tableaux vivants at Hatfield in 1833 (see Cun III p 67).

1833. 83. Tableaux Vivants:
1860 sale lot 41, 'Designs for a series of tableaux vivants at Hatfield House, Jan. 1833, a study for the same on the back of the second drawing', pen and ink, bt Bourne 6/-.

1833. 84. Tableaux Vivants: 4 designs:
1860 sale lot 279, 'Designs for a series of tableaux vivants at Hatfield House, Jan. 1833', pen and ink, bt Mitchell 11/-.
*1833. 85. (a): Miss Emily Gordon in a fez: Tate.
Pencil and watercolour, 310 x 235 mm.
Signed, dated 'D Wilkie Sept 30th 1833'.
Tate Gallery No. 1740.

(b): Miss Emily Gordon in a fez: London Art Market.
Pen and watercolour over black chalk,
Signed and dated Sept 30 1833.
Slighter than (a), but very closely related.
Plate 266.

(c): Woman standing, in a fez: Tate.
Chalk and wash, 98 x 102 mm.
Inscribed 'drawn by David Wilkie' on left,
initialled and dated illegibly on right.
Tate Gallery No. 1741(5).

(d): Head and shoulders of a woman: Tate.
Brush and wash, 89 x 38 mm.
Tate Gallery No. 1741(4).

(a), (c), and (d) bequeathed to Tate Gallery by
Miss J.E. Gordon 1896.
Cun III p 72, 27th Sept. 1833, refers to Wilkie's visit
to Niton.

*1833. 86. 4 studies connected with pictures of William IV: N.G.S.
Pen and ink.

(a): Bishops and croziers for Coronation of William IV:
86 x 51 mm.

(b): Part of an elaborate carved canopy:
107 x 67 mm (mounted upside down).

(c): A coat of arms or escutcheon:
84 x 52 mm.

(d): A window and pelmet:
96 x 104 mm. Dated 'Novbr 19th 1833'.
NGS scrapbook p 5.
Plate 278.
*1833. 87. The artist's sister: Ashmolean.

Pencil, pen and watercolour, 477 x 349 mm.
Signed in red ink and dated 'Decbr 1833'.
Bt Ashmolean 1954.
Plate 267.

*1833. 88. Study for the child for The First Earring: Princeton University.

Black chalk and watercolour, 318 x 260 mm.
Signed and dated Decbr 1833.
Repr: Cummings and Staley, No. 141.
Parsons, London 1828; Platt; Art Museum, Princeton University, 1928.
Plate 296a (c.f. Plate 262).


Pencil and watercolour with white, on buff paper, 530 x 355 mm.
Christie's 1st March 1977 lot 102.
Plate 262. (see also previous drawing, (1833. 88)).

*1833. 90. Two camels and two travellers: V. & A.

Sepia and wash over pencil, 111 x 152 mm.
Signed and dated 'D Wilkie 1833'.
V. & A. No. 7349.

*1833. 91. Catherine Seyton: Ashmolean.

Watercolour over pencil, 448 x 296 mm.
Bt 1943. 1842 sale lot 326Q.
1834. 1. The First Earring: V. & A.

Chalk and stump, 356 x 254 mm.
Signed, dated 'D.W. June 1834'.
V.& A. Museum: Dyce No. 943. See 1842 sale lot 204,
The Earring, chalk, bt Colnaghi £1/11/6.
Plate 295b.

1834. 2. The First Earring; Ear-piercer and child: Fitzwilliam.

Black and red chalk with white and watercolour. on
brown paper, faded, 551 x 367 mm.
Signed, dated 'D Wilkie June 28th 1834'.
Ricketts and Shannon Bequest 1937; Fitzwilliam .2277.
Plate 295a.

1834. 3. The First Earring; Mother and Child: Tate.

Chalks and watercolour over pencil, 51 x 368 mm.
Signed, dated 'D Wilkie July 5th 1834'.
Tate Gallery No. 4830.
Plate 296a.

1834. 4. The Ansidei Madonna, after Raphael: N.G.S.

Black chalk, 108 x 74 mm, framed off 97 x 65 mm.
NGS scrapbook p 40.
Wilkie was at Blenheim in June 1834; the Ansidei Madonna
was in the collection there. See Cun III pp 82-84.
Wilkie's diary for 1830 (NLS Ms 3785) records a plan
to visit Blenheim on Oct. 1st, suggesting an alternative
possible date for the drawing.
Plate 454.
1834. 5. Rubens family: Rubens, wife and child after the picture at Blenheim: N.G.S.

Chalk and watercolour, 113 x 74 mm.

N.G.S. Scrapbook p 15.

Plate: 439.

1834. 6. Portrait of a man, half length, perhaps wearing the Order of the Golden Fleece – copy of an old master (probably Van Dyck or Velasquez): N.G.S.

Black chalk, slight, 90 x 88 mm.

N.G.S. Scrapbook p 40.

Plate: 454 c.

1834. 7. Study for a portrait of Prince Talleyrand: B.M.

Pen and ink, slight, 65 x 65 (156 x 162 mm)

B.M. 33 b. bt. Wilkie sale 1842.

1834. 8. Composition, perhaps The Drumhead: N.G.S.

Pen and ink, 102 x 143 mm.

N.G.S., P.& D. R.N.4298; Sanderson Bequest 1943.

This drawing could well relate to the Chelsea Pensioners or to Sir David Baird.
*1834. 9. The Duke of Wellington as Chancellor of Oxford University: N.G.S.
Black chalk, 202 x 148 mm
N.G.S. Scrapbook p 16, perhaps 1860 sale lot 130, black chalk, bt. Colnaghi £1/13/-
Plate 277A.

*1834. 10. Study for the picture of the Duke of Wellington as Chancellor of Oxford University, whole length, standing at a rostrum and reading a paper: B.M.
Sepia wash and pen, 4 1/4 x 2 1/4" (104 x 56 mm)
B.M. 34. bt with B.M. 32 & 33.
Plate 259b.

*1834. 11. The Duke of Wellington as Chancellor of Oxford University, two rough sketches, whole length, standing: B.M.
Pen and ink, 6 7/8 x 4 1/2" (170 x 114 mm)
B.M. 33, 1860 sale lot 112, bt. Colnaghi £6/15/-.

*1834. 12. Study for the Portrait of the Duke of Wellington as Chancellor of Oxford University in academic robes and cap, seated at a rostrum, paper in hand, looking down: B.M.
Black chalk, 8 3/4 x 6 5/8" (221 x 171 mm)
B.M. 64. bt. 1885, Mary Cheney sale.
1834. 13. Study for the Portrait of the Duke of Wellington: B.M.
Black chalk on toned paper heightened with white,
$11\frac{3}{4} \times 9\frac{1}{2}''$ (298 x 241 mm)
B.M. 31, bt. February 1856; perhaps 1842 sale lot 317,
Head of the Duke of Wellington, chalk, bt. Colnaghi £2/18/-.
Plate 268.

1834. 14. Stool and jug from under the table, Columbus at La
Babida: N.G.S.
Pen and ink, 49 x 91 mm.
N.G.S. Scrapbook p 14d.
Plate: 438.

1834. 15. Columbus, two hands
1842 sale lot 264, bt. Collins 13/-

1834. 16. Columbus, two hands
1842 sale lot 265, bt. Graves 9/-.

1834. 17. Columbus, four hands on one sheet
1842 sale lot 266, bt. Simpson £1/2/-.

1834. 18. Columbus, the son's legs
1842 sale lot 267, bt. Graves 11/-.

1834. 19. Columbus, two fine studies, one in colours; hand in
chalk, holding the compasses

Windus sale lot 48, bt. Passid 1 gn.

1834. 20. **Study of feet for Columbus**

1842 sale lot 336, bt. Hogarth 10/-.

1834. 21. **Columbus studies for the composition and for the lower parts of the figure of Columbus with other studies at the back of the first drawing**

1860 sale lot 12, bt Harris 10/-.

Compare (1834. 50a & 50b).

*1834. 22. **Two studies of Hands for Columbus and Napoleon:** V. & A.

Black chalk on fawn paper,

V. & A. Dyce 385 - 188 b.

Plate 313 (b & c).

*1834. 23. **First ideas for Sir David Baird:** Private collection

a. Recto: Baird receiving submissions

b. Verso: Storming Seringapatam, Baird and scaling ladder.

Pen and ink, $8\frac{7}{8} \times 7\frac{1}{3}$" (225 x 184 mm)

1833 watermark.

See Chapter 10. Wilkie received the commission at the beginning of December.

Plates (a) 279 (b) 280.
*1834.* 24. Sheet of studies for the painting of Sir David Baird
a. Recto: Sir David finding the body of Tippoo Sahib
Pen and ink on bluish paper, 13 x 8" (330 x 302 mm)
Ex family collection, Butler, Sotheby 1964 with Powney.
Early ideas for the composition.

*1834.* 25. Sir David Baird, early study with drums and cannons:
Ashmolean.
Pen and brown ink, 130 x 100 mm.
Mounted with the two following drawings.
Plate: 281 a.

*1834.* 26. Sir David Baird
a. Recto: Two studies with Tippoo at the right-hand side
   in each case: Ashmolean
b. Verso: A scribbled composition nearer to the final ar-
   randgement with Tippoo to the left, Sir David in
   a plumed hat with his arm raised: Ashmolean
Pen and brown ink, 198 x 148 mm.
Provenance as 1834.25.
Plate 281 b.

*1834.* 27. Sir David Baird before an archway, his foot raised on
a pedestal: Ashmolean
Pen and brown ink, 133 x 100 mm.
Provenance as 1834.25.
An early study for the composition, attempting to give Sir David Baird the dignity of a classical statue. Plate 281c.

*1834. 28. Study for Portrait of the Duke of Wellington and his Charger: B.M.
Pen and ink, 173 x 125 mm.
Verso: Study for a picture, possibly Princess Victoria with the Duchess of Kent:
Pen and ink.
B.M 32(a).
Plate 260.

*1834. 29. Early study for Sir David Baird descending a flight of steps: N.G.S.
Pen and ink and wash, 70 x 65 mm.
NGS scrapbook p 29.
Plate 283.

*1834. 30. Sir David Baird; early composition in reverse: N.G.S.
Pen and ink, 57 x 30 mm, framed off in pen 55 x 30 mm.
NGS scrapbook p 27.
Plate 445.

*1834. 31. Sir David Baird, Tippoo and a shield, very slight: N.G.S.
Pen and ink, 56 x 100 mm.
NGS scrapbook p 44 (centre).
Plate 457.
*1834. 32.  Four studies for Sir David Baird, without hat or cape, descending stairs:  N.G.S.

Pen and ink, 188 x 153 mm.

Bryson; Maas; London Art Market;

N.G.S. 4977.

Plate 282.

*1834. 33.  Sir David Baird; study for the whole composition:  R.S.A.

Pen and ink and watercolour, 184 x 111 mm.

Plate 281.
Woman knitting: H.E.H. Mus.

Chalk, pen and watercolour.

Signed and dated "D Wilkie fl 1834".

Plate: 294.

Griselda Baillie, taking food to her father: Eton College

Charcoal and wash, $9\frac{3}{4}$" x $7\frac{7}{8}$" (248 x 200 mm)

Signed and dated in ink "D Wilkie 1834".

Pilkington collection, Eton College .322.

Griselda Baillie visiting her father, two separate studies:

N.G.S.

a - pen and ink, 90 x 56

b - pen and ink, 90 x 56 mm, verso stuck down

N.G.S. Scrapbook, pg 35

Plate: 450

Griselda Baillie visiting her father: N.G.S.

Pen and ink, 39 x 38 mm.

N.G.S. Scrapbook, pg 38

Plate: 452

Griselda Baillie: N.G.S.

Pen and ink, 79 x 52 mm.

N.G.S Scrapbook pg 44.

Plate: 457
Pencil, 128 x 105 mm. (verso stuck down)
N.G.S. Scrapbook p 22.
Plate: 443a.

*1834. 40. Griselda Baillie: N.G.S.
Pen and ink, 94 x 53 (verso stuck down)
N.G.S. Scrapbook p 33
Plate: 448

*1834. 41. Sheet of studies for Griselda Baillie: London Art Market
Pen and ink.
On the back of a letter sheet postmarked 1834.
Sotheby sale 19 June 1975, lot 164
Plate: 287.

1834. 42. Griselda Baillie bringing food to her father during
his concealment.
1842 sale lot 217, sepia, bt. Bridge 8 gns.

1834. 43. Griselda Baillie, various studies (eleven) and on the
back of the fourth drawing two studies for the Mother
and Child
1860 sale lot 194, wash, pen and ink, bt. Harris 13/-.  

1834. 44. Griselda Baillie studies for effect and arrangement of
the picture, on the back of the centre drawing a study for the picture of Tippoo Sahib

1860 sale lot 85, pen and ink, bt. Daniel 7/-.

*1834. 45. Griselda Baillie: N.G.S.
Pen and ink, 44 x 40 mm.
N.G.S. Scrapbook p 9.
Plate 433.

*1834. 46. Griselda Baillie: N.G.S.
Pen and ink, 45 x 52 mm.
N.G.S. Scrapbook p 27.
Plate 445.

*1834. 46a. Mary and her Infant Son: N.G.S.
Pen and wash, 50 x 46 mm.
NGS scrapbook p 19.
Plate 440.

For the subject of Griselda Baillie see Vol 1 p 133, and Baillie (1853) pp 748-761.
See also (1835.94).
1834. 47.  
Mary Queen of Scots and her Infant Son: N.G.S.
Pen and ink, 37 x 51 mm.
N.G.S. Scrapbook pg 27 a
Plate: 445.

1834. 48.  
Mary Queen of Scots and her Baby with a crown: N.G.S.
a - pen and wash, 50 x 74 mm (trimmed),
b - pen and wash, 50 x 70 mm.
N.G.S. Scrapbook pg 48.
Plate: 459.

1834. 49.  
Mary Queen of Scots and her Infant Son: N.G.S.
Pen and ink, 89 x 162 mm.
(a) Recto: 2 studies.
(b) Verso: 3 studies.
Cut out from a family album and sold with others.
Ex family collection, Alistair Mathews; N.G.S.
Plate: 289 (a) & (b).

1834. 50.  
(a) Mary and her Infant Son: N.G.S.
Pen, chalk and wash, 10 x 8\(\frac{1}{4}\)" (254 x 206 mm)
Signed and dated "D Wilkie Decbr 1834".
Perhaps 1842 sale lot 225, Mary Queen of Scots and Her
Infant Son, tinted, bt. Colnaghi £7.
(b) Verso: study of Columbus
Chalk.
Plates (a) 290; (b) 291.
1834. 51. Mary and her infant son:
1842 sale lot 313, chalk, bt Melville £1/4/-.

1834. 52. Mary Queen of Scots and her infant son:
1860 sale lot 2, pen and ink, some slightly coloured, bt Harris 8/-.

1834. 53. Mary Queen of Scots and her infant son:
1860 sale lot 36, pen and ink, bt Evans 10/-.  

1834. 54. Mary Queen of Scots and her son:
Windus sale lot 80*, bt Graves 2/10/-.  

*1834. 55. 3 heads for Columbus: H.E.H. Chalks, 298 x 229 mm.
Dated 'Novr 8 1834'.
HEH 63,52,289.
Published in Campbell (1969) p 19.
Plate 292.

*1834. 56. Study of a man in costume: Glasgow.
Pencil and watercolour, 170 x 90 mm.
Cowie Coll., Mitchell Library, Glasgow.
Plate 288.

1834. 57. Study for Portrait of Sir James McGrigor, Director-General of the Army Medical Board, half length:
NLS Ms 9836 f 87: letter from Wilkie to Lady McGrigor, dated March 6 1835:
"(I am) sending you the Drawing I made for Sir James's Portrait, which I had framed and ready to hang up that it might be more worthy your Ladyship's acceptance. It is both slight and insufficient compared with what it might have been made - but as a sketch of the Picture you will perhaps excuse it".

Sir James was an old friend of Wilkie's family, and one of the executors of his will. The portrait was exhibited in 1835.
1835. 1. Columbus discovering land, Julian Verelin and Columbus and Queen Isabella
1860 sale lot 231, pen and bistre, four studies, dated January 1st 1835, bt. Taylor 9/-.

1835. 2. Columbus explaining his chart to Queen Isabella
1842 sale lot 232, bt. Colnaghi 11 gns.

1835. 3. Columbus discovering land
1842 sale lot 136, tinted, bt. Colnaghi 4 gns.

1835. 4. Columbus discovering land, study for a picture
1860 sale lot 136, tinted, bt. Haydon 11/-.


*1835. 5. The Hamilton Children: Minneapolis
Black chalk and watercolour with white, 23\frac{3}{2} x 18\frac{3}{4}" (593 x 477mm).
Signed and dated "D Wilkie f Jany 7th 1835".
Ex coll Herbert N Bier, London Art Market, Minneapolis A.G.
Plate: 298
*1835. 6. Study for the Hamilton Children: Private collection
Pen and ink, roughly cut approx $1\frac{3}{4} \times 1\frac{3}{4}$" ($46 \times 46$ mm)
Ex A P Oppé collection; Private collection.
This small pen sketch outlines the arrangement of the
three figures.

*1835. 7. Girl from the Hamilton Children: N.G.S.
Black chalk, 167 x 140 mm.
N.G.S. Scrapbook p 25.
Plate: 444.

*1835. 8. Henry James, Baron Montagu of Boughton: N.G.S.
Watercolour and black chalk, $11\frac{3}{4} \times 7\frac{1}{2}$" ($297 \times 191$ mm)
Signed and dated "D. Wilkie 1835".
N.G.S. 4487. Perhaps to be identified with Portrait
of Lord Montagu Windus sale lot 158, bt. Hall 4 gns.
Cun.III pg 92 & 94: Wilkie began the portrait of Lord
Montague on 14th January 1835. The commission was
apparently partly due to a suggestion from Sir William
Knighton and was painted for the Duke of Buccleuch.
See N.L.S. Ms 9836: Jan 11th 1835, Lord Montagu to
Wilkie arranging for the first sittings to be on 15th
January.
Plate: 327. Compare with the painting: Plate: 328.
A Recollection of the South of Spain:
Sketched into the album of Lady Harriet Mellon.
Referred to in a letter from Wilkie to Harriet Mellon dated February 18th 1835 (Bodleian Library, Mss Eng letters 74).

Sir William Knighton: Dundee University.
Gouache and black chalk, 520 x 381 mm.
Signed and dated 'D, Wilkie f. May (?) 1835'
Sir William Wentworth Knighton, 1776-1836, M.D., Aberdeen and Goettingen, baronet 1810, physician to the Prince of Wales 1810, Keeper of the Privy Purse to George IV and friendly adviser to Wilkie (see Cun III p 126). Wilkie acted as instructor to Sir William's son (see Cun III pp 98, 109, etc.).
Coll. Knighton family; Dr. James Nicoll; Dundee University. Exh. R.A. 1937.
See (1835.135).
Plate 432.

A man and a young woman: N.G.S.
Pencil and wash, 149 x 103 mm.
NGS scrapbook p 7.
Dated early 1835 due to its affinity with (1835. 8).
Possibly William IV and Victoria, for the projected series of paintings on the life of Victoria.
Plate 330.
Figures in a Landscape at Blair Adam: Blairadam.

Watercolour over chalk,

Signed by William Collins and David Wilkie and dated 1835. This drawing was begun much earlier as a joint present to their host at Blair Adam, Wilkie putting in figures to the Collins landscape.

N.LsS. Ms 9836: July 2 1835, from Commissioner W. Adam, Blair Adam to Wilkie:

"I have received here, in perfect safety the united work of you and Mr Collins, presenting a little scene in this place. Mr Collins announced it in an elegant letter full of modesty as to his own part and of just consciousness of yours. I shall hand it down as a most precious gift."

Plate: 329.

Outward Bound: a careful study in colours representing an officer about to leave his wife and child.

1860 sale lot 315, dated May 28th 1835, bt. Hogarth £1/7/-. 

Napoleon and the Pope, study for the eagle and crown above the Pope's canopy: London Art Market

Black chalk, 489 x 303 mm.

Ex family collection, Sotheby, Folio Society.
Letter from Wilkie to John Marshall, Decbr 7 1835:

N.L.S. Ms 3112 f 285: "The background (shows) the wainscot of Francis I by whom the Palace was built and on the canopy over the Pope, the imperial insignia of Napoleon, under whose roof His Holiness whether as guest or prisoner, is for the moment domiciled."

Plate: 313.

*1835. 15.*

Half length study of Napoleon: Morgan Lib. N.Y.

Black chalk and stump, with some red chalk, $22^{2/3}_6 \times 17^{7/8}_8$ " (581 x 428 mm), watermark 1820.

Lowinsky's mark (TEL) Morgan Library.

Information about drawings in the Morgan Library from Dr A S Marks.

*1835. 16.*

Both of Napoleon's legs: Morgan Lib.

"Black chalk and stump, with some white chalk, pen and brown ink and watercolour washes black red and brown, also some touches of oil paint on and about the boots on light brown-grey paper." $21^{3/4}_3 \times 17^{3/4}_3$" (554 x 440 mm)

Lowinsky's mark (TEL)

Note: 1842 sale of Wilkie's effects included, as lot 300, a plaster cast of Napoleon's leg in a boot.

Verso: Sleeping figure

Black and red chalk

Morgan Library 1960.2.
*1835. 17. **Study for Napoleon's right hand:** Morgan Library
Black chalk and stump also some white red and purple chalk on light brown-grey paper, $9\frac{7}{16} \times 11\frac{13}{16}$" (226 x 301)
Lowinsky's mark H. Bier, Morgan Library 1960.4.

*1835. 18. **Study for the Pope's right hand:** Morgan Library
Black chalk and stump with some white red and pink wash on light brown-grey paper, $9\frac{1}{2} \times 11\frac{3}{16}$" (241 x 300 mm)
Lowinsky's mark Watermark 1819,
H. Bier, Morgan Library 1960.5.

*1835. 19. **Study for the Pope's left hand:** Morgan Library
Black chalk and stump, red and white on a light brown-grey paper (no measurements given)

*1835. 20. **Study of the table cloth with ecclesiastical imagery in**
Morgan Library **Napoleon and the Pope:**
Watercolour, $19 \times 11\frac{3}{4}$" (483 x 300 mm)
Lowinsky's mark H. Bier, Morgan Library 1960.3.

N.L.S. Acc.3112 f 285. Dec 7th 1835, Wilkie to John Marshall "...The Lace Mrs Marshall so obligingly lent to me has added much to the dress of the Pope which with the silk and velvet that composed it gave much effect to that part of the picture.
"The table is also covered with catholic ornaments, such as the Breviary, Bell and Cup to heighten the sacredness of the venerable Pontiff.

"In painting the figure of Napoleon I was supplied with apparel made precisely like that he used to wear, trying to give the identity of likeness as much as would prevent it being quaint or unseemly."


*1835. 21. An old woman with other figures in a church interior:
Leicester A.G.
Mixed media, pen and watercolour, $8\frac{5}{6} \times 7\frac{1}{2}$ (222 x 181 mm)
Signed and dated "D Wilkie 1835"
Verso: A Woman's head, Queen Adelaide
Pencil and wash cut down.
Plate: 334.

*1835. 22. Samuel and Eli: N.G.S.
Watercolour and chalk, $7\frac{1}{2} \times 6\frac{5}{6}$ (181 x 171 mm)
Signed "D Wilkie"
Cyril Fry, N.G.S.
Probably to be identified with one of the following sale catalogue entries. Related to 1835.21, in treatment and composition.
Plate 333.
1835. 23. **Samuel and Eli**
1860 sale lot 3, pen and ink, bt. Bowne 6/-.

1835. 24. **Samuel and Eli**
1842 sale lot 227, tinted, bt. Brant £6/16/6.

1835. 25. **Samuel and Eli**

1835. 26. **Samuel and Eli, three studies**
1842 sale lot 265, pen and wash, and one tinted for effect, bt. Harley 10/-

1835. 27. **Samuel and Eli, three studies**
1842 sale lot 277, chalk, pen and ink, one slightly washed in with colour, bt. Brett £1.

1835. 28. **Samuel and Eli**
1842 sale lot 311, chalk, bt. Schloss 2 gns.

1835. 29. **Samuel and Eli**
1842 sale lot 363, tinted, bt. Simpson £5/10/-. 
Landscape with distant view of a town and a bridge over a river, and a horseman riding away: B.M.

Watercolour over pencil, 159 x 248 mm.

Bt July 1885 from W. Russell Collection;
B.M. 9.

Plate 317b.

Various studies: Private collection.

(a) Recto: Two girls under a canopy.

(b) Verso: The Confession; three studies, on one sheet, of a girl kneeling before a man, a veil streaming down her back.

Pencil and wash, 215 x 182 mm.

Compare (b) with (1835. 41) and (1835. 42).

Julius Held.
*1835. 32. The Carmelite and the Penitent: Fitzwilliam Pen, pencil and watercolour, 168 x 238 mm.

Inscribed centre left in pencil "The penitent, for the nun's call", lower right in pencil and pen "The Carmelite/Dublin Augt. 14th 1835".


Plate 315.

1835. 33. The Nun's Darling

1842 sale lot 136, bt. Brown £4/10/-.

Cun. III pg 99, No. 4.

1835. 34. A Nun's School

1842 sale lot 157, bt. Colnaghi £3/10/-.

1835. 35. Hedge School

1842 sale lot 150, bt. Colnaghi 2 gns.

Cun. III pg 100, No. 4.

*1835. 36. Peep o' Day Boy, the sleeping figure: N.G.S.

Chalk and pen, 118 x 175 mm.

Inscribed and dated "Dublin Augst 12th 1835" in pen.

N.G.S. Scrapbook p 8.

Plate: 319 b.
**1835. 37.** Irish Baptism, B.M.

Black chalk and watercolour, 168 x 254 mm.

Inscribed and dated "Dublin August 13th".

B.M. 4. LB4 1885-7-11-297. 1842 sale lot 154, bt. Colnaghi £3/10/-

Plate: 320 b.

**1835. 38.** A Service, Ireland: B.M.

Black chalk and watercolour, 6 7/8 x 10" (174 x 254 mm)

Inscribed and dated "Dublin August 18th 1835"

B.M. LB5 1885-7-11-295

Plate: 318 b.

**1835. 39.** West Port Ireland, a peasant family: B.M.

Black chalk and watercolour, 6 x 10" (174 x 254 mm)

Dated and inscribed "August 19 1835, West Port".

B.M. 3. Probably 1860 sale lot 102, bt. with 2 others Bowne, 6/-.

Plate 320a.

**1835. 40.** A Couple with a Pig near Clifton, Co. Galway: Private coll.

Pencil and watercolour, 5 x 6 3/4" (127 x 173 mm)

Inscribed and dated "Clifton Augst 21st 1835",


Plate: 316

- 306 -
**1835. 41.** The Confessional, a young veiled woman kneeling by her confessor: N.G.S.

Pencil and watercolour, 5 x 6\(\frac{3}{4}\)" (127 x 173 mm)

Signed, inscribed and dated "Dublin 16th Septb. 1835"

N.G.S. RN 443, 1842 sale lot 138 Confession, s/d,


Plate: 321.

**1835. 42.** The Confessional: Private collection

Recto: 3 studies in pen and brown wash, a little (?) oil colour, 8\(\frac{3}{4}\) x 17\(\frac{1}{8}\)" (249 x 436 mm)

Verso: Leg for Sir David Baird, see

R. Johnston, A P Oppé, Private collection. See 1842 sale lot 127, A Confessional, bt. White £1/14/-.

**1835. 43.** A Nun at Confession

1842 sale lot 125, bt. Colnaghi £1/15/-.

Cun III p 100 (No. 1).

**1835. 44.** The Novice

1842 sale lot 140, bt. Colnaghi £4/15/-.

Cun.III pg 100, No.7. The Novice, Limerick.

**1835. 44a.** Sketches for The Peep o' Day Boy: Courtauld.

Pen and brown ink, 178 x 173 mm.

Witt; Courtauld Institute No. 484.
*1835. 45. Two children; study for The Peep o' Day Boy; verso
an axe in a block of wood: N.G.S.
Pen and ink, 114 x 174 mm.
Dated in pen 'October 21st 1835'.
NGS scrapbook p 3.
Plate 322.

*1835. 46. Peep o' Day Boy: Ashmolean.
Recto: A young man asleep:
Black and red chalk, heightened with white on
grey paper, 300 x 420 mm.
Verso: Studies of boats for Mary Queen of Scots
Escaping (1836. 6).
Ex A.P. Oppe; bt Ashmolean 1943.

*1835. 47. Study for The Peep o' Day Boy: N.G.S.
Pen and ink, 45 x 68 mm.
NGS scrapbook p 27.
Plate 445.

*1835. 48. Baby in The Peep o' Day Boy: V.& A.
Crayon and watercolour on buff paper, 207 x 355 mm.
V.& A. WD 76a 54-1873; ex C.T. Maude Coll.
See 1842 sale lot 91, bt Knight £4/6/-.
Plate 324.

*1835. 49. Peep o' Day Boy's Cabin; wife and girl: B.M.
Chalks and Watercolour with wash on drab paper,
21\(\frac{3}{4}\) x 15" (479 x 381 mm)

Dated and initialled "October 30th 1835, D.W.".


Plate: 323

1835. 50. A figure for the Peep o'Day Boy

1842 sale, p 17, lot K, bt. Colnaghi 15/-

1835. 51. 5 Studies for the Peep o'Day Boy and Whisky Still.

Studies for the Man Asleep and other details of the Picture; on the back of centre drawings further studies

1860 sale lot 240, pen and ink with wash, bt. Melville 11/-

1835. 52. Peep o'Day Boy and the Whiskey Still, and 8 studies for details of pictures

1860 sale lot 252, pen and wash, bt. Colnaghi 1 gn.

1835. 53. Peep o'Day Boy's Cabin, whole length portrait

Windus sale lot 20, sepia, 'fine', bt. with 20*,

Passid £2/12/6-

1835. 54. The Peep o'Day Boy, two studies

1860 lot 338, bt. Hogarth 7/-
*1835. 55. Part of a Whisky Still, with cylinder hanging in foliage:
N.G.S.
Pen and wash, 63 x 80 mm.
N.G.S. Scrapbook p 48,
Plate: 459

*1835. 56. Men carrying parts of a Still: N.G.S.
Black chalk, 120 x 171 mm.
N.G.S. Scrapbook p 8.
Plate: 319 .

1835. 57. The Still
1842 sale lot 340, chalk, bt. Graves £2/8/-.

1835. 58. Whiskey Still
1860 sale part of lot 240, pen and ink and wash, bt. Melville 11/-

Pencil and watercolour 6\(\frac{3}{4}\) x 10\(\frac{1}{2}\)" (173 x 257 mm)
Inscribed in pencil "The wool spinner, . . . Dunk . . ." 
N.G.S. D 4688. Lot 152 in the 1842 sale.
Cun. III pg 100 No. 5.
1835. 60. **The Elevation of the Host:**  B.M.

Black chalk and watercolour, 178 x 260 mm.

Inscribed 'Elevation of the Host'.

1842 sale lot 146, bt Colnaghi 4 gns; bt for B.M. July 1859.

BM 2.

Plate 318a.

1835. 61. **The Holy Water:**

1842 sale lot 132, pencil, bt Graves £2/4/-.

See Cun III p 99 (No. 2).

1835. 62. **Entrance to a Church, Ireland:**

1842 sale lot 139, bt Allan £4/15/-.

1835. 63. **A Jaunting Car:**

1842 sale lot 143, pencil, bt Carragh (?) £4.

See Cun III p 99 (No. 5).

1835. 64. **The Moonlight Flitting, Ireland:**

1842 sale lot 137, bt Johnston 3 gns.

1835. 65. **A Street Scene in Dublin:**

1842 sale lot 147, pencil, signed, bt White £6/15/-.

See Cun III p 99 (No. 6).
1835. 66. **Irish Peasants:** B.M.
Black chalk and watercolour, $7\frac{1}{2} \times 10''$ (190 x 254 mm)
Colnaghi £4.
Plate: 317 a.

1835. 67. **An Irish Group**
1842 sale lot 156, bt. Colnaghi £4 gns.

1835. 68. **Bantry Bay Conspirators**
1842 sale lot 153, bt. Hall £2/13/-.

1835. 69. **Irish Morning**
1842 sale lot 145, bt. Colls £3/10/-.

1835. 70. **Deer Stalking, Ireland**
1842 sale lot 144, bt. Hall £6.

1835. 71. **Ballenahinch**
1842 sale lot 129, bt. Colnaghi £1/10/-.

1835. 72. **View in Ireland, a sketch from nature in colours**
1860 sale lot 302, Bt. Colnaghi 18/-
1835. 73. Landscape Sketch in Ireland, and study for a picture of hunting.
1860 sale lot 60, chalk and sepia, bt. Bowne 6/-. 

1835. 74. Views of a Rocky Pass in Ireland
1860 sale part of lot 103, chalk or tinted, bt. Colnaghi 11/-.

1835. 75. Ireland, a Stile
1842 sale lot 131, bt. Kerr £1/7/-.

1835. 76. Ireland, King's County Cabin
1842 sale lot 141, bt. Colnaghi £2/10/-.

1835. 77. Irish Cabins, two Sketches from Nature
1860 sale lot 217, chalk slightly tinted, bt Taylor 9/-.

1835. 78. Entrance to a Cabin, Ireland
1842 sale lot 134, bt. Bridge 10/6.

1835. 79. A Galway Cabin, exterior
1842 sale lot 148, bt. Colnaghi £4/15/-.

1835. 80. An Interior Family Group
1842 sale lot 151, bt. White £4/10/-.
1835. 81. Interior of a Galway Cabin

1835. 82. An Interior, Galway
1842 sale lot 135, bt. Colnaghi £3/10/-.
Cun.III pg 100 No.6. Interior of a Galway Cabin

1835. 83. Sir David Baird, Tippoo
1842 sale lot 114, tinted, bt. Simpson £2/18/-.

1835. 84. Sir David Baird, Tippoo
1842 sale lot 329, chalk, bt. Graves £3/15/-.

1835. 85. Sir David Baird, composition, a large sketch
1842 sale lot 368, bt. Simpson 10 gns.

1835. 86. A Figure from the finding of Tippoo's Body.
1842 sale pg 17 lot C., bt. Schloss 1 guinea.

1835. 87. The Hand of Sir David Baird on his Sword

1835. 88. Finding the Body of Tippoo
Windus sale lot 158, bt. Passid £3/10/-.
1835. 89. **Sir David Baird finding the Body of Tippoo Windus** sale lot 128, 'fine spirited sketch', bt. Passid 3 gns.

1835. 90. **Three Studies for Sir David Baird**

Windus sale lot 93, 2 in colours, 'fine', one in pen and ink, bt. Carpenter £5/12/-.

1835. 91. **Sir David Baird**

Windus sale part of lot 88, bt. with two others Hall £5.

1835. 92. **Sir David Baird finding the Body of Tippoo**

Windus sale lot 35, in colours, 'v fine sketch', bt. Knight £9/19/6.

1835. 93. a. **Study in colours for the chiaroscuro of the picture**

b. **Study in red and black chalk for two Indian soldiers**

1860 sale lot 73, bt. Colnaghi 7/-. Probably drawn in October 1835.

1835. 94. **Sir David Baird on the verso of a drawing of Griselda Baillie**

1860 sale lot 85, pen and ink, bt. with others, Daniel 7/-.
1835. 95. Sir David Baird
1860 sale lot 122, umber pen and wash, bt. Hogarth 7/-.

1835. 96. Two studies for Sir David Baird
1860 sale lot 347, slightly coloured, bt. Hogarth 10/-.

1835. 97. Sir David Baird, two studies for the lower parts of
the picture
1860 sale lot 104, pen and umber, bt. Bowne 6/-.

1835. 98. Sir David Baird, eight studies, one on an autographed
letter to Mr Rennie
1860 sale lot 281, colour, pen and ink, bt. Daniel 15/-.

1835. 99. Sir David Baird
1860 sale lot 344, bt. with three others Taylor 9/-.

1835. 100. Sir David Baird, study drawn on both sides
1879 December, Laing sale at T. Chapmans, lot 144.

*1835. 101. Sir David Baird, five studies on one sheet: N.G.S.
Pencil, 171 x 109 mm.
N.G.S. Scrapbook p 20.
Plate 441.
*1835. 102. Sir David Baird, study for the leg of a figure on right bestriding a dead combatant: Private collection Black chalk, 249 x 436 mm.

On the verso of a confessional scene,(1835. 42).
Ex A P Oppé collection, Private collection.

*1835. 103. Study for Sir David Baird, the highlander with a torch on the right of the picture bestriding a dead combatant: B.M.

Coloured chalks and watercolour on drab paper, 22½ x 17" (514 x 432 mm).

1842 sale lot 92 £3, bt. for B.M. October 1867.
B.M. 46.

Wilkie appears to have used such large coloured studies as a half-way step to cartoons in 1835.

*1835. 104. Study for figures scaling a ladder for Sir David Baird:
Fitzwilliam.

Watercolour and pen, 18⅛ x 12" (469 x 303 mm)


Ian Kennedy catalogue pp 64-65.
*1835. 105. The Head of a Hound: Private collection
Black and red chalk and some stump on buff paper;
8 1/4 x 7 1/8" (226 x 183 mm)
Ex Bruce Ingram Coll., Private collection.
Perhaps a study for one of the hounds in Sir David Baird.
Plate: 297.

*1835. 106. Study for the arm of the Soldier falling backwards:
Private collection.
No details known; J. Woodward, catalogue of the 1958 Wilkie exhibition, refers to this drawing as being in his own possession: Woodward (1958) p 20 (No. 53).

Watercolour, slight, 4 1/2 x 3 1/2" (114 x 89 mm)
Believed to have been given by the artist to his cousin John Wilkie; by descent to Mrs Dalyell of The Binns.
Plate: 429, bottom left.

*1835. 108. Sir David Baird, head of the turbaned man holding Tippoo Sahib's head: Ashmolean
Black and red chalks with oil pigment on brown paper;
An example of Wilkie making his preparatory drawings as close as possible in tone and colour to the final intentions for the canvas (Reynolds's advice, Discourse 2.).

*1835. 109. Two studies for Tippoo, reversed from the painting:
N.G.S.
Pen and ink, 172 x 171 mm.
N.G.S. Scrapbook, p 16.
See Cun.III pg 111 for Wilkie's difficulties in pursuing Indian models to pose for this figure before October 15th 1835.
The two detailed studies show Tippoo to the waist, his head turbanless and turned away from the spectator. The final picture shows Tippoo supported by a follower, profile face, with turban.
Plate: 302 b.

*1835. 110. Study for Tippoo Sahib, with slight drawings of Mary, Queen of Scots: B.M.
Black chalk, pen and watercolour, 245 x 198 mm.
Verse of (1824. 4).
BM U8: 1967-10-14-161.
Plate 302a.
*1835. 111. Group round the man with the lantern in Sir David Baird with a drum and a hound: V. & A. Chalk and watercolour;

Plate 304.

*1835. 112. Four Heads to the left of Sir David Baird: Philadelphia.

Crayon and chalks, 11 1/2 x 15 1/2 (283 x 390 mm)

Philadelphia Museum and Art Gallery.

Plate: 303.

*1835. 113. Sir David Baird: B. M.

Pen and sepia, partly washed with sepia, 8 3/4 x 6 3/4" (223 x 163 mm)

B. M. 30.

*1835. 114. Composition of Sir David Baird in a great-coat:

Harvard.

Pen and watercolour,

Ex Malcolm Stearns coll, Harvard.

Plate 301 a.

*1835. 115. Various poses of Sir David Baird in command, arm raised: figures leaning on a balustrade: Private collection.

Pen and ink, 155 x 174. Interleaved in the volume of Raimbach's Memorials; private collection, Scotland.

Plate: 282.
1835. 116. Study of Sir David Baird himself, with arm raised in command, in a greatcoat but without hat: Courtauld photo.

Chalks, details unknown.

Plate 299.

1835. 117. Sir David Baird with dog and man with rifle; costume study: Courtauld Institute.

Black chalk, pen, wash and watercolour, 550 x 405 mm.

1842 sale Addenda lot 15 bt Carpenter 2gns.


Plate 300.

1835. 118. The figure of Tippoo:

1842 sale Addenda lot 12, chalks, bt James £4/15/-.

1835. 119. Hiding the Honours of Scotland under the Altar Steps in the Church of Kinneith:

Glasgow University.

Pen and ink, with watercolour, 323 x 200 mm.

Sir John Tenniel; Fairley and Co., Edinburgh (by 1912); Mr. Elwing; by descent to Mrs. Cowie; sold Morrison and McChlery, Glasgow, 23rd September 1965; bt 1967 by Glasgow University.

AC 2740. Perhaps 1842 sale lot 316.

Plate 311.
Hiding the Regalia of Scotland: *N.G.S.*

Watercolour and body colour and brown wash, 281 x 231 mm.

Signed and dated 'D Wilkie f London 1835(6?)'.

Coll. Archibald McLellan.

NGS D 4931.

Perhaps 1842 sale lot 115, bt Graves £27/6/-.

See Vol 1 p 133. Wilkie painted an oil of this subject in 1836 (see 1860 sale lot 382, Hiding the Scottish Regalia under the pulpit at Kenneth, bt Edenborough 16 gns.).

Plate 312.

1835. 121. Burying the Scottish Regalia:

1842 sale lot 116, tinted, 'a larger sketch than 115', bt Schloss £3/15/-.

See (1835. 120).

Figures standing round a grave: *N.G.S.*

Pen and ink, slight, 90 x 113 mm.

NGS scrapbook p 41.

Plate 456.

Two figures:

Pen and ink, 106 x 49 mm.

NGS scrapbook p 44 (centre left).

Plate 457.
*1835. 124. Two figures, possibly connected with Burting the Regalia: N.G.S.

Pen and ink, 106 x 45 mm.

N.G.S.Scrapbook p 44 (centre right).

Plate 457.

*1835. 125. Martin Luther; 3 studies: Courtauld.

Pen and ink,

(a) Half length figure, 101 x 139 mm: No. 868A.

(b) Full length figure, 101 x 139 mm: No. 868B.

(c) Full length figure, detailed; dated and initialled 'July 5th 1835 D W', and inscribed 'Martin Luther', 152 x 139 mm: No. 868C.

Courtauld photograph No. 288/15 (40a).

Plate 307.

*1835. 126. The Proclamation: Fitzwilliam.

Pen and ink and watercolour, 252 x 166 mm.

Verso inscribed, not in Wilkie's hand, 'David Wilkie, RA'.

Ricketts and Shannon Bequest 1937;

Fitzwilliam No. 2279b.

Plate 308b.

- 323 -
*1835. 127. Study for The Proclamation: Private collection.
Pen and ink
Known only through photograph in the N.P.G.S.
Plate 308a.

This and the preceding drawing are clearly connected with Wilkie's series of subjects for projected paintings from British history.

*1835. 128. Tavern scene: Fitzwilliam.
Pen and watercolour over pencil, 209 x 244 mm.
Ricketts and Shannon Bequest 1937.
Fitzwilliam No. 2279A.
Plate 310.

Black chalk, grey and red wash.
Spooner Collection.

*1835. 130. Study for The Irish Whiskey Still: Private collection.
Pen over pencil and grey wash, unfinished, 178 x 260 mm.
Initialled in pen 'DW'; inscribed verso 'given to Mr Nasmyth by Miss Wilkie'.
A.P. Oppe; Private collection, London.
Plate 326.
*1835. 131. Head of a child, foreshortened: N.G.S.
Black chalk on buff paper, 255 x 200 mm.
N.G.S. Scrapbook p 11.
Plate 435.

*1835. 132. 3 studies of machinery, perhaps for The Whiskey Still:
Pen and ink. N.G.S.
(a) 52 x 60 mm.
(b) 85 x 45 mm.
(c) 72 x 51 mm.
N.G.S. Scrapbook p 14.
Plate 438.

*1835. 133. The Irish Whiskey Still; the Riga Composition: N.G.S.
Pen and ink, 66 x 132 mm.
N.G.S. Scrapbook p 51.
Plate 460.

*1835. 134. The girl from the composition of The Hamilton
Children: N.G.S.
Pen and ink, 45 x 34 mm.
N.G.S. Scrapbook p 51.
Plate 459. (C.f. (1835. 5 - 7)).

*1835. 135. Sir William Knighton; study for the upper half
of his figure: N.G.S.
Black chalk, 54 x 52 mm.
N.G.S. Scrapbook p 4. See (1835.10).
Plate 432.

Pencil and wash, white and red watercolour, 388 x 270 mm, cut down from 470 x 378 mm.

Mrs. Riddell; W.R. Chrystal; Colnaghi; bt Birmingham City Art Gallery 1958, No. p. 9'58'.

*Verso:* Label, reading

"Portrait by Sir David Wilkie R.A. of his niece Margaret Wilkie, wife of Major General William Riddell, C.B. (my grandparents),

signed

W.R. Chrystal.

Plate 357.

*1835. 137. **Lady playing on Harp (Portrait of Mrs. Nesbitt):** Ottawa.

Pencil, chalk and watercolour, 530 x 326 mm.

See Windus sale lot 69 (part of), A lady playing on a harp.

National Gallery of Canada, Ottawa, No. 4387.

Plate 473.

*1835. 138. **A crest, perhaps for Napoleon and the Pope:** N.G.S.

Pen and ink, 61 x 45 mm.

NGS scrapbook p 14.

Plate 438.

*1835. 139. **Sir David Baird:** Private collection.

Watercolour, pen and ink, 146 x 95 mm.

Extra illustrated volume of Raimbach's Memoirs (1843);
Private collection, Scotland.

Plate 285.

*1835. 140. **Study for Sir David Baird:** Private collection.

Pen and watercolour, 177 x 148 mm.

Extra illustrated volume of Raimbach's Memoirs (1843);
Private collection, Scotland.

Plate 284.
*1835. 141. 3 studies for Sir David Baird in command: N.G.S.

(a): Whole subject, Baird in a hat:
   55 x 40 mm, framed off 52 x 35 mm.

(b): Main group, Baird with arm raised:
   85 x 58 mm. Inscribed 'Esq.'.

(c): Baird with arm raised:
   72 x 62 mm.

Pen and ink, (c) with some wash.
NGS scrapbook p 29.
Plate 283.

*1835. 142. Study for Sir David Baird; figure with a torch bestriding a dead combatant: N.G.S.

Pen and ink, 82 x 50 mm.
NGS D 5013; ex. Mathews.

(1835.102), (1835.103) and this drawing are all studies for the area at the right of Sir David Baird undefined in (1835.114).
Plate 301b.

*1835. 143. Windsor Castle, interior: Garter Throne Room: Windsor.

Gouache on buff paper, cut irregularly, 340 x 355 mm.
Inscribed (not by Wilkie) in pencil, 'Windsor Castle 1837'.
No. 14767; bt from Dunthorne Feb. 1939. Oppe (1953)
No. 671. Probably by one of Wilkie's assistants.

*1835. 144. Josephine and the Fortune-teller; 2 early studies: N.G.S.

Pen and ink on brown paper, 197 x 143 mm.
NGS scrapbook p 34. (See Vol 2 p vi).
Plate 449.

1835. 145. A sketch from nature, taken towards the Wicklow Mountains, in colours:

1860 sale lot 323 (part of), bt Thomas 11/-.
See (1824. 8).

The following drawings were sold in the 1842 sale Addenda on 28th April as 'Original Studies for the celebrated Picture of Sir David Baird finding the body of Tippoo',

- 327 -
and are not here identified with known drawings, or included elsewhere.

1835. 146. 3 studies of Hands:
1842 sale Add lot 1, black chalk, bt Leslie £1/2/6.

1835. 147. 3 studies of Hands:
1842 sale Add lot 2, bt James £1/15/-.

1835. 148. 2 studies:
1842 sale Add lot 3, black & red chalk, bt James £1/14/-.

1835. 149. 2 studies of Hands:
1842 sale Add lot 4, bt Hall £2.

1835. 150. Head of a Highlander:
1842 sale Add lot 5, bt James 3 gns.

1835. 151. A Highlander:
1842 sale Add lot 8, bt Surrey(?) 7 gns.

1835. 152. A Group of Seapoys:
1842 sale Add lot 9, bt Boys 15/-.

1835. 153. Soldiers Fighting, from a window:
1842 sale Add lot 10, bt Boys £4/4/-.

1835. 154. A Head:
1842 sale Add lot 11, washed, bt Graves £3.

1835. 155. A Group of Hands, and 1 Figure:
1842 sale Add lot 13, bt Buchan(?) 4 gns.

1835. 156. An Oriental Head:
1842 sale Add lot 18, heightened with white,
bt Carpenter 4 gns.

1835. 157. Sir David Baird followed by Soldiers with Torches:
1842 sale Add lot 21, bt Leslie £3/11/-.
See (1835. 114 & 139).

1835. 158. The Legs and Hands of the Soldier with the Torch,
and an Oriental Figure:
1842 sale Add lot 14, bt Carpenter £1/11/6.
Perhaps to be identified with (1835.102)
1836. 1. Mary Queen of Scots, attendants:

Signed and dated "D Wilkie f 1836"

Exh. RA 1958 No. 56.

Plate 337.

1836. 2. Mary Queen of Scots and her infant son: Ashmolean

Exh. RA 1958 No. 56.

Plate 337.

1836. 3. Seated figure in the boat for the escape of Mary: NGS

Exh. RA 1958 No. 56.

Plate 337.

1836. 4. A figure in a boat for the Escape of Mary:

Boys made a large collection of Wilkie drawings during the artist's lifetime; Wilkie certified (NLS Acc 3419) that they were his own authentic works. The collection was augmented at the 1842 sale.
Mary Queen of Scots escaping. A Highland Boatman and a hand holding the lantern: Birmingham Art Gallery.
Black chalk and pen, touched with white,
15 3/4 x 11 1/4 " (349 x 286 mm). Verso: (1836. 23).
Sir Bruce Ingram, Birmingham City Art Gallery.
See 1842 sale lot L (p. 17) : "A figure in a boat, the escape of Mary", bt Colnaghi £1/5/-.
Plate 336a.

The prow of a boat: Ashmolean.
Chalk on grey paper, 300 x 420 mm.
Verse of (1835. 46) : Peep o' day boy.
Coll: A. P. Oppé, bt Ashmolean 1943.

Hand of the boatman with the lantern, Mary Queen of Scots escaping: NGS.
Pen and ink, 60 x 55 mm, irregularly cut.
Mounted on the yellow paper of the family album, therefore ex. family collection, London Art Market, Alistair Mathews 1975, NGS.
Plate 336b.

Mary Queen of Scots: London Art Market.
(a) Recto: 2 hands of the boatman:
Pencil (?) on brown paper cut to an octagon,
4 x 3 " (102 x 76 mm).
(b) Verso: Woman and standing child, boy, mother and two other figures, extreme left of picture
With Christopher Powney 1966.
1836. 9. **Hands of Queen Mary:**

1842 sale lot277, bt Letch 19/-.  
This and the preceding eight drawings are related to the picture exhibited in 1837. In a letter to Collins on November 14th, 1836, quoted in Memoirs of William Collins, Vol.II, p.81, Wilkie remarks that "my subject of 'Queen Mary escaping from Loch Leven Castle' has just been painted by Hearne (?) at Brighton, to be in the exhibition, - same point of time but, from his sketch, a different effect."

1836. 10. **Mr. Hungerford's female Hindoo and native servant, models for Sir David Baird:**

Bodleian Manuscript: undated letter from Wilkie to Hungerford, superscribed 'Vicarage Place', appointing a time for these servants to pose.

Bodleian Mss Autogd 32 fol 76.

*1836. 11. **Daniel O'Connell, full length:** Courtauld photo.

Black chalk

Known through Courtauld photograph.

Cun III pp 112 - 113: Letter of Wilkie to Sir William Knighton, 4th Nov., 1835, about the commission to paint O'Connell as a historic portrait, which he considered in the light of a Catholic and Protestant theme. The portrait was completed by 1838 for Cholmodley.
Black chalk
Known only through Courtauld photograph.
Plate 332.

1836. 13.  Mr. O'Connell, whole length:
1842 sale lot 351, tinted, bt Schloss 15/-.

1836. 14.  Daniel O'Connell:
1860 sale, part of lot 337, bt Hogarth 10/-.

1836. 15.  Study for the portrait of Daniel O'Connell:
1860 sale lot 290, in colours, bt Mitchell 11/-.

1836. 16.  O'Connell:
1860 sale, lot 340, bt Cookburn 10/-.

1836. 17.  D.O'Connell:
1860 sale lot 348, bt with one other Melville 10/-.

1836. 18.  Studies for the Duke of Wellington's picture -
four studies:
1860 sale lot 70; signed "D. W. 1836".
Black chalk, slightly tinted, bt Browne 6/-.

1836. 19.  Josephine and the fortune teller, composition:
Birmingham Art Gallery.
Pen and watercolour, 244 x 193 mm.
Signed and dated "D Wilkie 1836".
Plate 339a.

The Gypsy from Josephine and the Fortune Teller: NGS.
Pen and ink and chalk with white on stone coloured paper, 292 x 222 mm.
1842 sale lot 88 bt Graves £12/1/6.
NGS D4982
Ref: Brander, K., Bulletin of the National Galleries of Scotland No.1 (1972).
One of the most Romantic images in Wilkie's oeuvre.
Plate 341.

A Negro with a tray of glasses: Buccleuch.
Chalks and watercolour, 17 x 13 1/2" (381 x 292 mm).
Signed and dated "D Wilkie f 1836".
1842 sale lot 364 bt Colnaghi £31/10/-.
Duke of Buccleuch and Queensberry.
Exh: Edin., 5 Charlotte Square, 1950 No.11;
Plate 342.

Hands for Josephine and the Fortune teller: V&A.
Red and black chalk on buff paper, 100 x 250 mm.
V.& A. No. 381.
Plate 339b.
Plate 339b.

1836. 23. Hands for Josephine and the Fortune Teller:

Birmingham

Chalk, 400 x 286 mm. Verso: (1836. 5).

1842 sale lot 274: "Hands, Josephine", bt Goodman 11/-.

Bruce Ingram; Birmingham City Art Gallery, p.18'63.

Plate 340.

1836. 24. A gypsy child from Josephine and the Fortune Teller:

1842 sale lot 188, chalk, bt Cope 14/-.

1836. 25. Josephine:

1860 sale lot 362, "framed and glazed", chalks,

bt Cook £22/1/-.

1836. 26. The Cotter's Saturday Night: R.A.

Pen and ink, $\frac{3}{4} \times 3\frac{1}{2} " \ (44 \times 89 \ mm).


Plate 350.

1836. 27. The Cotter's Saturday Night: R.A.

Sepia wash brushed on, 2 x 2\frac{1}{2} " \ (51 \times 64 \ mm).

"D W" added in pen.

Perhaps 1860 sale lot109: "The Cotter's Saturday Night'
pen and ink and a study for candlelight effect",

- 334 -
bt David Daniel 11/-.


Plate 350.

*1836. 28.*

**Grace before meat (?) - Interior with figures at a table:** Ashmolean.

Pen and ink, 85 x 103 mm.

Initialled and dated 'D.W. October 1836'.

Plate 338b.

1836. 29.

**Collegians and Breakfast party, 2 studies:**

1860 sale lot 258, pen and ink, signed D.W., October 1836, bt Hogarth £1/10/-.

*1836. 30.*

**Domestic Life:** Manchester.

Pen and ink with watercolour, heightened with white, 120 x 109 mm.

T.E. Lowinsky; Whitworth Gallery, D 31166.

Plate 338.

*1836. 31.*

**Domestic Life:** N.G.S.

Pen and ink, 68 x 90 mm.

N.G.S. Scrapbook p 9.

Plate 433.

*1836. 31a.*

**Study for the Mother in Domestic Life:** Nat. Trust, The Binns.

Pencil, 114 x 88 mm.


Plate 429.

- 335 -
(1836. 32) Domestic Life; 2 studies: N.G.S.
(a): Pen and ink, 55 x 55 mm.
(b): Pen and ink, 62 x 55 mm.
NGS scrapbook p 31.
Plate 447.

(1836. 33) Domestic Life; 2 studies on one sheet: N.G.S.
Pen and ink, 78 x 101 mm.
NGS scrapbook p 39.
Plate 453.

(1836. 34) 4 studies for Domestic Life; on one sheet: N.G.S.
Pen and ink, 140 x 140 mm.
NGS scrapbook p 41.
Plate 456.
(1836. 30-34) are connected with a small painting recently (19th Feb. 1969) sold by W. MacNicol, Glasgow, of An Interior with Lady, Nurse and Child, signed and dated 1836, 318 x 241 mm. The inscription on the back of the painting is dated 'London Feb 24th 1836'. It is therefore possible that these drawings date from the period 1833-late 1835, when Wilkie was working on The First Earring; both compositions are very similar, and contain similar details such as the vase and the dog.
The drawings may also be related to the lost picture The Nursery, listed by Cunningham as having been painted in 1835 for Richard Colls.

(1836. 35) A Mother and Child, for The Cotter's Saturday Night: HEH Ms HM 18585: letter from Wilkie to Charles Dickens, dated March 20th 1840, presenting Mrs. Dickens with "one of my drawings made of a mother and child for the Picture belonging to Mr. Moon of the Cotters Saturday Night, and which I shall be most glad if she will place in her room in token of the most humble(?) respect and regard..."
*1837. 1. Washing the Bride's Feet:  BM.
Pen and sepia and wash,  $4 \frac{1}{2} \times 4 \frac{1}{4}$ " (108 x 108 mm).
1860 sale lot 259, bt Evans £2/6/-.
BM 28b.

*1837. 2. The Bride at her Toilette:  Metropolitan Museum of Art.
Pen and sepia, brown wash,  $6 \times 4 \frac{3}{8}$ " (152 x 111 mm).
Metropolitan Museum of Art, Acc. No. 08.2273.

*1837. 3. The bride at her Toilette:  Metropolitan Museum.
Pen and sepia, brown wash,  $7 \frac{3}{8} \times 4 \frac{1}{4}$ " (200 x 114 mm).
Metropolitan Museum of Art, N.Y., Acc.No. 08.227.2.
Haydon(1950) p 546 noted on 22nd Dec. 1836 that Wilkie was occupied with "an English Bridal Morning".
(1837. 1-4) thus probably date from late 1836/ early 1837.

*1837. 4. Two studies of the Bride at her Toilette on the day of her wedding:  Metropolitan Museum.
Pen and sepia, brown wash, (a) $3 \frac{3}{8} \times 2 \frac{3}{8}$ " (95 x 64 mm)
(b) $6 \times 4 \frac{1}{4}$ " (152 x 108 mm).
Metropolitan Museum of Art, N.Y.,
Acc. No. 08.227.4 a & b.
These and the three preceding drawings show the bride washing - an idea associated with his Bathsheba subject and his Academy studies.

Pencil and brown wash, 227 x 198 mm.
Signed and dated ' D Wilkie ft 1837 ' in ink, bottom left.
Christie's 6th June 1972 lot 8, bt Colnaghi.
Plate 343.

6. Study for the girl and old lady dressing the bride;
Private collection.
Black and red chalk and pen, 15\frac{1}{2} x 11 " (343 x 279 mm).
1860 sale lot 368: ' Dressing the Bride, chalks.
Framed and glazed '. bt Taylor £4/10/-.
Now in Batchelor collection.
Plate 344a.

7. Serving woman with a tray from the Bride's Toilette:
Fitzwilliam.
Pencil, red chalk, and watercolour, 11\frac{3}{4} x 8\frac{1}{4} (290 x 209 mm).
Signed ' D Wilkie f '.
Sir William Drake sale, Christie 1892, May 24th,
lot 341 (1 of 15), bt Parsons 16/-.
C. F. Murray gift 1912 to Fitzwilliam.
738/19.
Perhaps B. Windus sale lot 100: ' The Bridal morning,
one of the principal figures fine in coloured chalk '.
Ref: Kennedy catalogue, p 37 (wrongly dated).
Plate 346a.
1837. 8. Two studies for the right hand, carrying a plate, of the serving woman in the Bride's Toilette: NGS. Pen and ink, (a) 51 x 62 mm.  
(b) 51 x 62 mm. Reunited with NGS family album 1975; history as for (1836. 7). NGS D 5013. Versos: part of a Plate 346b. letter.


1837. 10. Dressing the Bride:  
1860 sale, part of lot 344, bt Taylor 5/-.

1837. 11. Studies for a picture of the Wedding in High Life:  
1860 sale lot 57, 'black chalk', bt Bourne 6/-.

1837. 12. The Bride at her Toilette:  
1842 sale lot 122, 'tinted', bt Egleton £4/15/.

1837. 13. The Bridal Morn; attiring the Bride:  
1842 Windus sale lot 124, bt Graves £2/12/.
1837. 14. The Bridal Morn, 3 principal figures:

Windus sale lot 58* (sold with 3 others), 'fine',
bt Carpenter £12/1/6.

1837. 15. Hands for the Bride:

1842 sale lot 273, '5 on one sheet, and 2 lady's
hands with a ring', bt Tiffin 4gns.

1837. 16. The Bride:

1842 sale lot 647, black lead, bt Richard 1 gn.

The painting of the Bride at her Toilette is in
the National Gallery of Scotland. A version,
The Bride sketched in chalk and the head begun
in oil, was sold in the 1842 sale lot 635
bt Grundy £5/15/-.
*1837. 17. The Queen's First Council (?): An early study: NGS.
Pen and ink, 69 x 73 mm.
NGS Scrapbook p.9(a).
Plate 433.

*1837. 18. The Queen's First Council: Private collection.
Pen and ink, 5 x 6\(\frac{3}{4}\) " (127 x 171 mm).
A.P.Oppé; private collection.
Probably drawn at Brighton, October 1837, before the Windsor watercolour (1837.19).
Ref: A.P.Oppé, private catalogue notes.
Cun III pp 226 - 227, 229, 17th October, records sittings from the Queen.
Plate 347a.

*1837. 19. The Queen's First Council, the whole subject:
Windsor.
Pencil, pen and sepia with touches of red chalk and white, 10\(\frac{1}{2}\) x 16\(\frac{1}{2}\) " (271 x 414 mm).
Windsor 13591.
Ref: as for (1837.18).

*1837. 20. The Queen's First Council: The Queen seated nearly full face, with the ribbon of the Garter: Windsor.
Pencil and watercolour, 7 x 4\(\frac{1}{2}\) " (176 x 104 mm).
Windsor 13592.
Queen Victoria’s First Council; the Queen seated to right, holding a paper, with the ribbon of the Garter. A dog at her feet: Windsor.
Pencil, red chalk and water and body colour,
$11\frac{3}{4} \times 7\frac{8}{6}''$ (304 x 194 mm).
Windsor 13590.

Reproduced in Oppé, *English Drawings at Windsor Castle*, London 1950, Fig. 55 (cat. 669).

In the final picture, the dog is replaced by a stool.
Plate 348.

The First Council; a man’s hands holding a book or two page document on a table: Private collection.

Black and white chalk and carmine on greyish buff paper, $8\frac{1}{2} \times 11\frac{1}{4}''$ (216 x 286 mm).

Verso: Study for Grace before Meat.
The hands are those of either Lord Melbourne or the King of Hanover.

Private collection.

The First council, 3 studies: Private collection.

(a) Rt hand of Queen Victoria.

(b) Left hand holding speaking trumpet, the Duke of Sussex.

(c) One hand of the King of Hanover.

Pencil on light buff paper, $12\frac{1}{2} \times 8\frac{3}{4}''$ (317 x 222 mm).

Private collection. Perhaps 1842 sale Add lot 25, bt Doune £1/11/-.
1837. 24. The Queen's First Council, 2 studies:
1860 sale lot 341, 'slightly coloured',
bt Leggatt £3/10/-.

1837. 25. The Queen's First Council:
1842 sale lot 96, chalk, bt Tiffin £6/10/-.

1837. 26. The Queen's First Council with variations (from 1837.25):
1842 sale lot 97, chalk, bt Tiffin 4 gns.

1837. 27. The Queen's First Council:
Windus sale, part of lot 158, bt Sir James Hall 4 gns.

1837. 28. Heads in The Queen's First Council:
1842 sale lot 299, chalk, bt Richard £1/4/-.

1837. 29. The Queen's First Council, and Studies for the figure and portrait of the Duke of Sussex in the same picture; 9 studies:
1860 sale lot 254, pen and wash, bt Colnaghi £2.

Despite the care which Wilkie clearly bestowed on this picture, Queen Victoria was extremely scathing about the final painting. See Woodward (1958) p 27, quoting Victoria's diary for 12th November 1847.
*1837. 30.  An Interior with figures: Courtauld photo.
Pen and ink, size unknown.
Signed, inscribed and dated 'D. Wilkie, Chester, 19th Sept. 1837'.
Lonsade sale, Christie, March 1947.
Plate 461b.

*1837. 31.  The First Ear-ring; head of the child: BM.
Red chalk, on coloured paper, 159 x 147 mm.
Signed and dated 'D Wilkie Decb. 1837'.
A drawing, dated 2 years after the completion of the painting, related to (1833.89) (Plate 262) and (1833. 88) (Plate 296a).
Plate 351b.
*1837. 32. A Group of Oriental Arms and Armour: Ashmolean.
Watercolour over black and red chalk, 362 x 526 mm.
Inscription in pencil (illegible).
Cun III p 92: 29th Dec. 1834: 'I have been promised free access to the armoury of the late King ... containing a superb collection of the arms and accoutrements of Tippoo Sahib'.
Cun III p 223: 24th April 1837: 'Of the trophies and arms at Fern Tower, I have drawings ...'
Possibly 1842 sale Add lot 16, The Shield and Arms of Tippoo, coloured.
Ashmolean.
Exh. Woodward (1958) p 19 (No. 51).
Plate 306.

*1837. 33. Drummer boy beside leg of Sir David Baird on a step: N.G.S.
Pen and ink, 81 x 57 mm.
NGS scrapbook p 29.
Plate 283.

*1837 34. Sir David Baird; study for the Drummer Boy: Ashmolean.
Pen over pencil and colour.
Signed and dated 'D Wilkie Novbr 1837'.
Possibly 1842 sale Add lot 7, A Drummer, signed and dated 1837, bt Col(?) £2/4/-; or 1842 sale Add lot 6, A Drummer, coloured, bt Carpenter £5/5/-.
The Drummer Boy was substituted at a late stage for the hounds to which Lady Baird objected (see Vol 1 p 140).
Wilkie was also concerned about whether a coat or cloak should be used. On 20th August 1837 (Cun III p 226), he wrote to Lady Baird:

"I always try an experiment in sketches; this experiment I will again try, & will submit my sketches to your decision for my guidance in finishing the picture".

Plate 309.

*1837. 35. 2 studies for The Bride at her Toilette:

Private collection.

(a): Pen and ink, 70 x 45 mm.

(b): Pen and ink, 70 x 45 mm.

Batchelor collection.

Plate 344.

Sir George Beaumont had shown Wilkie Boearwood's drawings with faults cut out and corrections inserted on new pieces of paper. This is an example of Wilkie's use of the technique, which he had adopted as early as 1812 (see (1812, 3)).

Plate 351a.

1 Cun III p 293: Wilkie to Lady Baird, 18th June 1837

"The interest of the subject 1 find grows as I proceed. The subordinate figures and the background I generally leave till the principal figures are painted in"
**1838. 1.** Sir David Baird, Group with torch and lantern in right background: Private collection.

Pen and ink with watercolour, 222 x 425 mm.

Cun III p 235, 2nd Feb. 1838: Wilkie was busy with the final stages of his picture; as usual, he had left subsidiary groups until this stage.

He was also studying the final effects of chiaroscuro:

'I have been making a model of the scene for the light and shadow'.


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**1838. 2.** Men at the right of Sir David Baird: NGS.

Black, red and white chalk, brown and grey wash, pen and ink with touches of yellow on two sheets of non-matching buff/plum paper, 466 x 295 mm.

NGS D 5010.

Sir George Beaumont had shown Wilkie Rembrandt drawings with faults cut out and corrections inserted on new pieces of paper. This is an example of Wilkie's use of the technique, which he had adopted as early as 1812 (see (1812. 3)).

Plate 351a.

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*Cun III p 223: Wilkie to Lady Baird, 18th June 1837:*

"The interest of the subject I find grows as I proceed. The subordinate figures and the background I generally leave till the principal figures are painted in".
Study for the hand of Queen Victoria with serpentine bracelet: Windsor.

Pencil, red chalk and watercolour on brown paper, 10 1/8 x 4 5/8" (258 x 106 mm).

Windsor 13990.

Oppé, A.P., English Drawings at Windsor Castle, London 1950, cat. no. 670, ascribes this drawing to Wilkie: 'Formerly No. 711 in the Lord Chamberlain's Inventory of Pictures, where it is stated to have been bought at Wilkie's Sale by Mr. William Russell, nephew of the 5th Duke of Bedford, who presented it to the Prince Consort. Transferred to the Royal Library, June 1931.'

Reproduced in Vulliamy, English Letter Writers, 1945, plate 8, colour.

The drawing can probably be identified with 1842 sale lot 253, 'Hands of the Queen with a bracelet', bt Colnaghi £3/15/-.

Oppé's doubts about its authenticity can be explained if, as seems likely, the bracelet was completed by an assistant.

Queen Victoria's right hand with a ring, lightly clasping drapes: London Art Market.

Pencil and wash with white, 8 x 10" (203 x 254 mm).

Sold Sotheby 1973 (821973); known from Courtauld photograph.

Study for the portrait now at Port Sunlight.

Plate 347b.
1838. 5. Queen Victoria's left hand in a glove, laying
down the other glove, for the State Portrait now
at Port Sunlight: NGS.
Chalks on buff paper, 255 x 200 mm.
NGS Scrapbook p 12 (verso of p 11).
Plate 456.

1838. 6. Queen Victoria's left hand in a glove, laying
down the other glove. Study for the state portrait
now at Port Sunlight: NGS.
Chalks, 248 x 194 mm.
NGS Scrapbook, on a loose sheet.
Verso: traces of a neck and shoulders.
Perhaps part of 1842 sale lot 252: 'Hands, the
Queen, 2 hands and arms' bt Colnaghi £4.
See also two preceding entries.

1838. 7. Queen Victoria standing, with a red curtain behind:
London Art Market.
Pen and watercolour, 10 x 5 " (254 x 127 mm).
Dated 'October 15th 1838'.
With Colnaghi 1965.
1860 sale lot 44, 'Queen Victoria, studies for the
portrait of her Majesty dated Oct 15 1838, pen and
ink and colour', bt Bourne 6/-.
1838. 8. Queen Victoria, whole length:
1842 sale lot 362, bt Norton 14/-.

1838. 9. Queen Victoria, whole length:
1842 sale lot 112, 'tinted', bt Norton £1/6/-.

1838. 10. 9 careful studies for the Queen's Portrait and other pictures, one with the effect of colour washed in:
1860 sale lot 206, bt Taylor 9/-.

1838. 11. Queen Victoria; study for the full length portrait:
N.P.G.
Watercolour, 229 x 146 mm.
NPG London.
Gower (1902a) p 393, records that on a visit to Edinburgh on 20th Sept. 1900 in connection with his forthcoming biography of Wilkie,

"I had the luck to find at Cameron, the bookseller's, in West Street, a watercolour sketch of the Queen's in her coronation robes, by Sir David - probably a study for the life-size portrait which belongs (or belonged, for it was for sale some time ago) to Lord Normanby. This sketch had belonged to the antiquarian, David Laing. I shall have it reproduced in my life of the artist, and then present it to our National Portrait Gallery."

Reproduced in Gower (1902b) opp. p 78.

1838. 12. Queen Victoria with a crown:
London Art Market.
Watercolour, pen and pencil, 152 x 89 mm.
With Colnaghi Nov. 22nd 1965, No. D 27175.

1838. 13. Study for Queen Victoria:
1842 sale lot 307, chalk, bt Treviar £1/13/-.

1838. 14. The Queen, for a picture purposed to be painted for Her Majesty:
1860 sale lot 313, 'in colours', bt Brett 4 gns.
1838. 15. Queen Victoria, studies for the picture of the Coronation of Her Majesty:
1860 sale lot 99, pen and ink, bt Bree 6/-. 

1838. 16. Sir Robert Peel reading to Queen Victoria: V&A. Black chalk with washes of brown and yellow on greyish paper, 11 1/4 x 9 " (286 x 229 mm).
Townsend Bequest, V&A ND 58.1487.1869.
Probably a study for an uncompleted modern history subject.
Plate 349.
1838. 17. Study of the family in The Irish Whiskey Still: V&A. Black and red chalk with white, pen and ink and wash on light buff paper, 331 x 513 mm.
Ref: Miss Edgeworth, 5238 1374, N.L. of Ireland:
Maria Edgeworth had known Wilkie in 1818 and had given help with Irish figures in The Chelsea Pensioners; in return, Wilkie had advised her sister on drawing. She felt that Wilkie had not seized 'the peculiar joyous misery and unconsciousness of misery in the Irish lower class' in his 1835 sketches. She agreed with Wilkie that he did not 'know the country or the people well enough'.
Plate 325. (See Vol 1 p 143).

1838. 18. A child in The Whiskey Still:
1842 sale lot 308, chalk, bt Colnaghi £4/15/-.

1838. 19. The wife, the man with the glass, the dog and the still life: NGS.
Pen and ink, 66 x 132 mm.
NGS Scrapbook p 51.
Plate 460.

1838. 20. Study for the Whiskey Still:
1842 sale lot 367, 'tinted', bt Tiffin £25/4/-.
1838. 21. The Irish Still:
1842 sale lot 367, 'coloured, framed and glazed',
bt Hogarth £15/10/-.

1838. 22. Whiskey Still, 8 studies for the details of the picture:
1860 sale lot 252, pen and wash, bt Colnaghi 1gn.

1838. 23. Study of hands in The Whiskey Still:
1860 sale lot 75, black and coloured chalks,
bt Colnaghi £1/10/-.

*1838. 24. Foulden Gates, and three caricatured faces:
Nat. Trust, The Binns.
Pencil
With an account for £2/11/-, and two letters to
John Wilkie of Foulden, Berwick upon Tweed,
dated Aug. 17th and Sept. 24th 1838.
Two women walking at Corswell: London Art Market.
Pen and wash and watercolour, 9 x 7" (229 x 178 mm).
Signed, dated and inscribed ' D. Wilkie Sept 16th 1838 Corswell '.
Made during a visit to the south west of Scotland and to the Carrick-Moore.
Ref: NLS Acc 5781 fol 33: Letter from Wilkie to Mrs. Carrick-Moore, Sept. 11th, 1838.

Clachan near Corswell: N.G.S.
Chalk and watercolour, 182 x 240 mm.
Inscribed and dated ' Clachan near Corswall Sept 18th... by Sir David Wilkie given by Miss Wilkie '. D 4988.
Plate 352. (See 1838.25).

Alderman Lucas in his Robes:
1842 sale lot 348, 'tinted', bt Emery £1/11/6.
For the picture exhibited RA 1839.
See Woodward (1958) No. 93.
Pen and sepia with watercolour and pencil,
7½ x 7¾ " (184 x 187 mm).
Signed and dated ' D Wilkie 1839 '.
Whitworth Art Gallery, Manchester, D.5.1920.
Closely related to La Vie Domestique
An oil of The Grandmother was sold in the 1842 sale, lot 648, bt Collins 13gns.
Plate 358a.

1839. 2. Mother and two children: NGS.
Pen and watercolour, 7 x 10 " (178 x 257 mm).
Signed and dated ' D Wilkie, 1839 '.
NGS D 4113.
A weak study, but the signature looks authentic.

1839. 3. A gypsy camp: Private collection.
Watercolour, 8 x 6 " (203 x 152 mm).
Gascoigne collection.

1839. 4. Mrs. Russell; two hands with a fan resting on her knee: BM.
Red and black chalk and wash, 212 x 387 mm.
BM 1907-6-29-6.
Wilkie painted a posthumous portrait of Mrs. Russell
signed and dated ' D Wilkie f 1839 Head from Romney '. The picture, 49½ x 39½ " (1259 x 1003 mm),
was sold at Christie's on 23rd June 1972.
Plate 358b.
1839. 5. Study for the portrait of Viscount Arbuthnot:
1860 sale lot 317, black and white chalk,
bought by Taylor for £7.

1839. 6. Hands of Lord Arbuthnot, 2 studies:
1842 sale lot 254, bought by Graves for £1 5s.

Cun III p 276, 27 Sept. 1839, refers to a letter from Lord Arbuthnot, inviting Wilkie to make a drawing of the house for his portrait, which was exhibited at Aberdeen (1975) No. 42.
*1839. 7. Mother and two children for Grace before Meat: Ashmolean.
Pencil, red and black chalk, heightened with white, and watercolour, 287 x 245 mm.
Possibly 1842 sale lot 352; bt Ashmolean 1950.
Plate 356b.

*1839. 8. Three studies for Grace before Meat: Private collection.
Black and white chalk with touches of red on grey/buff paper, 8 1/2 x 11 1/4" (216 x 286 mm).
Verso of (1837. 22).
(a) Four tapering legs of the table, hemline of cloth, slippered left foot of the grandmother and shod left foot under the table of the father or mother.
(b) Fingers clutching a spoon, the girl on the left of the picture.
(c) Two clenched fingers on the table line.
Private collection, Ipswich.

*1839. 9. Standing child on left, Grace before Meat: Birmingham.
Black and white chalk, a correction or addition of paper on the bottom, 370 (ext. to 425) x 242 mm.
1842 sale lot 90, 'A Child', chalk, bt Kyder 8gns.
Birmingham City Art Gallery P.21.57, bt from Colnaghi 1957.
Plate 355.
The apartment in Grace before Meat:

1842 sale lot 118, 'tinted', bt Palsor 7/-.

Hands, Grace before Meat:

1842 sale lot 260, 'signed', bt Schloss 18/-.

Grace before Meat:

1860 sale lot 364, 'coloured. Framed and glazed', bt Colnaghi £10/-. 

Cun III p 274: In a letter to his sister, dated 22nd Aug. 1839, Wilkie wrote

'My picture for America, Grace before Meat, I have got all settled'. The drawings (1839. 7-12) can therefore be dated fairly securely before this date; the period over which material was collected perhaps dates back to September 1838, and Wilkie's visit to Scotland.
*1839. 13. Study of figures with a wine cooler; John Knox at Calder House: NGS.

Pen and brown ink, 65 x 83 mm.

NGS

Errington (1975) p 29 No. 6m. See (1839.19).


Chalks on buff paper, 302 x 268 mm.

N.G.S. D 4922.

Verso: (1821.3). This should perhaps also date to 1839, but see discussion Vol 2 p xi.

*1839. 15. Study for the head of John Knox in a mortar board: BM.

Black chalk on brownish paper, with touches of red and white chalk, 11 1/4 x 8 1/4 " (286 x 216 mm).

bt 1885 at Cheney sale; BM 36.

The movement of the long beard and the flashing eyes are more in accord with the subject of Knox preaching than with the Communion, but in style the drawing belongs to the later period.

*1839. 16. Knox giving the cup: Private collection.

Pencil and chalks on coloured paper, 15 x 21 1/4 " (380 x 546 mm).

Bowood list no. 145.

Plate 354b.

- 359 -
Six studies for Knox at Calder House: RSA.

(a) The whole composition:
Pen and brown ink, 97 x 132 mm.
The background is divided into three rectangular sections in order to emphasise the central position of Knox.

(b) The composition:
Pen and brown ink, 114 x 175 mm.

(c) The composition in a lunette frame, John Knox holding the cup, centre:
Pen and ink on bluish paper, 148 x 198 mm.

(d) Study for the right hand side:
Pen and brown ink, 56 x 60 mm.

(e) Figures on the right side of Knox:
Pen and ink with wash, 110 x 180 mm.

(f) Figures for Knox:
Brown wash on pale blue paper, 113 x 177 mm.

Royal Scottish Academy Collection.

See Errington (1975) p 28 Nos. 6b, 6c, 6d, 6e, 6g, & 6h.
*1839. 18. Knox at Calder House; 4 studies for the figures on the left of Knox, with 2 others, in one frame: RSA.

(a) Pen and brown ink, 71 x 90 mm.
(b) Pen and brown ink with wash, 72 x 90 mm; originally on the same sheet as the previous drawing, at some time cut (Dr. L. Errington).
(c) Pen and brown ink, 62 x 123 mm. Postmark on verso: Jy 10 1839.
(d) Pen and brown ink with wash, 82 x 122 mm. Initialled and dated 'D W 18 Octbr 1839'.

Errington (1975) p 29 Nos. 6h, 6j, 6k, 6l.

*1839. 19. Large silverware wine cooler and caster: Ashmolean.

Watercolour and brown ink, 170 x 250 mm. Cun III p 282: Letter from Wilkie, 25th May, 1840, re painting of Knox at Calder House:
'A large wine cooler is also made prominent'.

P. M. Turner, bt Ashmolean 1942.
Design for the picture of John Knox at Calder House: NGS.

Pen and ink, and wash, 148 x 196 mm.

Inscribed on verso: 'Received London the 23rd May 1839 of Mr. Homan Sellar One Hundred Pounds being the price of An Irish Whiskey Still painted by order for Mr. Broderlo £100 David Wilkie'.

NGS D 4986.

Cun I p 17 records Wilkie's boyhood intention to paint the subject of an old woman accused of witchcraft. Some forty years later, fired by Sommers' account of the sermon on witchcraft preached at Mid Calder by Rev. John Wilkie in 1720, he included a Calder witch in his picture of Knox at Calder House (see Cun III, pp 276-279, 282).

See NGS publication Drawings into Paintings 1975 for a discussion of the paintings of Knox.

Study for Knox at Calder House; the left hand group:

N.G.S.

Pen and ink, 66 x 84 mm.

N.G.S. Scrapbook p 31.

Plate 447.
1839. 22. 3 studies for Knox at Calder House: N.G.S.
Pen and ink.
(a) Three children:
44 x 65 mm.
(b) Figure leaning on a table at left hand side:
40 x 40 mm.
(c) Two children:
38 x 37 mm.
N.G.S. Scrapbook p 32.
Plate 448b.

1839. 23. 5 studies for Knox at Calder House: N.G.S.
Black chalk.
(a) Profile of woman looking up:
57 x 52 mm.
(b) Half figure:
33 x 32 mm.
(c) Half figure in a hat:
44 x 35 mm.
(d) Upper part of the face of a man:
52 x 48 mm.
(e) Crouching girl with dog:
55 x 48 mm.
N.G.S. Scrapbook p 4.
Plate 432.

1839. 24. Head of a woman, perhaps for Domestic Life: N.G.S.
Black chalk, 55 x 48 mm.
N.G.S. Scrapbook p 19.
Plate 440.
*1840. 1. Children sheltering: HEH

Watercolour and pen, 7 x 5½ " (178 x 140 mm) on paper 8½ x 6¾ " (216 x 171 mm).
Signed and dated ' D Wilkie 1st January 1840 '.

HEH No. 59.55.1445.

Plate 368.

1840. 2. (a - c) Three studies: A field of battle; a charge; and an attack of cavalry: composed apparently upon Da Vinci's design of the Battle of the Standard:

1860 sale lot 53, pen and ink, signed and dated ' Jan 27 1840 ', bt Bourne 6/- .

*1840. 3. A throne and footstool: London Art Market.

Dark brown ink and black and grey wash.

With Colnaghi 1965.

Perhaps for a projected portrait of Queen Victoria.

It could be related to the painting of Queen Victoria's First Council (1837), but appears to be later in style.
*1840. 4. **Seated female nude**: Ashmolean.

Red and black chalk on buff paper, heightened with white, 320 x 270 mm.

Signed 'D Wilkie' in pen.


Exh: Oxford Art Club 1935 (18); Rembrandt Gallery 1939 (31).

The most carefully modelled of Wilkie's Academy studies. Difficult to date - could be as early as 1817.

Plate 362.

*1840. 5. **A female nude on a ladder**: BM.

Black and red chalks and watercolour, 13 x 19 " (330 x 383 mm).

Signed and dated 'D Wilkie July 18, 1840'.

1860 sale lot 138, 'A highly finished academical figure in colours, signed and dated July 8 1840', bt Colnaghi £12.

W. Russell, bt 1885.

BM 11.

Plate 361.

*1840. 6. **Male figure with a Bucket**: RSA.

Chalks on buff paper, 540 x 344 mm.

RSA 245.
1840. 7. **The Magdalene**: Ashmolean.

Pen and watercolour over red and black chalk,

$11\frac{1}{4} \times 9\frac{3}{4}"$ (286 x 235 mm).

Signed and dated 'D. Wilkie July 22nd 1840'.

1860 sale lot 329, bt Evans £5;

Russell Bequest 1958.

Plate 363.

1840. 8. **A male figure, playing upon a fife:**

1860 sale lot 139, 'similar (to lot 138, (1840. 7))

...This was the last drawing made by Sir David in

England.' bt Mitchell 2gns.

*1840. 10. **Study of Two Dutch Girls and a Child against an Arch and Landscape**: Courtauld photograph.

Pen over pencil and wash.

Dated 'Aug. 1840'.

Known only through Courtauld photograph.

Plate 265a.
1840. 11. Recollection of a head, from an old master
1842 sale lot 405, bt. Hogarth 12/-
Perhaps the Old Woman's Head by Rembrandt, from the Lord Charles Townshend collection seen by Wilkie, 17.8.1840 at the Hague Museum.

1842 sale lot 399. Watercolour over chalk, dated,
bt. Wood £1/2/-.
Lit: Cun.III, pg 288. Wilkie's journal: "Called at the Laprona, saw a Ferdinand Bol, very fine; portraits of the founders or supporters of the charity". 19th Aug., Amsterdam.
This small watercolour is a very free interpretation of the composition. Perhaps he had his own official group portraits in mind when he made this study of Bol's grouping and lighting effects. Painting now in the Rijksmuseum.

Pencil and coloured wash with pen detail, 82 x 118 mm.

1840. 13. Burgomaster Six at Amsterdam, Rembrandt: copy
1842 sale lot 395, bt. Eglton £1/2/-
Lit Cun.III, pg 291: "We also visited the noble mansion of the family of Six, where there is a fine half length by Rembrandt, of the magnificent Burgomaster Six."
& pg 288: "were taken to the house of the family of Six, where was a very fine portrait, half-length, of the Burgomaster, by Rembrandt, painted with great power and effect, but which I think was unfinished." 19.8.40.
1840. 14. Two Remembrances of Rembrandt at Amsterdam
1842 sale lot 396, bt. Hall £1/6/-.

Lit. Cun. III 19, 8, 40: "In the evening saw two whole
lengths of Rembrandt, most superb." p 288.

1840. 15. From a picture at Cologne
1842 sale lot 401, signed and dated, bt. Schloss £1/7/-.

Perhaps of the Rubens in the church of St Peter seen by
Wilkie on 22nd August 1840.

Lit. Cun. III "At Cologne our chief object was to see the
picture which Rubens presented to the church of St Peter:
it is placed over the altar. The composition is the best
part of this picture: the bringing of the figures together
is most original and skilful, and presents the difficulty
of a bad subject overcome." p 292.

1840. 16. Figures at Frankfort
1842 sale lot 394, dated, bt. Colnaghi 2 gns.

Wilkie was at Frankfort on 24th and 25th August.

1840. 17. Sketch after De Hooghe
1842 sale lot 400, dated, bt. Green 10/6.

Made either at Nuremberg on 28th August when Wilkie saw
a fine specimen of De Hooghe at the Gallery (Cun. III 294)
or at Schleisheim where Wilkie "found a de Hooghe"

Cun. III p 297.
1840. 19. **An Incident on the Rhine, a woman overboard**

1842 sale lot 387, tinted, bt. Mee (?) £1/2/-

It is surprising that this is not mentioned in Cunningham.

1840. 20. **Scene in a Cathedral** (Courtauld photo).

1842 sale lot 410, slightly tinted, bt. Parry 10/-

Wilkie saw the cathedral in Nuremberg on 27th August.

Cun. III pg 294. Possibly this drawing can be identified with the drawing in the Courtauld photograph of such a scene, shown as Plate 367.

1840. 21. **Study of a Head**

1842 sale lot 411, tinted, bt. Colnaghi £2/15/-

No verification for placing this drawing here except the sequence of the sale catalogue.

1840. 22. **Figures at a Church, Munich**

1842 sale lot 388, tinted, bt. Colnaghi £2

1840. 23. **Figures at Munich**


1840. 24. **Figures at Munich**

1842 sale lot 390, tinted, bt. Boys £3/10/-

1840. 25. **Studies of Heads at Munich**

1842 sale lot 384, tinted, bt. Colnaghi £2/8/-
1840. 26. **Figures at Munich**

1842 sale lot 385, tinted, bt. Schloss £2/12/6-.

Wilkie was in Munich from August 29th to September 4th 1840. Cun III pp 295-302.

1840. 27. **A Rubens at Munich**

1842 sale lot 397, bt. Egleton £1/3/-.

1840. 28. **A Rubens at Munich**

1842 sale lot 398, bt. Egleton £1.

On 31st August Wilkie went to the Gallery and although disappointed by the Rembrandts he found "Rubens was again as great as ever". Cunn. III p 297

1840. 29. **Figures at a Concert**

1842 sale lot 386, bt. Schloss £2/10/-.

Wilkie went to the German opera on 3rd September to see "Guido and Ginevra". He was impressed by music, costumes and scenery until the last act when he may have sketched the orchestra and audience when his attention wandered.

Cun III pp 301-302.
1840. 30. *A Lady before a glass, a sketch on the stage, at Munich or The Pier Glass: Private collection.* Pencil, chalk and wash, 240 x 160 mm. 1842 sale lot 393, bt Colnaghi £4/10/-; Herbert Horne; Sir Edward Marsh; bt Brindsley Ford from Agnews 1941, June. Exh. R.A. (1958) No. 99. The subject is more like a mother and daughter in a hotel room— it used to be called The Pier Glass when in the Horne and Marsh Collection. It obviously belongs to the last journey sketches on grounds of style, and is one of Wilkie's most mannered drawings. Plate 366.

1840. 31. **Figures at Linz:**

1842 sale lot 418, dated, tinted, bt Mee(?) 4 gns.

1840. 32. **Figures at Linz:**

1842 sale lot 419, tinted, bt Mee(?) £3/10/-.

Cun III p 303: Wilkie reached Linz on September 7th, where he went to the theatre.
1840. 34. Castle of Deurenstein where Richard I was confined:
1842 sale lot 391, tinted, bt Mee £2/15/-.

1840. 35. Castle of Deurenstein where Richard I was confined:
1842 sale lot 392, dated, tinted, bt Cadell £4/16/-.

Cun. III p 303: Wilkie saw this prison of Richard I
on 8th September 1840, one of the most interesting days
of his voyage. "its situation was finer than we expected,
both wild and beautiful; the castle on the top of a
lofty rock, showing in its ruin its former strength, and
the little village, with its church at the water's edge,
giving a marked contrast of the peaceful security of
modern times". See engraving by W. Millar, publ. 1853
by A & C Black, Edinburgh; print in British Museum
(wrongly attributed to Wilkie).

1840. 36. Recollection of a Rubens at Vienna:
1842 sale lot 402.

#1840. 37. Recollection of a Ruysdael at Vienna: H.E.H.
1842 sale lot 403, bt Colnaghi £1/12/-.
Possibly to be identified with Drawing after Ruysdael, chalks and pen,
92 x 137 mm. H.E.H. No. 59.55.1457.
Plate 364.

1840. 38. Recollection of a Velasquez at Vienna:
1842 sale lot 404, bt Stodart £1/11/-.

1840. 39. Recollection of a head:
1842 sale lot 405, bt Hogarth 12/-.
1840. 40. **Study of a female figure**

1842 sale lot 406, bt. Schloss 16/-.

Lit: Cun.III p 304. On 9th September Wilkie went to the Belvedere, accompanied by the director, Herr Graff.

"We were greatly struck by the Rubens's and Vandykes, also by a Ruysdael; one or two heads by Rembrandt also very fine. In this visit were greatly impressed by two large pictures of Rubens, St Ignatius and St Francis Xavier."

1840. 41. **Rubens Children, at Vienna**

1842 sale lot 407, bt. Schloss £1.

Cun.III p 304. On 10th September Wilkie went to the Palace of Lichtenstein: 'here Rubens is in the ascendent: a series of large pictures from Roman history ... also ... the superb portraits of the two sons of Rubens, which, for the character of youth, appear unequalled among all his works'.

1840. 42. **High Mass at Vienna**

1842 sale lot 378, chalk, washed, signed and dated 'capital', bt. Tiffin £4/15/-.

Possibly envisaged as a study for Wilkie's Catholic and Protestant theme.
1840. 43. **Figures at Vienna**

1842 sale lot 429, tinted, bt. Colnaghi £2/15/-.

1840. 44. **Two Women, Vienna** (N.G.S.)

Possibly to be identified with D.(NG) 519. National Gallery of Scotland: Two women, one in white collar and decorated cap, pencil and watercolour, 15" x 11".
Scott Bequest 1943. Alternatively this may be a double portrait of the duchess of Kent and Victoria as a princess, intended as part of the projected series on the girlhood of Queen Victoria. Its style precludes a much earlier dating.

Plate 360.

1840. 45. **An Interior with Figures**

1842 sale lot 431, tinted, bt. Colnaghi £2/15/-.

1840. 46. **Figures, Vienna**

1842 sale lot 432, tinted, Eggleton £2/15/-.
Wilkie was in Vienna from September 9th to 17th.

1840. 47. **Figures at Presburg**

1842 sale lot 433, tinted, bt. Boys £2/8/-.
Wilkie was at Presburg on September 17th.
1840. 48. Figures at Pesth:

1842 sale lot 379, chalk, slight, bt Colnaghi £1/2/-.

1840. 49. Figures at Pesth:

1842 sale lot 380, black and red chalk, bt Colnaghi £1/8/-.

*1840. 50. Three Ladies at a Window, Pesth:  V. & A.

Watercolour, 98 x 165 mm.


Unlike Wilkie’s work; perhaps a copy after a lost
drawing, such as 1842 sale lot 382, Three Ladies
at a Window, Pesth, chalk, bt Montague £4.

1840. 51. Figures at a Window, Pesth:

1842 sale lot 383, chalk, bt Fielder £2/8/-.

1840. 52. A Market Cart, with distant view of Palace, Pesth:

1842 sale lot 434, bt Mee £1/13/-.

1840. 53. Numerous figures, Pesth:

1842 sale lot 435, tinted, bt Mee £3/8/-.

1840. 54. Numerous figures, Pesth:

1842 sale lot 436, signed and dated, tinted, bt
Nieuwenhuys 9 gns.
1840. 55. Numerous figs, Pesth
1842 sale lot 437, signed, tinted, bt. Egletton £6/10/-.  

1840. 56. The Porter at the Victoria Hotel, Pesth, an old soldier of Napoleon
1842 sale lot 438, 'fine', signed, tinted, bt. Colnaghi, £11/0/6.  

1840. 57. A Warm Bath, Pesth, a beautiful composition
1842 sale lot 408, signed and dated, tinted, bt. Colnaghi £4/10/-. 
Perhaps made on September 23rd. See Cun.III p 312.  

1840. 58. A Warm Bath
1842 sale lot 439, tinted, bt. Mee £3/15/-.  
Wilkie was in Budapest from 18th to 25th September. On
23rd, he went to see the public baths for men and women
and found them: "like the infernal regions; like the
river Styx, sulphureous and dark: the most remarkable
sight I ever saw". Cun.III p 312.  

1840. 59. On the Danube, men bringing in stores
1842 sale lot 417, tinted, bt. Colnaghi £12/1/6.  
Perhaps at Vienna on 17th or Presburg 18th, Belgrade 27th,
Semlin, Tracova 28th?, Orsova 28th, Widdin 29th, Nicopolis
30th, Rustchuk 1st October. Wilkie was on the Danube from
17th to 30th September.
1840. 60. **Studies on the Danube:**

1842 sale lot 381, chalk, Schloss 12/-. 

1840. 61. **Figures on the Danube:**

1842 sale lot 420, tinted, bt. Hall £2/10/-. 

1840. 62. **Figures, a family:**  Private collection.

1842 sale lot 421, tinted, bt. Egleton £2/8/-. 

Possibly to be identified with Brinsley Ford's group

On the Danube, pen and watercolour over pencil, 98 x 127 mm

Hockliffe, Sir Harry Wilson, Squire Gallery, bt by present owner, 1952. Inscribed on the mount (by the auctioneer?)

'On the Danube'.

Plate 365b.

1840. 63. **Study on the Danube:**

1842 sale lot 422, tinted, bt. Colnaghi £2/4/-. 

1840. 64. **A Lady adjusting her Hair:**

1842 sale lot 423, tinted, bt. Hall £4/8/-. 

Only the sale catalogue sequence places this drawing here.

1840. 65. **Figures on the Danube:**

1842 sale lot 424, tinted, bt. G.C. £3/5/-.

- 377 -
1840. 66. **Figures on the Danube**

1842 sale lot 425, pen and ink, tinted, bt. Collier £3/10/-.

1840. 67. **Boats passing in the Rapids**

1842 sale lot 426, tinted, bt. Schloss 17/-.

Cun. III p 314. Letter to Helen Wilkie begun 27th September: "On the fourth day we reached a pass of mountains, Tracova, where we left the steam-boat, and embarked in the little boats, with our luggage and about 30 passengers. Each boat had a cabin, like a barge, and in this way, with the help of oars, we were impelled along the rapids, which, for near 50 miles, attend the passage of the river through the Alpine range, that divides the Austrian from the Ottoman territory."

1840. 68. **Figures in the steam boat**

1842 sale lot 427, black lead, tinted (?), bt. Hall £1/2/-.

Cun. III p 313 – 314 "Among the Hungarian passengers we found some, both ladies & gentlemen, who seemed to take to us extremely, and as the time glided on, even in the crowd, agreeably."

- 378 -
1840. 69. Figures in the Steam boat
1842 sale lot 428, tinted, bt. Egleton 8/-.

1840. 70. Figures on board the steamer going to Constantinople.
1842 sale lot 453, tinted, bt. James £1/5/-.

1840. 71. Figures on board the steamer going to Constantinople.
1842 sale lot 454, tinted, bt. Page 5 gns.

1840. 72. A Turk on board the Steamer
1842 sale lot 442, tinted (?), bt. Colnaghi £4/10/-.

1840. 73. Two Turks, on the Danube
1842 sale lot 443, tinted, bt. Page 6 gns.

1840. 74. Signor Tacor, on board the Steamer, on the Danube, 'fine'.
1842 sale lot 445, signed and dated, tinted, bt. Colnaghi 7 gns.

† Cun. III p. 315: "The Turks on board are civil and silent, and remain on deck: their character and dresses are the most splendid to be imagined." Letter to Helen Wilkie, begun 27th September 1840.

p. 317: Journal 29th September. "The Turkish passengers most interesting from their dresses."
1840. 75. A Greek Priest on board the Steamboat
1842 sale lot 440, tinted, bt. Holloway £5/10/-.

1840. 76. A Greek Priest on board the Steamboat with a Cap on.
1842 sale lot 441, tinted, bt. James £2/5/-.

*1840. 77. A Greek Priest on Board the Steamer going to
Constantinople: ex Colnaghi
1842 sale lot 455, 'fine', tinted, bt. Colnaghi £6/15/-.
Possibly identifiable as Greek Priest & Two Children,
pen and watercolour over black and red chalk, $\frac{9}{4}$ x $\frac{7}{3}$" (250mm x 225 mm.) Colnaghi 1952; but could be a
Plate: 369.

Cun.III p 317, Journal 30th September: "Sailed on the
whole day, but from cold and rheumatic feeling could
not go upon deck; was obliged to stay below making such
drawings as I could. At night anchored at Nicopolis."

*1840. 78. The Scribe: Ashmolean
pencil and watercolour, $1\frac{5}{8}$" x $1\frac{5}{8}$", (371mm x 295mm)
1842 sale lot 446, bt. C.R.Leslie, R.A.; W.R. Russell;
Cun.III p 320, Journal 6th October: "Walked through
the suburb below Pera, Tophanna. Saw at the outer
court of a mosque a scribe of most venerable appearance.
He was reading a letter or paper he had been writing for two Turkish young women - one very handsome: the way they were placed made an excellent composition for a picture." A note to p 320 records that Woodburn said to Cunningham that Wilkie priced the oil at 350 gns. Lord Charles Townshend bought it in 1842 for 425 gns; it is now in Aberdeen Art Gallery. Plate: 370. (See Vol 1 p 184).

1840. 79. View from Sir David Wilkie's Residence at Pera
1842 sale lot 473, tinted, bt. Simpson 6 gns.

1840. 80. Houses at Pera
1842 sale lot 474, tinted, bt. Walker 4 gns.

1840. 81. A Pedlar, selling his wares at a door in Pera
1842 sale lot 475, tinted, bt. Stonehouse £5.

1840. 82. Study in the Bazaar
1842 sale lot 496.

Un. III p 320, Journal 7th October: "Went to Constantinople - saw the Bazaar - mean in condition, though rich in material for study." See also 24th October.

*Wilkie was at Pera, Constantinople, from Oct. 1st 1840 until Jan. 12th 1841."
A Turk and Female Slave

1842 sale lot 11, bt. James 10 gns. (Grouped with Academy Studies sequence in 1842 sale catalogue).

Bargaining for a Circassian Slave

1842 sale lot 488, 'very fine', bt. Schloss £42/2/-.

A Female in the Slave Market

1842 sale lot 493, bt. Montague (?) £3/6/-.

Cun. III p 320, Journal 7th October: "Walked to the market of slaves – was much interested with their appearance; the chief were young black women; some whites were shut up."

See Vol 1 pp 213-214.
Three Greek Sisters of Therapia: Minneapolis.

Watercolour, black chalk, red chalk, and pencil, on buff paper; laid down. 9\textfrac{3}{4}\text{"} x 14". (249mm x 354mm)

Inscriptions: Annotated with pencil at bottom, under each of the figures - Maruzza; Virginia; Sophia.


1842 sale Three Greek Sisters at Therapia, 'an exquisite drawing', lot 590, bt. Colnaghi £32/11/-.


"Went by land to Therapia, made a drawing of three young ladies, friends of Mrs Bankhead."

Therapia was a fashionable suburb of Constantinople on the Bosporous.

The engraving is more finished than the drawing in the costumes. Details added by W.J.Edwards in the Oriental Sketches. Repr. as No. 11 in Wilkie(1843).


Plate 372. Lithograph: Plate 371.
1840. 87. Mustapha, the Albanian servant of Mr Cartwright:

Cun III p 330, 24th October 1840: "Made drawing of Mustapha, the Albanian servant of Mr Cartwright".

31st October 1840: "...went on with drawing Mustapha".

Perhaps a study for part of the double portrait drawing of Mr Cartwright (1840.88).

1840. 88. Mr John Cartwright, British Consul-General in Constantinople:

The progress of this drawing is recorded in several references in Cun III:

(a): p 326, journal 19th Oct. 1840: "Mr Woodburn proposed I should make a drawing of Mr Cartwright for him".

(b): p 330, journal 22nd Oct. 1840: "Began a drawing of Mr Cartwright for Mr Woodburn".

(c): p 330, journal 24th Oct. 1840: "...at three o'clock had a sitting of Mr Cartwright".

(d): p 331, journal 3rd Nov. 1840: "Had a sitting from Mr Cartwright".

Searight (1969) between pp 88 & 89 states that Cartwright held his post in Constantinople for many years, acting as host to many British travellers, and lending Mustapha, his Albanian dragoman, as guide.

The lithograph by Nash, inscribed and dated (at left) 'Mr Cartwright / Consul at Constantinople / and his Albanian' and (at right) 'D Wilkie ft / Constantinople / Novb 1st 1840' was reproduced as Wilkie (1843) No. 4. Plate 377 (lithograph).
1840. 89.  A Cavash giving drink to his Horse:  Ashmolean.
Black and red chalk, gouache, and oil pigment on buff paper, 443 x 272 mm.
1842 sale lot 490, bt Vivian £3/18/-; bt Ashmolean 1945.
Probably dated before 23rd October 1840 (see Cun III p 330).
Plate 373.

1840. 90.  A Cavash washing his Feet at a Fountain:
1842 sale lot 489, bt Forbes 4 gns.
Related to (1840.89) and (1840.91).

1840. 91.  A Horse:
Cun III p 330: journal, 23rd October 1840:
"Made drawing of a horse, to accompany the study of a Turkish boy".
See (1840.89).

1840. 92.  Bathing Room at the Seraglio:
1842 sale lot 486.
Cun III p 330: journal, 24th October 1840:
"Went with Mr. Woodburn, and had a walk of first-rate interest over all the Bazaars, the Slavemarket, the Hippodrome, the Mosque of St. Sophia, the gate of the Seraglio, with other remarkable sights; returned to Pera".
See also Cun III p 339: letter to Thomas, 17th Nov. 1840.
A Circassian Slave: British Museum

Chalk and watercolour on buff paper, 406 x 296 mm.

Signed and dated 'D Wilkie Constantinople Octbr 27th 1840.'


1842 sale lot 462, Portrait of a Circassian Lady, 'capital', tinted, bt. Walsh £45/3/-.

Lit. Cun. III pg 330, Journal 27th October: "Went to the Prince Hallicoo Mirza in a carriage; found him at home at ten; after a time was led through the garden into a street, to a distance, then to a house, and on going up stairs he showed me into a room with a divan, where was a little girl very young; she was placed on the ottoman - made two drawings from her, one for the Prince and one for myself. She was a white, but had a little colour, full eye and lip, very long hair, and rich dress; she had no expression and was perfectly silent; it was not explained what she was; perhaps she might be a slave - a Circassian slave; there was an elderly black in the House, who looked much like an eunuch; there was a young black girl, a slave, and a white woman, a Turk, in the House: it was a singular and characteristic scene."

Plate: 373b.

A Circassian Slave, duplicate of 1840.93: given to Hallicoo Mirza.

1840. 95. A Persian Prince, his servant bringing him a sherbet:
Aberdeen.

Gouache over chalk, 475 x 318 mm.

Signed and dated 'D Wilkie f Constantinople
October 1840.

Coll. G.T. Heath; bt 1958 through Agnew.

Aberdeen Art Gallery No. 58.13.

The sitter is Hallicoo Mirza, whom Wilkie visited
between 27th October and 5th November 1840. (Vol 1 p 193).

Lithographed by Nash as Wilkie (1847) No. 16.

Plate 375.

1840. 96. Hallicoo Mirza, a Persian Prince:

Cun III p 331: in the possession of Mr. W. Woodburn
in 1843. Lithographed by Nash in Wilkie (1843) No. 7.

Signed and dated on lithograph 'David Wilkie ft
Constantinople, Novr 4th 1840', and inscribed in
Persian 'David Wilkie, Lord of Painters, Constantinople'
(— Persian inscription unclear; tr. R. Hillenbrand).

See Vol 1 p 171.

Hallicoo Mirza was in exile from Persia when Wilkie
was in Constantinople. He was related to Fath Ali,
and a Prince in his own right. Wilkie used this
drawing for the figure of Christ in his Christ at
Emmaus (see Plate 380).

Plate 379.

- 387 -
1840. 97. Sotiri, Chief Albanian of Mr Colquhoun: Ashmolean.

Gouache and watercolour, 473 x 327 mm.

Cun III p 331: journal, 30th Oct. 1840: "Began drawing of the Dragoman of Mr Colquhoun." 31st October 1840:

"Went on with drawing of Dragoman..."

Drawn during Wilkie's stay in Constantinople.

Colquhoun was British Consul-General in Bucharest.

Lithographed by Nash as Wilkie (1843) No. 12.

1842 sale lot 467, bt Graves £56/15/-; bt Ashmolean 1954.


Another related pen and ink study belonged in 1971 to R. Seearight.

Plate 374.

1840. 98. Jewess, dressed with the Smyrna Cap; Study for The Scribe:

Cun III p 331: journal, 30th Oct. 1840: "Mr Samuel... took me to a family hard by, where was a lady... who gave me a sitting: she was a handsome and elegant person".

It does not seem possible to identify this with any of the three known drawings of this woman (1840.99-101), which are all dated later than 30th October. The known drawings are all related to the female figure at the right of the picture of The Scribe (see Plate 398).
*1840. 99.  
A Young Lady at Pera, Study for the Scribe:  
Landsdowne Collection.  
Pen and watercolour, 13" x 9" (330 x 229 mm)  
Signed and dated D Wilkie fl Constantinople Nov 2nd 1840.  
1842 sale lot 469, bt. Landsdowne £38/17/-.
Closely related to 1840.101, only the dress colour is altered. Lithographed by Nash: Wilkie (1847) No. 13.  
Plate: 378.

*1840. 100.  
Girl in a Blue Dress, Study for the Scribe: Cyril Fry  
Watercolour, 16 x 11 3/4" (406 x 286 mm)  
Signed and dated 'D Wilkie f Const Nov 5 1840.'  
1842 sale lot 481 Jewish Lady at Pera, 'an exquisite drawing', signed and dated, tinted, bt. Colnaghi £44/2/-.  
Plate 383.

*1840. 101.  
Girl in a Blue Dress, Study for the Scribe: Private Coll  
Pencil and watercolour 13 2/8 x 9 3/4" (340 x 248 mm)  
Signed and dated 'D Wilkie f Constantinople Novbr 9th 1840'.  
A.P. Oppe.  
Plate: 384.
1840. 102. A Turkish Coffee House

1842 sale lot 482, bt. Graves £28/7/-.

Published as Plate 8 in Wilkie (1843): Sketches in Turkey, Syria etc. Inscribed 'D Wilkie Constantinople Novbr 7th 1840.' Related to the Tartar painting (Pl 390).

Plate: 381.

1840. 103. A Coffee House

1842 sale lot 487, black lead washed, bt Montagle £1/15/-.

1840. 104. A Barbar's Shop, Constantinople

1842 sale lot 477, tinted, bt. Emery £1/5/-.

Related to left side of the Tartar painting (Pl 390), where a barber is shown shaving a client.
Captain Leigh and his Dragoman: Victor D Spark, N.Y.

Chalk, wash and watercolour heightened with white,

$16\frac{5}{16}'' \times 12\frac{5}{8}''$ (413 x 322 mm)


In this unusually vivacious drawing Wilkie has attempted to capture some of the swashbuckling characteristics of the Captain, contrasting him with his sober dragoman. On November 10th Wilkie says "Went to Constantinople with Captain Leigh. Much struck with the beauty of the Turkish women". Cun.III p 336.

Plate: 385.
1840. 106. An Armenian Family, a daughter displaying her wedding dresses:

1842 sale lot 458, bt. Colnaghi 8 gns.

Cun.III pg 336 - 337 ff Journal 15th November:

"Made a visit with Mr and Mrs Redhouse to an Armenian family, was interested beyond measure with the whole appearance of the house, the lady and family, and visitors, a most remarkable sight. Were received with the greatest kindness." Also pg 343 - 4 letter to Helen Wilkie - full description of the incident: "the eldest daughter opened a large chest, and took great pride in showing us her wedding dress, of the most costly and superb kind. She showed jewels, such as would be thought splendid for a lady of high rank in England."

*1840. 107. Turks at Constantinople: Private collection

Pen and chalk, 9\(\frac{1}{2}\)" x 12\(\frac{5}{6}\)" (241 x 322mm)

Ex Alastair Mathews Coll. dated Nov 15th, a slighter version of 1840.106, showing the groups of women trying on clothes.

Plate: 386.
1840. 108. **A Daughter bringing her Father's Turban**: Glasgow.

Black lead, 368 x 269 mm.

1842 sale lot 485, bt Lister £1/13/-.

Glasgow University No. D & W 310.

This scene reappears at the bottom right of (1840.123).

Plate 387.

1840. 109. **A Turk and a Jew**: Glasgow.

Hard pencil, on beige paper, 274 x 229 mm.

Inscribed in brown pen 'Sir D Wilkie'.

Perhaps 1842 sale lot 546, bt Simpson £2/8/-; bt J. & R. Edmiston sale, 2nd May 1957, lot 94 (together with 1840.108) by Glasgow University Fine Art Dept.

The arrangement is heavily redrawn on the left with placing of the figures adjusted. Probably connected with the Tartar picture (Plate 390).

Plate 389b.

1840. 110. **An Armenian and a Turk**:

1842 sale lot 491, signed and dated, bt Graves £6/15/-.

1840. 111. **Two Turks smoking**: B.M.

Pen and sepia ink, 198 x 158 mm.

Signed 'D Wilkie'. RM U 12: 1932-6-23-5.

Probably 1842 sale lot 448, bt Woodburn £2/6/-;
Possibly D. Laing sale, Chapman (Dec. 1879), lot 103.

Probably connected with the Tartar picture (Plate 390).

Plate 382.
First sketch for the Tartar telling the news of the capture of St Jean d'Acres; Private collection

Pen and brown ink with some wash, over black chalk,
12⅝" x 9" (318 x 229 mm)

Recto: central group with the Tartar, showing a variety of headdresses and using pen dots to suggest modelling on the face in a manner reminiscent of the 1820's. The background is indicated faintly.

Verso: "Slight pencil sketches showing changes and additions" (owner). Dated circa 11th Nov. 1840, when Wilkie himself heard the news (Cun III p 336).


Plate 389a. Searight Collection.

1840. 112. Mt. Carmel and St Jean D'Acre; & a slight sketch on the back

1842 sale lot 306, bt. Graves £1/17/-.

1840. 113. St Jean D'Acre with a rainbow

1842 sale lot 508, dated, bt. Graves £1/17/-.

1840. 114. Travelling Tartar to the Queen's Messenger:

1842 sale lot 589, 'fine', bt Graves £32/11/-.

Lithographed by Nash as Wilkie (1843) No. 9;
inscribed 'David Wilkie 1840'.

Plate 392 (lithograph).

- 394 -
1840. 115. Mehemet Ali, from the recollection of a Picture

1842 sale lot 584, bt. Lansdown. 14 gns.

Journal entry p 339, 19th November: "Mr Alison called with miniature of Mehemet Ali, which he left for me to copy . . ." See also lot 585 and drawing made for M.A. in May: (1841.108) & (1841.109).

1840. 116. The Dragoman of the Austrian Consul at Alexandria,

Mr. Alison: Lithographed by Nash as Wilkie

(1843) No. 10. (lithograph 380 x 260 mm).

1842 sale lot 463, The Dragoman of the Austrian Consul at Alexandria, done in Constantinople, very fine, signed and dated, tinted, bt Holloway £37/16/-.

Cun III p 340: 21st Nov. 1840 "Made a sketch of an Egyptian servant of Mr. Alison".

Plate 391 (lithograph).

1840. 117. Admiral Walker: Lithographed by Nash as Wilkie

(1843) No. 5. (lithograph 235 x 180 mm).

Signed, dated and inscribed 'David Wilkie ft Constantinople Novb 27th 1840'.

1842 sale lot 470, 'signed and dated, capital, tinted', bt Colnaghi £31/10/-.

Cun III p 340: First sitting for the portrait 25th Nov.; final sitting 27th Nov. 1840.

Plate 393.
The Infant Daughter of Admiral Walker in Turkish Dress:
Fitzwilliam.
Watercolour and black chalk, 396 x 295 mm.
Signed and dated lower right 'D Wilkie f Constantinople, Decb 8th 1840'.
1842 sale lot 471, bt Colnaghi 70gns. R.S. Holford Coll.;
1843; Christie's 13th March 1893, lot 20, bt Murray 30/-;
gift to Fitzwilliam 1911. No. 732; Kennedy Catalogue p 68.
Lithograph by J. Nash in Sketches in Turkey, Syria, etc.,
1843, No. 6; engraving by D.W. Hunt in Wilkie Gallery,
Add. No. 3.
Cun III p 346: Dec. 7th 1840, "was occupied today
in making a drawing of the child of Admiral Walker in the
Turkish dress".
Plate 394.

Mrs. Redhouse and Admiral Walker's Child:
1842 sale lot 472, 'tinted', bt Carter £18/7/6.
Mr. Redhouse held the office of Interpreter under the
Turkish Government. The Redhouses arranged the visit
of Wilkie to the house of a wealthy Armenian; see(1840.106),
and Cun III pp 342-344.

An Eastern Physician: V.& A.
Crayon on buff paper, 368 x 260 mm.
C.T. Maud gift to V.& A; No. WD 76a.53 - 1873.
Wilkie was unwell during his travels; this may be a
drawing of a doctor who attended him, either in 1840
or in 1841. See, e.g., Cun III p 361: Jan 6th 1841.

Madame Josephina: Courtauld Institute.
Watercolour, 472 x 333 mm.
Spooner Bequest to Courtauld; No. 364/35/17.
1842 sale lot 465, Madame Josephina, the Landlady at the
Hotel Constantinople, in a Turkish Dress, a beautiful
drawing, tinted, bt Graves £35/14/-
Plate 376 (lithograph by Nash: Wilkie (1843) No. 24).
1840. 122. Madame Josephina (in a different dress to (1840. 121)): 1842 sale lot 466, 'capital', bt Tiffin 19gns.

*1840. 123. Landscape with a view of a city and travellers; a sketch for the child embracing her father: N.G.S. Pencil and watercolour on brown paper, 480 x 330 mm. Presented Mrs. Wyse 1935; N.G.S. D 3871. The father and child who appear lower right are the same as those in (1840. 108). Dr. M. Erbudak identifies the scene as overlooking the Golden Horn. Plate 388.


1840. 125. Study for the Portrait of the Sultan: 1842 sale lot 587, 'very fine', bt Bridge £15/4/6. Wilkie arranged to paint the Sultan, Abdul Medgid, for Queen Victoria in Oct. 1840. The sittings were postponed, first because the Sultan was sitting to another artist, and then because of Ramadan. Eventually on 12th Dec. a sitting was arranged. (See Cun III pp 346 ff). Mr. Pisani went with Wilkie as interpreter. During the second sitting, on 14th Dec., Wilkie "painted in the dress as well as I could at once, with the figure as his Majesty sat, in hopes of making out the details afterwards. He desired to be painted in white gloves, and that a sofa should be brought in from the other room, which he preferred". Later he described the Sultan as having "good eyes and mouth, about 18 years old, and marked with the small pox". The young and lively Sultan was an unreliable and interfering sitter. Wilkie made drawings of various details in order to complete the painting, and a copy to send to the Sultan, in London (e.g. 1840. 126 & 127)


1840. 127. Study of a Sofa, for the Portrait of the Sultan: 1842 sale lot 579, bt (with lot 580) Boyde 1gn.
1841. 1. Study of a Collar, etc., (3) for Portrait of Sultan:
1842 sale lot 578, bt. Boyde (?). 18/-
Cun. III pg 360 Journal 3rd January: "I made drawings of the badge and collar, then came away with pictures, colours etc. . . ."

1841. 2. Study of an Old Chest; (for the Scribe):
1842 sale lot 580, bt. Boyde I gn.

1841. 3. The Turkish Scribe: Aberdeen Art Gallery
Pencil and watercolour, 8\(\frac{7}{2}\)" x 6\(\frac{1}{4}\)" (226 x 159 mm)
Signed, dated and inscribed D Wilkie Constantinople.
Jany 10th 1841.
Purchased: Christies 1959, through Agnews, by Aberdeen A.G. No. 59.43.
Made as a record of the painting, which was sent off two days later on 12.1.1841. See Vol 1 p 184.
Plate 397. (C.f: Plate 398, the oil of the subject in Aberdeen Art Gallery.)

Watercolour over pencil on grey paper, 450 x 330 mm. 1842 sale lot 583, Sketch for Resid Pacha, 'a capital drawing', bt Bally £5; P.M. Turner; bt Ashmolean 1939, Hope Coll.


Only the head, turned left, is developed in detail, the seated figure being lightly sketched in to waist level. Redschid wears a red fez with a blue and purple tassel and a high buttoned, frogged uniform.

Wilkie's first meeting with Redschid Pacha was marred by misunderstandings: Wilkie mistook his informal robe for a nightgown (Cun III p 340). Although not initially impressed with the Sultan's Secretary of State for Foreign Affairs, Wilkie soon realised that without him nothing could be done; indeed, the drawing he made may have been partly a bribe to expedite the arrangements about painting the Sultan. However, Redschid Pacha must take most of the credit for the benign conduct.

† There is a possibility that this drawing has been misidentified both in the 1842 sale catalogue and by the Ashmolean, and that it is in fact a study of the Sultan, Abdul Mejid. The resemblance of the figure shown here to the Sultan is striking – c.f. Plates 395 and 396; the clothes are also similar. However, at this time Redschid Pacha was 41, the Sultan 18; this drawing appears to be of a man in his thirties.
of the young Sultan towards minority people in Turkey.

Plate: 395.

1841. 5. Nescheid Pasha at Constantinople

1842 sale lot 582, bt. Egleton £13/2/6.

See (1841. 4.). A further drawing of Nescheid was doubtless gifted to him by Wilkie.

1841. 6. Scene on a river near the birth place of Homer: The Caravan Bridge (?)

1842 sale lot 499, bt. Thompson £4/10/-.

Cun. III pg. 371, Journal 21st January: "Mr James Whittall called—walked with us to the river Heles, said to be the native river of Homer. Saw a mill on the river of most ancient and curious construction; the water-wheel was horizontal, and close under the millstone, to which it is connected by the same axis. Saw the same kind of mill in Connemara, in Ireland. Made sketch of the Caravan Bridge."

1841. 7. A Corn Mill, Smyrna

1842 sale lot 497, bt. Moore 15/-, see below 1841.9.

1841. 8. Study at a Corn Mill, Smyrna, exterior

1842 sale lot 498, bt. Stanfield 13/-, see below 1841.9.
1841. 9. The Village of Bonobat

Cun. III p. 371, Journal, 23rd January: "Went with Mr Whittall in a boat to the head of the Gulf of Smyrna; then walked about two miles; then mounted donkeys, on which we reached the village of Bonobat. Found it a beautiful specimen of a Turkish village. Went to see a corn-mill, with horizontal water-wheel . . ."

A drawing of the village must have been made because of the special expedition to see it, but it is not recorded.

1841. 10. Seraglio Point

1842 sale lot 476, bt. Bell 6 gns.

Letter to Helen Wilkie, Cun. III p. 367, 12th January:

"We started at half past four, and by the help of steam soon turned the Seraglio point."

Wilkie passed the Sea of Marmara, the Dardanelles, Troy, the tomb of Hector, Seraglio point and the tomb of Achilles on 12th January.

1841. 11. Mount Ida

1842 sale lot 563, bt. Green £1 3/-, 'slight'

Cun. III Letter to Helen, p. 368: "We passed the Hellespont where Lord Byron swam across; then the poetic Mount Ida covered with snow, with the plains of Troy close to the shore . . ." (Smyrna, 15th Jan. 1841).

Cun. III pg 372, Journal 22nd January. Wilkie records making a drawing both on this day and then subsequen-
tly on 27th January, but it is possible that 1841.12 is to be identified with 1841.17 or 1841.18 since Wilkie often took more than one day over an elaborate drawing.

1841. 13. Christ crowned with thorns: copy of a 5th or 6th century marble group, Smyrna:

Cun. III pg 372, Journal 22nd January: "Was taken by Mr James Whittall to call on Mr Borrell to see his collection of gems, bronzes etc. Among others, saw a small group in marble, or alabaster, said to have been found in the ruins of a Christian church in Cyprus, destroyed as early as the 5th or 6th century, therefore an earlier work than that time; it represented Christ crowned with thorns by Roman soldiers, who are mocking and deriding. It is not in a fine style of sculpture, but done with much feeling and expression; and if of the early period stated, is, for the likeness and figure of Christ, and for the costume and armour of the soldiers, one of the most curious relics of art that can any where be seen. The hands putting on the thorns are represented with gauntlets upon them ..."
pg 373 Journal 26th January: "Called on Mr Borrell with his group, which I had made a drawing of."

1842 sale Add lot 22, bt Westbury 15/-.

A Study of Camels, made in the garden of Mr Whittall, Smyrna.

1842 sale lot 574, 'fine', bt. Gundy ? £40/19/-.

No 16 of Wilkie's Sketches in Turkey, Syria etc. published by Graves and Warmsley (1843). (Plate 399).

Arrangement very closely related to V. & A. pen and ink sketch dated 1833 — perhaps Wilkie had a composition in mind. (C.f. (1833. 90)).

*1841. 15. Study of Camels: Folio Society

Black crayon.

Inscribed in pen Sir David Wilkie — but not in his hand.

Ex family collection, Mrs Butler, Folio Society.

A humorous study, possibly an enclosure in a letter home, or an illustration to his Journal entry of 23 Jan. 1841 on the resemblance of the camel to the ostrich and the turkey, p 375.

Plate 400.
1841. 16. **Study in the Bazaar**

1842 sale lot 496, bt. Downie £1/18/-.

Cun.III pg 373, Journal 27th January: "Called on Mr Whittall. Mr James and his dragoman went with us to the bazaar." (at Smyrna).

*1841. 17. **Portrait of Abram Jacob Messir: ex Colnaghi**

Watercolour and body colour on grey paper, 18½" x 12" (470 x 305mm)


Coll: Christie & Co; Wadsworth Atheneum; Colnaghi.

Exhib: Colnaghi, O.M. drawings, 1951, No 69. pl. ix.

Published in Wilkie (1843) No. 15.

Cun.III pg 373, Journal 27th January: "Made drawing of Abram and also copy for himself".

Plate: 401.

1841. 18. **Portrait of Abram Jacob Messir: copy**

Cun.III pg 373. (See 1841.17).
1841. 19. A Young Jew

Cun.III pg 374, Journal 27th January, Smyrna: "Made a drawing of a Jew Boy". Probably 1842 sale lot 464 titled A Young Jew at Constantinople, 'very fine', bt. Allan 10 gns; if so, the drawing was not done at Constantinople but at Smyrna. It is possible, however, that there were two drawings of different Jewish boys.

1841. 20. The Child of Mrs Whittall and Nurse

1842 sale lot 575, 'fine', bt. Schloss £23/3/-.


1841. 21. Mr James Whittall's little Boy in Turkish Dress

Cun.III pg 374, Journal 29th January: "Made drawing besides that already begun of Mr James Whittall's little Boy in Turkish dress for himself."

1841. 22. The Dragoman of Mr Abbott, Smyrna

1842 sale lot 576, 'very fine', signed and dated, bt. Graves £37/16/-.

Cun.III pg 378, Letter to Helen 30 January: "We have dined twice, with superb parties, at Mr Brandt's the British Consul here; also with Mr Abbott, the banker..."
*1841. 23. Pilgrims to Mecca and Jerusalem: Ashmolean.

Pen and ink

Inscribed 'Pilgrims to Mecca and Jerusalem, D Wilkie Febry 1st 1841'.

See 1842 sale lot 492, Pilgrims on the way to Mecca, bt Schloss 7 gns.

Cun III pp 378-379: journal, 1st Feb. 1841:

"A most promiscuous assemblage upon deck, men, women, and children; many from the north, yet of strong Hebrew caste; many again seem Asiatic, perhaps also pilgrims, and if so, on their way to Mecca. Among the latter, a considerable party, including a Bey seated amongst them, were most eagerly playing at cards, and, for their condition, at pretty high play".

(on board the steamer from Smyrna to Rhodes).

The cards can be seen at the bottom of the drawing.

A fine, economical drawing, tidier but in the same style as the first sketch for The Tartar Messenger (1840.112). See Vol 1 p 221.

Plate 402.

1841. 24. The Island of Patmos (3 studies):

1842 sale lot 564, signed and dated, bt Graves £3.

Cu. III p 383: Letter to George Young, dated 2nd Feb. 1841:

"We have passed Smyrna and Ephesus, where were two of the seven churches founded by St. John; we have also passed the rocky island of Patmos, where that evangelist, in his old age and in exile, saw and described his vision of the Apocalypse, and probably wrote his Gospel, the iron bound coast and elevated cliffs being in every way suited to such an effort of the workings of Revelation".
1841. 25. Rhodes with an idea of the Colossus

1842 sale lot 565, bt. Caldercott, £1/2/-. See (1841.26).


1842 sale lot 566, bt. Craven 3 gns.

Cun.III pg 379, Journal 2nd February: "was awakened by hearing we were approaching Rhodes, and about 8 o'clock entered the harbour; were greatly pleased with the rocky situation and strong massive buildings of this chivalrous city and fortress . . . . were shown a small harbour at the entrance of which, tradition says, close to a fort, was placed the famous Colossus; and if upon pedestals approaching one another, has every appearance of being this station, where, each foot being fixed upon opposite sides of the harbour, several of the small ships would sail in and out between the separated legs of the figure. This remarkable statue, so renowned among the ancients, has been so long destroyed that there is no tradition of any vestige being preserved within the range of modern times".

Wilkie showed more interest in this imagined scene than in any other classical site.

Cun.III pg 379 Journal, 3rd February: "looked again at where the Colossus is said to have stood; saw two points where it may have been placed, with face looking to the
"south-east, which, considering that it was in the time when navigation was on a small scale, makes the whole most probable as an historical event."

1841. 27. Bay of Marmorice

1842 sale lot 568, bt. Parry 12/-.

Cun. III pg 380 Journal 3rd February continued: "Sailed at 2, and at 5 reached Marmorice, a most splendid harbour and roadstead. Was greatly struck with the appearance of the line of battle ships and frigates of the combined fleet of the Allies."

1841. 28. Eclipse of the Moon on the 6th of February, 1841, as seen by Sir David, on his voyage from Smyrna to Beyrout. 1860 sale lot 105c.

Cun. III pg 380 Journal 6th February: "This morning, at my request, awakened by the mate at 2 o'clock, to see an eclipse of the moon: it was then beginning, and went on gradually till it covered the whole surface of the moon, which remained totally eclipsed for more than an hour, and it was not till near 5 o'clock that it was over . . . "
1841. 29. **The Mountains of Lebanon**

1860 sale lot 102, black chalk, or tinted, bt. Bourne 6/- with two others.

Cun. III p 381 Journal 8th February: "Was called by the mate to come on deck at ½ past 6 o'clock: dressed in haste, and, on mounting the cabin stairs, found the Holy Land in sight, extended right and left, far and wide, with Mount Lebanon and its extended range right ahead." (from a steamer off the coast of Lebanon, en route from Rhodes to Beirut).

1841. 30. **Sidon**

1842 sale lot 569, signed and dated, bt White £5/5/-.

Cun. III p 382, Journal 8th February: Wilkie noted that the Jews had their faces turned "far along the coast of Sidon and Tyre to the right".

On 22nd February he again "passed in view of Sidon". pg 392. The drawing may have been made on that date.

1841. 31. **Mr Moore's Janizary**

Cun. III p 288 Journal at Beyrout 11th February: "Made drawing of the janizary of Mr Moore." Possibly the compilers of the 1842 sale catalogue got confused between the terms dragoman (interpreter) and janizary (guard), for lot 461 in the 1842 sale is entitled **Mr Moore's Dragoman**, signed and dated, bt. Colnaghi £30/9/-, and this is published in Wilkie (1843) No.14.
The lithograph (see Plate 403) shows that the swaggering bold young man, standing with one foot raised, hands on his sword, is obviously a military man, and is probably not also a dragoman.

Plate 403 (lithograph).

1841. 32. Mount Lebanon from the Harbour, Beyrout:
1842 sale lot 503.

Cun III p388: journal, 11th February 1841: "Made drawing of Mount Lebanon".

1841. 33. Lebanon from Beyrout:
1842 sale lot 505, signed and dated, bt Graves £5.

*1841. 34. A Woman of the Lebanon: Private collection.
Watercolour, 470 x 318 mm.
1842 sale lot 502, 'fine', bt Colnaghi £17/6/6;
Duke of Buccleuch and Queensferry.

Exh. Edin., 5 Charlotte Square, 1950 (No.9); 1958 (No.105)

Cun III p388: the journal entry of 12th February 1841 - "made a drawing of handsome girl, daughter of the janizary" - possibly relates to this woman.

Plate 404.
Mrs Moore in Arab Dress: Fitzwilliam.

Pencil, black and red chalk, worked with stump and watercolour on buff paper, 437 x 326 mm.

Signed 'D Wilkie ft Beyrout Feby 15th 1841'.

1842 sale lot 591, Mrs Moore in an Arab Dress, 'exquisitely finished', signed and dated, bt Colnaghi £27/16/-.


Lithographed in J. Nash's Wilkie's Sketches in Turkey, Syria etc. (1843), No. 13.

Repr. by Edith Sitwell in English Women (London, 1942) opp. p 24, as a portrait of Lady Hester Stanhope.

Fitzwilliam No. 743; Kennedy Catalogue pp 70-72.


Cun III p 388: journal, 15th February 1841: "Went to make drawing of Mrs Moore; completed both drawings; Greek lady and two French gentlemen present. Much discussion which to prefer; at last Mr Moore chose the one on white paper; left it; and brought home the one on coloured paper".

Mrs Moore was the wife of Niven Moore, British Consul at Beyrout.

Cun III p 390: letter to Helen Wilkie, dated 17th February 1841: "We have been much pleased with Mrs Moore, the Consul's lady, who is very handsome. Mr Moore wished me to engage to paint a portrait of her for him. This I could not do, but told him..."
"that if she had a native dress, I would be happy to make two drawings of her – one for myself, as well as one for him. Accordingly, two drawings have been made of her, in the dress of a Bedouin lady; both are so much liked, that they scarcely know which to retain".

Plate 406.

1841. 36. Mrs Moore (copy):

Watercolour on white paper.

Cun III pp 388 & 390: see (1841.35).


Pencil and sepia, 406 x 534 mm.

Signed and dated 1841.

4 studies, one large and very close to (1841.35).
The Muleteer from Jerusalem to Jaffa: N.G.S.

Body colour over red chalk and pencil on buff paper 584 x 383mm.

1842 sale lot 457, 'capital', tinted, bt. Colnaghi £57/9/7 with Ralph Holland, later purchased through London salerooms by N.G.S. Now cleaned. See Vol 1 p 218:

Lewis' influence on Wilkie, and Types of Drawings.

Cun. III p 390 - 391: Wilkie and Woodburn were trying to get permission for an armed escort from Jaffa to Jerusalem.

Cun. III p 446, 6 April: arranged for horses and mules for journey to Jaffa. The drawing belongs probably to April 1841 and is the most complete of his studies in the East. Lithograph: Wilkie (1847) No. 18.

The pose of this figure suggests that Wilkie intended including it as a figure in a scene of the scension, as it is drawn with an expression of wonder.

N.G.S. D 4949.

Note: Perhaps the drawing referred to on 4th March 1841, Cun. III p. 397: "made drawing of Janizary", later referred to as "a lank lean Arab, such as Salvator Rosa used to paint" p. 399. The description does not quite fit and may refer to a different drawing of a muleteer (he carried no arms in the drawing) on the return journey.

Plate 409a: After cleaning.

Plate 409b: Before cleaning.
1841. 39. View at Beyrout

1860 sale lot 105a, signed and dated Feb 21 1841, in pen or tinted, bt Haydon 7/-

*1841. 40. The Deux Frères and the heights of Lebanon: Private coll.

Pencil and watercolour heightened with white.

$6\frac{1}{8}" \times 9\frac{1}{8}" (155 \times 232 \text{ mm})$

Inscribed in pencil in the artist's hand and dated

"Deux Frère (sic) with the heights of Lebanon."


1842 sale lot 504, bt Donnie 2 gns.

Coll L.C. Duke O.B.E.

Cun. III pg 394-5, letter to Helen: "We weighed anchor" (at Beyrout) "and stretched to the southward with light winds along the coast of the Holy Land. Mount Lebanon was glowing behind us in the light of a setting sun." (Jaffa, 25th Feb. 1841).

Plate 408.

1841. 41. View at Joppa

1860 sale lot 103, pen or tinted, one of 3 in the lot, bought Haydon 7/-.

Wilkie was at Joppa/Jaffa, from 25th February to 26th.

1841. 42. The Walls of Jerusalem

1842 sale lot 533, bt Monsy £1/11/6. (See below, 1841. 43)
The Walls of Jerusalem

1842 sale lot 534, bt Inglis £1/10/-

Cun.III pp 396-7, Journal 27th February. Wilkie travelled from Arimathea (Ramla) to Jerusalem over the hills of Judea and was overwhelmed by his first sight of Jerusalem: "The splendid walled city of Jerusalem. This struck me as unlike all other cities; it recalled the imaginations of Nicolas Poussin - a city not for every day, not for the present, but for all time - as if built for an eternal sabbath; the buildings, the walls, the gates, so strong, and so solid, as if made to survive all other cities." See also Cun III pp 400, 401 & 404.

Study in the Church of the Latin Convent

1842 sale lot 551

Cun.III pp 396-7. Wilkie's first visit to the Latin Convent was on 27th February on their arrival at Jerusalem.
A Religious Ceremony

1842 sale lot 519, black lead, bt. Bell 1 gn.

Possibly a drawing of the first religious service attended by Wilkie in Jerusalem. Usually he was interested in unfamiliar ceremonies but he was particularly struck by his first visit to William T. Young's house.

Cun.III p. 397, Journal 28th February: "After breakfast waited upon the British consul, William T. Young, Esq. Found church service performing in his room; in the course of which the Second Lesson was remarkable in this city, giving, as it does, the form of our Lord's Prayer in the place where it was first uttered."

A Janizary from Jaffa to Jerusalem


Cun.III p. 399, letter to Thomas 4th March: "With our janizary, a lank lean Arab, such as Salvator Rosa used to paint, upon a fourth (donkey) and riding in advance, we sallied forth through the gates of Jaffa, all armed, and making a lengthened, varied and most agreeable ride for nearly four hours, when we arrived at Ramla, ancient Arimathea." cf. 1841.38 Note.
The Walls of Jerusalem from Sir David Wilkie's Lodgings

1842 sale lot 522, bt Egleton £1/16/-.

Journal entry p 398: "Removed from the Convent to the house Mr Young has so obligingly provided. Un-packed colours and boards . . ."

Arch of Pilate, Jerusalem

1860 sale lot 103, one of three drawings in the lot, (pen or tinted), bt. Haydon 7/-. See text: Studies in Europe, and Religious Drawings in Jerusalem: Vol 1 pp 154 & 194f. Finden (1836) Vol II Pl 80 is same scene. Cun.III p 398, Journal 3rd March: "Nade drawing of an arch, said to have been part of the Palace of Pontius Pilate, over which took place the Ecce Homo."

Wilkie afterwards made a sketch on millboard of this picture, sold at the sale of Sir David's effects, to Alexander Colvin, Esq. for £42 and engraved as No 21 of Wilkie's Sketches in Turkey, Syria etc. (1843). Exh. R.A. (1958) No. 116.

View in the Via Dolores

1842 sale lot 511, bt Bridge 5 gns

Dwelling in the Via Dolores

1842 sale lot 512, signed and dated, bt Murray (?) 1 gn.
1841. 51. **View in Jerusalem**

1842 sale lot 518, tinted, dated, bt. Colnaghi £5.

Perhaps the view through the arch in the Christ before Pilate.

1841. 52. **A Scene in Jerusalem**

1842 sale lot 509

Slightly tinted, bt. Green 13/-

1841. 53. **A Street View, Jerusalem**

1842 sale lot 515

Tinted, bt. Fielder £2/18/-

1841. 54. **A Street View with Figures**

1842 sale lot 516

Signed and dated, bt. Forbes £7/15/-

1841. 55. **A Street View**

1842 sale lot 529


1841.47 to 1841.55 are possibly all connected with the Painting of Christ before Pilate (Exh. R.A. 1958 No. 116).

Cun. III pg 398, Journal 1st March: "Called on Mr Young, who took us to the pacha, and then to the governor."
See also Wilkie Gallery pp 70 - 75, letter from Young to the author: "I well remember how exceedingly he was struck with the first view he had of the 'Ecce Homo' arch. We had been paying a visit to the governor, and had been enjoying the view of the city and Temple area from the top of his house, when, as we descended the steps of the Seraglio, and were about to return home by the 'Via Dolorosa', he suddenly stopped just as we caught sight of the arch; and when I told him what it was, he retraced his steps, and took up a position at the corner of the street, opposite Pilate's Palace, from which we had just emerged, and commenced dilating upon the extraordinary impression which the locality, and the effect of a portion of the city seen through the arch, made upon him. He scattered around us the material for a grand picture, and in a few words, laid out the subject of Christ before the Judgment of Pilate.

As we ascended the 'Via Dolorosa', his mind was full of the solemn incidents which this holy ground naturally calls to one's recollection." (12th June 1847).

The Dead Sea, Sheiks making coffee for the Travellers: Private collection.

Pencil and brown and blue wash, 12 1/2" x 18 3/4", (317 x 476 mm).

Inscribed, dated and signed "Banks of the Dead Sea; 5th March 11 o'clock 1841. David Wilkie" in pen, centre, bottom.

Coll. 1842 sale lot 572 (or perhaps lot 517 below) signed and dated 'very fine', bt. Grundy (?) £19/8/6.


Lit. see (1841.57).

Plate: 410.

Encampment at Jericho

1842 sale lot 517, pen and ink, washed, signed and dated, bt. Laudery (?) £7/10/-.

Lot 386 in the 1860 sale was an oil: "Arab Sheiks encamped near Jericho. These two drawings, and the portrait (1841.58) probably comprised the basic material for the picture, which was bought by Colnaghi in 1860 for £24/3/- and its present whereabouts are not known. Wilkie was taking barometer measurements for Sir John Harvey. See text: Artists in the East, Vol 1 p 216.
Journal 5th March: "From the Dead Sea came to the Jordan – rapid, deep and muddy. Found here barometer falling; proceeded on for several hours to the once far-famed Jericho, now but a village, and by the depredations of Ibrahim Pacha and his army on their retreat, a heap of ruins – a part of it yet smoking with fire. Here we found no refuge, but by the advice of the sheikhs proceeded towards the mountains on the way to the Holy City, to a river of the purest water. In this beautiful sequestered spot we, with our companions, and newness of the situation, gave completely the air and impression of romance... this position, almost in the mountains... neighbouring plains..."

6th March: "Passed a restless but warm, and otherwise uncomfortable, night in our encampment – our repose interrupted by the cricket, the stamping and neighing of the horses, and the ejaculations of our armed guard. Awoke at four o'clock: found the men outside, with a blazing fire, and all preparing to start: they were enjoying some refreshments, and, with their dress, arms, and horses, relieved by the extreme darkness of the night, produced the wildest effect."

Also Cun.III p 405, letter to John Harvey, 8th March 1841 re 5th March – barometer readings near Dead Sea: "Evening, in a tent pitched at the entrance to the
mountains, a little above Jericho, during rain and wind:— Barom. 30.575, Therm. 76. 6th March. After two hours' ascent in the mountains, foggy, open air:— Barom. 29.106. Therm 70. . . . Weather cloudy threatening rain on banks of the Dead Sea 5th Mar."
See also pp 400, 410 – 413 for romantic description of journey.

1841. 58. A Sheikh who accompanied the Party to the Dead Sea
and the Jordan
1842 sale lot 573, 'a grand drawing', bt. Graves £26/5/-. Lithographed in Wilkie (1843) No. 17.

Cun. III p 401, Journal 4th March: "Started at 3 o'clock for Bethlehem; much pleased with the Locale; found there the sheikh who was to act as our escort."
See also the Wilkie Gallery: An Arab Sheik: "To the fidelity of this portrait we can personally testify, as doubtless can many other travellers who have availed themselves of the services of this Sheik, who is a well-known character at Jerusalem, a very respectable man (if such a term can be applied to a wild Arab), of his particular confraternity . . . This Sheik is simply an influential man among certain tribes around the Dead Sea; and as the state of Syria was convulsed and uncertain at the period of Wilkie's visit, his party gladly availed themselves of his services in the double
"capacity of guard and guide; in short, to go before them to feel the way in dangerous passes, and bear the brunt of any open attack or secret ambush."

Wilkie always refers to this man as "The Bethlehem Sheikh".

Cun.III p 411, Journal 15th March: "... had also a sitting of a sheikh for drawing" probably refers to this drawing but see p 413.

Cun.III p 420, Journal 20th March entry certainly refers to this drawing: "came home; made drawing of the Bethlehem Sheikh".

Plate (of lithograph) 411.

1841. 59. A Woman giving her Child drink at a fountain
1842 sale lot 459, signed and dated, bt. Schloss £27/6/-. 

Cun.III p 404, Journal 6th March: "We ascended still: rested at a fountain, where we met numbers of Moslems, on their way from the city, who halted to refresh with us." (returning to Jerusalem from the Dead Sea).

1841. 60. Hebrew women reading the Talmud
1842 sale lot 556, chalk, bt.Russell £34/13/-.

Presumably the source of Wilkie (1843) No. 26.

Lit: For educational programmes for Jews and women in particular see Tibawi American interests in Syria and Palestine 1800 - 1901 and Tebawi British interests in
Syria and Palestine, 1800 - 1901

Wilkie's acquaintance Mr Beadle was an Arabic speaking American missionary involved in these programmes.

Plate: 414.

1841. 61. A Jewish Woman reading

1842 sale lot 554, bt Graves £21.


Cun. III p 421, letter to Helen 51st March: "The Turkish custom of excluding the women partly prevails in Jerusalem, among all classes. Still we have contrived to see several families among the natives. We have been to the synagogues of Mount Zion, where the women are present as listeners, and where they read parts of the books of Moses. I went to a Saturday morning service, in a small out-house of a private dwelling. I went through snow, hail and rain, to a crowded assembly, where I found them chanting from the book of Numbers, of the wrath of Moses at the golden calf. The place and people were poor and wretched, but all seemed satisfied in paying this homage to the great Spirit,

'\textquoteleftthat doth prefer,}

\textquoteleftBefore all temples, th\textquoteleft upright heart and pure.'\textquoteright
Oriental group worshipping: Ashmolean

Red and black chalk and watercolour, 315 x 383 mm.


This drawing is only partially developed but perhaps relates to the oil at Dundee (pencil and oil on board, unfinished, 14 x 18 1/2" arched top, painted 1841. Coll: Robert Nesham, Dr James Nicoll, bt. at Christies 30.7.1924 No 117 with three other items, 7 gns, by Dundee University, of whose catalogue this is an extract).

Perhaps lot 661 in the 1842 sale, Many female figures at a Jewish religious ceremony.

Plate 412.

Father Bonaventura - Mr McLauchlan at the Synagogue

Cun.III p. 411 f Journal March 12th: "Went to Synagogue; Father Bonaventura sat twice; got drawing greatly advanced."

March 15th: "Had sitting of Father Bonaventura".

March 17th: "Father Bonaventura called; completed drawing."

As there is no other record of this drawing it may have been presented to the sitter. Father Bonaventura, an Irish Roman Catholic priest, seems to have played a part in the riot in the Church of the Holy Sepulchre, in which Young was obliged to intervene. Cun.III p. 408.
Cun. III p 423, letter to Helen of 31st March about the Church of the Holy Sepulchre: "It is a very beautiful building. It is portioned out to the Latins, Greeks, Armenians, and Moscovites, who all claim certain rights and privileges in so sacred a spot. With them, both places and times are most sacred; in Scotland, we admit neither time nor place to be sacred.

Practically, their system leads to the violent contention to whom the sacred place belongs at sacred times, and, even now that I am writing, an open feud exists between the Latins and the Greeks, which Turk and Protestant alike talk of as disgraceful", Wilkie partially excuses the violence as the result of zeal, but was rather shocked.

See Roberts' drawing of Easter mixed procession amicably taking place: Roberts (1842) Vol 1 Plate 2, accompanied by his journal entry for Palm Sunday, 31st March 1839.

Pencil, chalk and watercolour on grey paper, 483 x 330 mm.

1842 sale lot 553, bt Wilkie (John) cousin of the artist £32/11/-.

By descent to Mrs Dalyell of the Binns.


'Joseph Zamiro', Young's Hebrew dragoman - "a remarkably fine specimen of a Rembrandt study" - was a man of influence in the Jewish community in Jerusalem.

Gun III p 411: journal, 15th March 1841:

"Had next the Rabbi Joseph, with his consort, his mother, and some muleteers, to begin a study of reading the Jewish Law".

See Vol 1 pp 187-207.

Plate 412b.

1841. 65. Sara Lima, consort of Joseph Zamero:

1842 sale lot 570, black lead, bt Stonehouse £4.

1841. 66. A Jewish Woman:

1842 sale lot 544, 'fine', bt Colnaghi £30/19/-. 

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A Hebrew Woman and Children

1842 sale lot 545, chalk, bt. Schloss £5/10/-

Lithographed in Wilkie (1843) No. 18.

Related to unfinished oil, with Victor Spark N.Y. in 1970. She appears in the bottom left corner of the composition, sold 1842 sale lot 663: A Synagogue, with a beautiful group of women and children.

Plate: 415 (of lithograph).

A Jewish Child and Mother

1842 sale lot 552, 'beautifully finished' bt. Lord (De) Townsend £53/11/-.

A Jewish Woman and Child

1842 sale lot 559, black lead, bt. Montagle (?) £2/6/-

Jewish Female and Children

1842 sale lot 478, black chalk, bt. Gibbs £1/11/-.

Cun III p 404, Journal March 6th: "Was conducted to two families, where we saw the females all assembled, and admired much the taste of their dress."

Also Young: "We proceeded to visit several of the Jewish families at the opening of their sabbath, when their quarter of the city, as well as their dwellings, are seen to the best advantage." (12.6.47) Wilkie Gallery p72.

And Cun III p 420, March 20th: "Went at ten to Rabbi Zamora; made drawing of himself and some members of
"his family."

Cun. III p 420, Journal March 24th: "Painted all the morning. Walked to house of dragoman; saw a family perfect for painting."

Journal 25th March: "Began a drawing of Mrs Young, who brought with her the dragoman's family - grandmother, mother, and children."

This was presumably Useph Zamero's house - the dragoman of Mr Young, therefore a Jewish family is referred to - probably that used for the group in the Nativity. See entries 1841. 82 - 85.

In this way the modern subjects in the Synagogue blend gradually into the studies for the Nativity.

1841. 71. The Cave of Jeremiah
1842 sale lot 561, signed and dated, bt. Graves £1/10/-.

1841. 72. The Cave of Jeremiah
1842 sale lot 562, signed and dated, bt. Colnaghi £2/10/-.

1841. 73. Synagogue at Mount Zion at 7 a.m.

1842 sale lot 555, signed and dated, bt. Russell £11.
Note as for 1841. 74.

1841. 74. Interior of a Synagogue

1842 sale bt 510, tinted, bt. Colnaghi 3 gns.

Cun III p 411 Journal 17th March: "Went out early with Mr Woodburn and Reuben to the Synagogue; made drawing; joined by Mr Beadle."

Wilkie had visited the synagogue and had been "much struck" on 3rd March, see Cun III p 399. He began an oil of the religious ceremony, with rabbi reading the scriptures to an assembly of Jewish men, women and children (with Victor Spark, N.Y. 1970).

1841. 75. Jerusalem from the Valley of Jehosaphat

1842 sale lot 513, signed and dated, bt. Schloss £4.

Cun III p 411 Journal 17th March: "Walked out at the gate descending to the valley of Jehoshaphat; made drawings of Mosque and Temple, Vale, and Mount of Olives."

Wilkie had first seen this view on March 6th and found it "one of the most beautiful sights that can be beheld". (Letter to Thomas p 413). Cun III p 404 describes his first reaction: "Proceeded by a turn round the Mount of Olives, that brought us in sight of the splendid view of
"Jerusalem in all her glory, from whence it is said Jesus Christ wept over her intractable spirit, and foretold her approaching a fall; a view whence, including the Temple of Solomon, Mount Zion, the Valley of Jehoshaphat, the Mount of Olives, and the more distant range of the city, is, after all the destruction and rebuilding she has gone through, the most solemn and splendid I have ever seen."

1841. 76. The Pool of Siloam
1842 sale lot 525, 'slight', bt. Hall 13/-.
Journal continued, p 411 "thence by the steep bank got down to the Fountain of Siloam."
(See 1841. 59.)

1841. 77. Jerusalem and the tomb of Absolom
1842 sale lot 526, bt. Hall £1/11/-.
Journal continued, p 411 "walked up the channel of the brook Kedron; made drawing of bridge, and of the tomb of Absolom; also of Mount Zion; was satisfied that this, as well as the other tombs, though not pure, were very ancient."
The Tomb of the Kings
1842 sale lot 527, signed and dated, bt. Schloss £1/1/-.

Cun III p 412 Journal 18th March: "Visited tombs of the Kings of Israel; made drawing of a frieze over entrance, large and much like the frieze of a Doric colonnade."

Roberts also drew these tombs.

The Beautiful Gate of the Temple and Mount of Olives
1842 sale lot 543, 'slight' (perhaps because of the severe weather), bt. Inglis 16/-.  

Cun III p 420, Journal 19th March: "Occupied painting and drawing. Went in the evening through bazaar to the Gate of the Temple; made drawing. Weather very cold." See also (1841. 97).

Study of an Arab Family: Fitzwilliam
1842 sale lot 415, 'capital', tinted, bt. Colnaghi, 9 gns.

Study of an Arab Family
1842 sale lot 416, tinted, bt. Colnaghi 13 gns.

Lithographed in Wilkie (1843) No. 20.

Cun III p 420, Journal 23rd March: "Made drawing of wife and family of Mr Young's cavash. Painted at home . . ."

- 432 -
Young's letter of 12.6.1847: "I was also enabled to induce... to sit to him... some portions of the families of two of our own servants... ."

p 72 Wilkie Gallery.

Plate (of lithograph) 417.

Study of the Nativity in the costume of the present day

1842 sale lot 549, 'a beautiful composition' bt. Simpson £28/7/-.

Lithographed in Wilkie (1843) No. 19.

Plate (of lithograph) 418.

1842. 82. A Man carrying a Cradle, from the Nativity

1842 sale lot 550, bt. Inglis £3/15/-.

Lot 665 in the 1842 sale was in oil on panel: A design for the Nativity, bt. by Hall £26/5/-.

Bethlehem is situated just beyond Jerusalem: Wilkie could have made the sketches at any time during his stay in Jerusalem. As the overwhelming majority of Bethlehem's population were Christian (Hillenbrand) he would have been able to draw women with children there.
A Turkish family with a slave lighting the chebouch: Private collection

Watercolour over black chalk, 430 x 350 mm.

Probably 1842 sale lot 664, A Sheikh and his Family, bt. McKenzie, £19/8/6, and now still in a Scottish collection.

Related in composition to The Sheikh of Hebron (1841. 85) this has a genre not an historical air: the forms are rounded rather than monumental, the expressions benign rather than austere. The infant claws at the sheikh's knee instead of being held back by the mother. The negro slave lighting the chebouch wears a fez instead of a rounded hat and there is an old man and female slave with a tray instead of a single figure of a manservant in the background. The age and dress of the sheikh indicate he may be other than the Sheikh of Hebron and that Wilkie may have made use of this composition (as with the Tartar Messenger) as a framework for his new central figure in the picture The Sheikh of Hebron.

Plate 419.

The Sheikh of Hebron: Abd' al Rahman

Probably 1842 sale lot 457, bt. Colnaghi 14 gns., lithographed in Wilkie (1843) No. 22.

Cun. III p. 420: 23rd March: "Went to Mr Young's to
"see the Sheikh of Hebron; engaged him to call and sit tomorrow." March 24th: "Sheikh of Hebron came; began a picture."

Young: 12.6.1847 quoted in the Wilkie Gallery: "I was also enabled to induce Abdrachman, the celebrated Sheik of Hebron, to sit to him."

Wilkie was particularly indebted to Young for this unique opportunity.

For details of the activities of the "celebrated Sheik of Hebron" see Ma'oz Ottoman Reform in Syria and Palestine, pp 119 ff.

Summary:-

"During the war the major centres of local power in the Judean hills around Jerusalem were the region around Hebron, controlled by the violent chief 'Abd al Rahmān' Amir". The Hebronites, notorious for their disobedience, bitterly resisted the Egyptian regime and Ibrāhīm Pasa. Hebron was one of the major focuses of the 1843 revolt against Ibrāhīm Pasa, but was taken - the local chief escaped general slaughter. "On the eve of the Egyptian withdrawal from Palestine, this chief, with English encouragement, resumed his rebellion against Ibrāhīm: returning to Hebron, he slew the Egyptian-nominated governor and proclaimed himself governor of the town. Having been confirmed by the Ottomans in this position with the title of Masassil (tax-collector) of Hebron.
"Mountain, 'Abd al Rahman established himself as an independent autocrat of the district, oppressing and extorting from its population, Muslims and non-Muslims alike".

See also F.O. 78/447 Wood to Rifat Pasha, No. 2, Damascus, 18th October 1841. The Sheikh continued rebellious through the '40's and early '50's.

See Vol I pp 170 & 172. The ancient importance of Hebron is discussed in Finden (1836) Vol I opp. Plate 77.

Plate 420 (lithograph).

Mrs Young: Tate Gallery

Watercolour over chalk, 480 x 340 mm.

Signed, inscribed and dated 'David Wilkie f Jerusalem March 27, 1841'.

Bequeathed by Mrs Young 1900;

Tate Gallery No. 1727.


Cun III p 420: journal, 25th March 1841: "Began drawing of Mrs Young". 26th March 1841: "Afternoon, went on with drawing of Mrs Young".

Young says of this drawing (Wilkie Gallery p 73):

"Besides the remembrance we shall long retain of Sir David Wilkie's visit to Jerusalem, from the pleasure and improvement we derived from his society, he presented me with a drawing of Mrs Young, which he suggested should be taken in the native costume of the better class of Christian inhabitants, that it might not only be a
"pleasing recollection to himself, of his own visit to the Holy City, but that it might provide a future token of our identity with a country so full of sacred interest.

With this drawing of Mrs Young, I may say, closed, as far as Palestine is concerned, the labours of this eminent artist . . ."

This proved a rather premature statement.

Plate 422.

1841. 87. Street leading to the Mosque of Omar
1842 sale lot 528, bt. Westby (?) £1/7/-.

1841. 88. Mosque of Omar from the House of the British Consul
1842 sale lot 531, signed and dated, bt. Inglis £1/16/-.

1841. 89. The Walls of Jerusalem from the Mosque of Omar
1842 sale lot 523, signed and dated, bt. Forbes £3.

Cun III p 420, Journal, 27th March: "Mr Wood took us to see the famous mosque of Omar — highly pleased with it." (For Wood see Tibawi, British Interests in Palestine and Ma'oz Ottoman Reforms in Syria and Palestine, 1800 - 1901)

Note to catalogue.

Did Wilkie at this point make a preparatory drawing for his oil sketch, now in Dundee University, of the Jew's Place of Wailing (Plate 421)? Young describes Wilkie's first
sight of the West wall of the Temple in his letter to the author of the *Wilkie Gallery* (12.6.1847) p 72, but gives no date: "We were on our way to the Jews' Place of Wailing. With this sight, peopled as it was with aged Jews bowing down in prayer and sorrow over their fallen glory, he was also much struck, and at once proposed to himself a grand picture in 'Thy children think upon her stones, and it pitieth them to see her in the dust'."

Wilkie himself describes the scene to Helen in a letter just before he got ready to leave Jerusalem: p 422, dated 31st March: "It is very interesting to see this people, poor but respectable in their looks, still dwelling on the same holy hill they have held since the time of the Jebusites. The quarter allotted to them is close to the ancient wall of the Temple, where they go every Friday to weep, and wail, and hug, and kiss the great stones of the foundation of the Temple, and to read and repeat the 137th psalm. They have a belief that the Tabernacle, and the stone tables of the Law, were buried under the ruins, and that our late successes in Syria will lead to their recall, and that another Ezra is only wanted for their colonisation in the yet promised land."

Wilkie calls it "this impressive scene" but even in these surroundings he was diverted by a ludicrous
incident which would have exasperated Haydon. The Rabbi expounding the Talmud paused to intervene in an argument between Wilkie and a pedlar who was trying to sell him a Damascus cloak. This took place at the Western Wall of the Temple.

See Vol 1 p 204.

*1841. 90. Architectural Study: H.E.H.

Pencil and pen and black and white chalk,
242 x 301 mm.

Inscribed 'Jerusalem April 2nd 1841 D Wilkie' in pen.


Perhaps 1842 sale lot 514, signed and dated, bt Colnaghi £2/12/6.

Cun III p 424: journal, 2nd April 1841: "Shown tomb of David: could not help repeating a Psalm over it".

See Vol 1 pp 188 & 198.

Plate 423.
1841. 91. **View of Bethlehem:**

   Probably 1842 sale lot 548, signed and dated, bt Cadell £27/6/-.

   Cun III p 434: journal, 3rd April 1841: "Got on to a beautiful view of Bethlehem where I made a drawing".

1841. 92. **The Place of the Nativity, Bethlehem:**

   1842 sale lot 547, 'slight', bt Inglis 17/-.

   Cun III p 434: journal, 3rd April 1841: "We went to the church over the manger".

*1841. 93. **The Transfiguration (Ascension?):** London Art Market.

   Pen and brown ink, brown wash, 273 x 206 mm.

   Sold by Christie's, Tuesday 17th May 1966, lot 100.

   Perhaps this is in fact the copy of an Ascension scene described in Cun III p 434 (journal, 3rd April 1841):

   "We went to the church over the manger: here I saw the Greek Mosaics of an early time, given in Roberts's drawing" (Roberts (1842) Vol II Plate 40). "Made a drawing of several of the figures of the Ascension; tried to trace the Syrian dress in the figures"; they needed washing to be seen, but "would throw much light on the habits of that early period".

   After starting to copy The Ascension and The Unbelief of St Thomas in the church over the manger, Wilkie found "the Christ deficient in character". His own intention in painting such a scene would therefore be to...
strengthen this figure by use of a drawing like (1840.96): *Hallocoo Mirza*, taken from life, and to combine it with characteristic Syrian dress.

*1841. 94. Woman of the Lebanon in Oriental Christian headdress:
Duke of Buccleuch and Queensberry.
Watercolour over black chalk, 470 x 320 mm.
1842 sale lot 544*, bt Colnaghi £30/19/- (?).
Perhaps made at Bethlehem on 3rd April 1841, together with the drawings of early Christian mosaics (1841. 92 & 93). A large proportion of the population of Bethlehem was Christian. (See Cun III pp 433 ff).
Plate 424.

*1841. 95. The Garden of Gethsemane: Private collection.
Black chalk over pencil heightened with white, 330 x 489 mm.
Signed, dated & inscribed 'D Wilkie ft Garden of Gethsemony April 4th 1841'.
See Cun III p 458: letter to Helen Wilkie, dated 3rd May 1841: "Come down to the valley of Jehosophat, to that spot near the brook Kedron, with its ancient olive trees, known as the Garden of Gethsemane ... Here I made a drawing of the whole scene, with the valley in the background".
Exh. R.A. (1958) No. 114. See also Cun III p 411. 1860 sale lot 337, 'framed and glazed', bt Mrs Hunter £5; Rev. A. McDonald. See Vol 1 pp 196 & 223. Wilkie fled from Jerusalem to escape the dangers of
the plague, missing the Easter celebrations at Jerusalem. He stayed over Palm Sunday, 4th April, and described the ceremonies at the Holy Sepulchre in his journal, but no drawing is recorded. (Cun III p 445).

Plate 425a.

1841. 96. **Pool of Bethesda**

1842 sale lot 539, 'slight', signed and dated, bt. Forbes 11 gns.

Cun III p 445/6, Journal 5th April: "Went out to make a drawing of the Pool of Bethesda and the Beautiful Gate of the Temple."

1841. 97. **The Beautiful Gate of the Temple & Mount of Olives**

Cun III p 445/6: see (1841. 96).

This could be 1842 sale lot 543; see (1841. 79).

1841. 98. **The Mount of Olives**

1842 sale lot 435, signed and dated, bt. Schloss £2/5/-.

1841. 99. **Jerusalem from the Mount of Olives**

1842 sale lot 536, signed and dated, bt. Colnaghi £27/6/-.

1841. 100. **Jerusalem from the Mount of Olives drawn on the spot**

1860 sale lot 376, framed & glazed, bt Leggatt £24/3/-.

*Note: Could 100 & 99 be one and the same drawing - bought in 1842 or bought back from Colnaghi?*
Undated drawings at Jerusalem

1841. 101. **Three Turks at Jerusalem**
1842 sale lot 532, bt. Peel £3.

*1841. 102. **Figures: Fitzwilliam**
1842 sale lot 517, chalk, bt. Simpson £2/18/-.
Perhaps the Group of Oriental Figures, FitzWilliam 897, Ian Kennedy catalogue No 31, pen, pencil and watercolour, $8\frac{2}{3}$ x 6\frac{2}{3} (207 m 162mm)
Coll. Sir Francis Seymour Haden, sale Christie's 1917 February 26 lot 73, one of 5, bt for FitzWilliam - "A mother and child seated, attended by a crouching woman on R, and a standing man to rear on L, Holy Family?"

1841. 103. **Figures**
1842 sale lot 521, signed and dated, chalk, bt. Grundy £4/15/-.

1841. 104. **An Interior**
1842 sale lot 530, bt. Fielder 5/-.

1841. 105. **A Man Ploughing**
1842 sale lot 537, bt Colnaghi £1/15/-
(Perhaps for a scene of the parable of the sower.)
1841. 106. A Smith's Shop

1842 sale bt 542, bt. Fielder £3/5/-.

1841. 107. Turks

1842 sale lot 560, black chalk, bt. Schloss £1/2/-.

1841. 108. Mehemet Ali: Private collection

Pencil and watercolour, $\frac{13}{4}'' \times 11\frac{1}{4}'' (340 \times 292\text{mm}),$

in oval mount.

Probably 1842 sale lot 585, bt Graves £5/10/-.

The sword was altered in the oil in the Royal Collection London, because Mehemet Ali complained that "the British had taken his sword from him" at Acre. Made at Alexandria. Lithographed as Wilkie (1843) No. 1 (Frontispiece).

Made between 6th & 11th May 1841.

Cun III p. 468-9, letter of 14th May to Thomas: "I may mention that when I had the sittings of Mehemet Ali, I had to go in a carriage early each morning to his palace, about two miles out of town, close to the Nile. Here was a most splendid garden. I was first asked if I could paint in the chiouch of the garden; but I objected to the light; so we were taken to a large Turkish room in the palace. Here we first saw him, sitting upon a divan, most picturesque; but as I thought to European eyes this wanted dignity, he was placed upon a large elbow chair. He speaks only Turkish, and
"could address me only through the interpreter. After beginning, he came round to look. What I tried most was an agreeable likeness; and though his attendants hinted things to me, I watched his manner after he had seen it; and, finding him then always cheerful I knew better than they did what he thought, and that he was pleased.

They said it was too young; and he at last said so himself. But my answer was, that I wanted to paint his expression and features rather than little details, in order to give to my flat pictures life and movement. I found he generally, of his own accord, continued the sitting for two hours and a half; and as I arrived at the palace, by his appointment, about nine o'clock, he never kept me waiting, but at once was ready to begin the sitting."

Plate 425b; lithograph Plate 426.

1841, 109. Drawing of Mehemet Ali: Coll. Mehemet Ali in 1841 Cun III p 465, Journal 11th May: "Had the concluding sitting of his Highness Mehemet Ali. I painted on the head, which, with grazings, I carried as far as I could. He looked at it occasionally himself, and said he thought I had made it too young for him. I answered, that I was positive it was not so. He thought the marks in the brow and round the eyes ought to be made stronger; but I
"requested it to be explained to him that I did not want to paint minute details, but the expression of the face. He seemed satisfied; and I went on with a long sitting, in which I made a change in the legs that was thought a great improvement.

I requested to know if I had his leave to make a copy of it in England, for myself or for any other person who might want it; to which he consented . . .

I am greatly pleased that I am able to take to England such a representation of this extraordinary man. Made a drawing from it, to leave with the Pacha. The original I am to finish in London, to be sent to his Highness through the house of Messrs. Briggs and Co."

Wilkie had four sittings, each two and a half hours long. He said of the portrait: "His Highness is an interesting character, has a fine head and beard, and I think makes the best portrait I have met with in my travels. Cun III p 467."
Field of Alexandria

1842 sale lot 412, 'slight', bt. Schloss 19/-. Cun. III pg 467, letter of 14 May to Thomas:

"Yesterday we got a spring van; and a large party of us some on horseback, went out to about four miles distant, to a tongue of land upon the shore of the Bay of Aboukir to see the field of the battle of Alexandria, where Sir Ralph Abercrombie fell, after gaining the victory over the French army in 1800.

We had a general officer with us, Sir Willoughby Cotton, just from India, where he commanded; and the weather being very fine, we had a pleasant afternoon."

*1841. III.a. Black Nurse and White Child: Private collection

Pencil and watercolour with white and brown on buff paper, 11½" x 9¼" (292 x 242mm).

b. Verso: Head of a Man in a Fez

Both slight drawings.

Cun. III pg 470, letter to Helen of 26th May: "We have also Sir Willoughby Cotton, and a numerous class of naval and military officers on leave, with several married ladies and their children, with black and white nurses."

Private collection, Scotland.
1841. 112. **View of Malta from the Sea:** Folio Society.

Pencil (part of a sketch book), 255 x 354 mm.

Coll. Wilkie family; sold privately to Mrs Butler; Folio Society, bt Sotheby 1960, Stock No. D 2749.

Wilkie's last drawing (?): see Vol 1 p 223.

Plate 427.

1841. 113. **The Holy Sepulchre:**

1842 sale lot 540, bt Cadell £3/3/-.

1841. 114. **The Holy Sepulchre, interior:**

1842 sale lot 541, 'interior, signed and dated',


1841. 115. **Group of Oriental Figures:** Fitzwilliam.

Pen, pencil and watercolour, 207 x 162 mm.

Sir F.S. Haden; Christie's 26th Feb. 1917, lot 73 (one of five), bt Fitzwilliam; No. 897.

1841. 116. **An Oriental Head:**

1842 sale Add lot 23, slightly coloured, very fine,

bt Graves 8 gns.
UNDATED DRAWINGS.

*U. 1. Pastiche of a Northumberland Family at Petworth: N.G.S.
Pen and ink, 68 x 85 mm framed off in pen 61 x 75 mm.
N.G.S. Scrapbook p 15.
Plate 439.

*U. 2. Figure by a hatch: N.G.S.
Pen and ink, 54 x 88 mm.
N.G.S. Scrapbook, p 30.
Plate 447.

*U. 3. Seated man in hat, with kneeling figure to right: N.G.S.
Pen and ink, 84 x 58 mm.
N.G.S. Scrapbook p 30
Plate 447.

*U. 4. Study for a portrait, perhaps of Helen Wilkie: N.G.S.
Pen and ink, 44 x 40 mm, framed off 39 x 35 mm.
N.G.S. Scrapbook p 30.
Plate 447.

*U. 5. Portrait after (or of) Vasari: N.G.S.
Pen and ink, 84 x 59 mm.
Inscribed in pen 'Vasari'
N.G.S. Scrapbook p 30.
Plate 447.

- 449 -
Pen and ink, 29 x 63 mm.
N.G.S. Scrapbook p 31.
Plate 447b.

*U. 7. Figure of Death(?): N.G.S.
Pen and ink, 46 x 78 mm.
N.G.S. Scrapbook p 31.
Plate 447b.

Oil, 49 x 97 mm
N.G.S. Scrapbook p 40.
Plate 454.

Pen and wash, 49 x 60 mm
N.G.S. Scrapbook p 48.
Plate 459.

*U. 10. Three unidentified sketches: N.G.S.
(a) 2 half figures:
Pen and ink, 34 x 37 mm.
(b) A group of figures:
Pen and ink, 48 x 65 mm.
(c) A group of figures:
Pen and ink, 48 x 66.
N.G.S. Scrapbook p 38;
Plate 452.

- 450 -
*U. 11. Seated figure at a desk: N.G.S.
Pen and ink, 75 x 95 mm.
N.G.S. Scrapbook p 39.
Plate 453.

*U. 12. Man raising a cocked hat: N.G.S.
Pen and ink, 49 x 37 mm.
N.G.S. Scrapbook p 39.
Plate 453.

Pen and ink, 59 x 86 mm.
N.G.S. Scrapbook p 47.
Plate 459.

*U. 1¼. An old man and reclining woman: N.G.S.
Watercolour over pencil, 75 x 196 mm.
N.G.S. Scrapbook p 15.
Plate 439.

Pen and sepia ink, 190 x 140 mm.
Folio Society; Isabel Lydia Whitney, N.Y. City;
Dr Joseph Johnson House, Gordon Langley Hall,
Charleston, U.S.A.
4 watercolour and pen and wash sketches of amusing incidents: Private collection.

Made at North Mymms, Herts., between 1827 and 1836, as gifts to Sir William and Lady Heygate. Sir William was Lord Mayor of London in 1822.

(a) A conference at a table, with a plan.
(b) Tree felling.
(c) 2 pen and ink sketches of children.
(d) An eagle catching a worm.

All signed and dated.

Private Collection, Londonderry.

Information from Sir John Heygate, 23rd May 1967

(private communication):

"I have here letters and four watercolour and pen and wash sketches. The letters (nine) are from Wilkie to my great grandfather and grandmother, Sir William and Lady Heygate. He was Lord Mayor of London in 1822, created a baronet in 1831. She was a patron of the arts and quite a good artist herself. But the letters, with one exception, refer to social engagements ... If they bought a major work by Wilkie, it has not survived.

The four framed sketches were done between 1827 and 1836, mostly at North Mymms, Herts., one of my great-grandfather's houses, and are of everyday events and family jokes, I should imagine ... amusing and well done."
CHRONOLOGICAL

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<td>Ceres in Search of Proserpine: Lost. The first oil painted to compete for the prize of the Academy in Edinburgh. Lot 602, 1842 sale, bt Hogarth £3/10/-</td>
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<td>The Artist confronted by the Scottish Muse Coila; illustration to Burns's &quot;The Vision&quot;: Lost. Described in Art Union IV (1842) p 160. Owned 1842 by James Wardrop, surgeon and friend of Wilkie. See Marks (1968) pp 43-44.</td>
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<td>c.1800</td>
<td>Self Portrait: Canvas&lt;br&gt;Repr. Gower (1902b) opp. p 8.</td>
<td>None known</td>
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<td>c.1802</td>
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<td>1805</td>
<td>The Pinch of Snuff: Loc. unknown.</td>
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1805  The New Coat:  Loc. unknown.  None known
- 1807  Canvas 14 x 12".
       Wm. Stodart. Ill. Hunt (1807)
       Vol I opp. p 179.

c.1805  The Dotty Bairn:  Loc. unknown.  1806. 13-17
- 1806  Engr. J. Mitchell for The
       Amulet (1830) p 101.

1805  Sunday Morning (Saturday Night):  Loc. unknown.
- 1806  None known
       Canvas 18 x 13".
       Earl of Mulgrave; lot 54 in Mulgrave sale, Christie's,
       12.5.1832.
       Cun I p 128.

1805  The Blind Fiddler:  Tate (No.99).  1806. 2-6
- 1806  Canvas 22 x 31". Inscr.
       D. Wilkie 1806.
       Painted for Sir G. Beaumont;
       presented to NG 1826.
       Cun I pp 118, 131-132, 138.

c.1805  Dr Carnaby:  Loc. unknown.  None known
- 1806  Canvas 36 x 27"
       Carnaby coll.

1805  William Stodart:  D. Stodart, Toronto.  None known
- 1806  2 versions, for John and Wm.
       Stodart. Ill. Masson (1971)
       p 578.

1805  Matthew Stodart Esq.:  Loc. unknown.  None known
- 1806  Canvas, Matthew Stodart.

1805  Mrs Matthew Stodart:  Loc. unknown.  None known
- 1806  Canvas 29 x 25"
       Matthew Stodart.

1806  Mr Clough:  Loc. unknown.  None known
       Canvas, Mr Clough.

c.1806  J. Anderson:  Loc. unknown.  1806. 18 (?)
       26 1/2 x 22". With Agnew 1925.

c.1807  Alfred in the Neatherd's Cottage:
       W. J Armitage.
       Woodward (1958) No.7.
       Cun I pp 122-128, 134.
1808. 1-3

Panel 22 x 27".

1808. 4-6

Woodward (1958) No.5.

1807. 1-2

The Rent Day: J.S.L. Adams.
Cun I pp 160-165.

1808. 1

The Jews Harp: Walker Art Gallery, Liverpool.

Woodward (1958) No.5.

1807. 2-18

The Artist's Parents: N.G.S. (No.2173).

Panel 10 x 8".
Cun I pp 386-387.
One of two versions.

1808. 1

Portrait of the Rt. Hon. Lady Mary Fitzgerald; seated in an interior, with a Rubens hanging on the wall: Private coll.

1807. None known

Presented 1958.

1809. 32-35 (?)

Portrait from Recollection of a Young Lady, Deceased: Loc. unknown.
Cun I pp 182, 213.

1808. None known

Cun I pp 160-165.

1807. None known

Cun II pp 45-47.

1809. None known

Irwin (1975) Pl.67.

1808. 1

The Card Players: Lord Denham.

1807. None known

Hartley Coleridge at 12 years old:
Beaumont Coll.


1813. 16

Dr George Campbell: Loc. unknown.

John Campbell (son of sitter), later Lord Chancellor.
Cun I pp 173-175, 201.

1813. None known

Dr and Mrs Thomson, and their Daughters: Loc. unknown.

2 panels.
Marks (1968) p 216;
Cun II pp 45-47.
1808. The Sick Lady: Loc. unknown.
Panel 20 x 22".
Marquis of Lansdowne.
Cun I pp 169, 172 ff.

Panel 14 x 16".
Samuel Whitbread.

1809. Exterior of a Farmhouse with Pump and Poultry:
1842 sale lot 629, bt Tiffin £20/9/6.

1810. Weeds and Foliage:
1842 sale lot 594, 'small',
bt (?) £6.

Panel 14½ x 19¼".

1810. Old Man Warming his Hands at the Fire:
Beaumont Coll.
Marks (1968) p 192.

1810. Family of Thomas Neave, Esq.:
Loc. unknown.
Panel 20 x 26".
Thomas Neave.

Panel 18 x 14".
Lord de Dunstanville; Lieut. Col. Tremayne.

1811. Boys Catching Rats (The Rat Hunters):
R.A.
Panel 15 x 12".
Woodward (1958) No.18;
Cun I pp 339, 346, 353.

1809. The Village Holiday (The Alehouse Door,
The Village Festival:
Tate No.122.
Canvas 38 x 52".

Panel 24³/₄ x 37¼".
Woodward (1958) No.8; Cun II p 19.
1813 Leaving the Manse: Not painted
1813 The Funeral: Not painted
1813 The Bagpiper: Tate (No.329).
   Panel 11 x 8".
1813 Self Portrait: N.P.G.
   Panel 5 1/2 x 4½".
1813 The Letter of Introduction: N.G.S.
   (No.1890).
   Panel 24 x 19½"; s/d D Wilkie 1813.
   Woodward (1958) No.17.
   Cun II pp 59, 63.
1807 Duncan Gray (The Refusal): V.& A.
   Panel 25 3/4 x 21 1/4".
   Cun II pp 3, 16.
   2nd version: N.G.S. (No.1720).
1813 The Broken China Jar: V.& A.
   Panel 7 1/2 x 6 1/2".
   Cun I p 27.
1814 Studies in France, 25th May – 5th July, 1814:
   Cun I pp 389–431.
1814 The Prie Dieu: Loc. unknown
   A woman kneels before a Prie Dieu looking round.  
   One of eight oil sketches after his own pictures (in the Col. of Mrs R. Davis) sent as memoranda of his work to his brother, Captain John Wilkie of the Indian Army.
   Courtauld neg. No. 538/48
   Nos. 14 & 15.
1814 A Beggar Woman with 2 children:
   Etching.
   Signed in reverse D.W. 1814(?).
   Dodgson (1936) Pl.II No.6.
1814 The Pedlar: Fine Art Soc.
   Panel 24 x 20".

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1814 Women at Prayer: Etching.
   s/d D.W. 1814.
   Dodgson (1936) P1.II No.5.

1814 Mrs Coppard and her Daughters:
   Loc. unknown.
   Cun I p 388.

1815 Distraining for Rent: N.G.S.
   Panel 32 x 48".
   s/d D Wilkie 1815.
   Woodward (1958) No 12.
   Cun I pp 432-436.

1815 The Breakfast: Duke of Sutherland.
   Panel 29 x 26".
   s/d David Wilkie MDCCXVII.
   Woodward (1958) No 22.
   Cun I pp 457-458.

1815 Rabbit on the Wall (The Hare among the Kale): Loc. unknown.
   Panel 25 x 21".
   Lord Armstrong.
   Cun I pp 438-439; II p 49.

1816 Holland and Flanders:
   Cun I pp 442-451.

1816 Bathsheba at the Bath: Walker Art Gallery, Liverpool.
   Panel 16 x 21".
   Woodward (1958) No 23.
   Cun III p 525

1816 Sheepwashing: N.G.S. (No 1032).
   Panel 35 x 53".
   Cun I pp 456-457.

1817 Visit to Scotland:
   Cun I pp 459-489.

1817 A View at Cults: Sir G. Hutchinson.
   Paper on canvas, 10½ x 17½".

1814 4

1814. 20-28

1815. 3-9

1815. 18

1815. 10-17

1815. 18

1816. 7-45

1816. 6 (?) 

1817. 26, 88-89

1817. 1-25, 80-83, 86

1810. 7-15

1811. 1-4, 6-10, 16

1817. 21-23
1817 The Whisky Still of Lochgilphead: Loc. unknown.
Panel 26 x 38".
Sir Willoughby Gordon.
Cun I pp 475-476; II pp 14-18.

1817 Dr Thomas Chalmers: Loc. unknown.
Cun I p 464; II p 93.

1818 Death of Sir Philip Sydney: Loc. unknown.
Panel 14 x 10".
Samuel Dobree.
Cun II pp 11-12.

1818 The Errand Boy: V.& A. (No 228).
Cun II p 8.

1818 The Abbotsford Family (Sir Walter Scott and his Family: NPGS (No 1303).
Panel 12 x 16".
Cun I pp 470, 482, 486-489; II pp 15, 58.

1818 Abraham Raimbach: N.P.G.
Panel.

1819 The China Menders: Loc. unknown.
Panel 26 x 30".
Lady Camperdown.
Repr. Bayne (1903) opp. p 112.
Cun II pp 14-16.

1819 A Family Party at Dinner: Not painted.
Cun II pp 22 f.

1819 Electioneering by C.J. Fox: Not painted.
Cun II p 21.

1819 The Meeting of the Tenantry on the Heir to an Estate's Coming of Age: Cun II pp 22 f.

Cun II pp 9-11, 16, 19, 29; III p 49

1813. 1-4
1817. 27-66, 84, 93
1818. 2-3
1819. 4
1822. 20

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1819 Nymphs Gathering Grapes (Bacchanalians Gathering Grapes): Loc. unknown.  
1842 sale lot 645, bt Nieuwghuys £55/11/-.
Cun II pp 27, 29.
Panel 26 x 21".

1820 A Veteran Highlander: None known
Panel 14 x 12".
Payne Knight.
Cun I pp 479; II pp 21, 27.

1817 The Death of the Red Deer, with portraits of M'Intyre and M'Gregor, the Huntsman and Piper of the Duke of Atholl: Loc. unknown.
Marks (1968) Pl 56.
Cun I p 479.

1819 Reading of the Will: Neue Pinakothek, Munich.  
1819. 9, 13-19, 22-52
1820. 1-3

1820 The Cottage Door: Etching. None known
121 x 81 mm; monogram and date 1820.

1820 The Flemish Mother: Etching. 1820. 19
222 x 181 mm; s/d D W 1820.
Dodgson (1936) Pl VI No 12.

1820 Bacchus and Ariadne: Lord Plunkett. None known
Panel 12½ x 14".
s/d 1820.

1821 Guess My Name (The Unexpected Visitor): Marquess of Bute.
Panel 21 x 15". One of 2 versions.
Cun II pp 27-28, 57.

Cun II pp 60-62.

1821 The Athol Highlander: Lord Northbrook. None known
Samuel Rodgers.
1816 Chelsea Pensioners Reading the Gazette of the Battle of Waterloo: Apsley House.
Panel 40 x 62".
Duke of Wellington.
Cun II pp 13-14, 17-18, 25, 29, 45, 49, 53, 67-68.

1816 Welcoming the Howdie: Not painted.


1819-22 The Newsmongers: Tate.
Panel 16 x 13½".
General Phipps.
Cun II pp 51, 59.

1822 Landscape: Tate (No 330).
Panel 9 x 9".
Inscr. on back D Wilkie f 1822.

1822 A Picnic: Tate (No 2131).
Panel 7½ x 10¾".
Cun II p 81.

1822 James and the Millar of Crammond Brig: Not painted.

1822 Woman alighting from her Carriage; on the Occasion of George IV holding a Drawing Room: Not painted.

1822 King George IV holding a Drawing Room: Not painted.

1822 A Peacock: Loc. unknown.
Oil sketch, 1842 sale lot 593, bt Roe £1/12/-.

1822 Drawings at Niton, Isle of Wight:

1818 Portrait of H.R.H. the Duke of York, in small: N.P.G.
Panel 25 x 20".
Sir Willoughby Gordon.
Cun II pp 14-15.

1817, 67-71, 72, 75, 85, 87
1818, 5-18
1819, 53-58
1820, 20-73, 87-89, 91-92
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1822, 51
1823, 2

1819. 18
1820. 74-79

None known

None known

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1822. 22-23, 25-26, 46-47
1822, 28
1822, 31
1822. 31-34
1823, 5-7, 27

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1822 The Artist's Sister carrying a Bowl of Fruit: N.G.S. (No 585).
Panel 10\(\frac{3}{4}\) x 8\(\frac{1}{4}\) ".
Woodward (1958) No 32.
1823 The Parish Beadle: Tate (No 241).
Panel 23\(\frac{1}{2}\) x 35\(\frac{1}{4}\) ".
s/d David Wilkie 1823.
Cun II pp 18, 79, 114.

1820 The Lost Receipt: Drypoint.
143 x 157 mm.
1820 Kissing the Child: Lithograph.
223 x 180 mm.
1824 Drawings in Scotland 1824:
Cun II pp 1-2.
1824 Smugglers Offering Run Goods for Sale: Marquess of Bute.
Panel 18 x 15".
1824 The Cottage Toilette: Wallace Coll.
(No C.L.9123).
Scene from The Gentle Shepherd.
Panel 12 x 15".
1821 Scene from The Gentle Shepherd - Patie Piping to Peggy and Jenny: N.G.S. (No 839).
Panel 12 x 16\(\frac{1}{4}\) ".
1824 The Sportsman Refreshing: Wallace Coll.
Panel 12 x 10".
Panel 25 x 36".
Inscr. D Wilkie f 1824.
Cun II pp 128-129, 141.

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c.1825  Nelson Sealing the Letter at Copenhagen: 1825. 10-16
Loc. unknown.
1842 sale lot 611, 'A canvas with a very slight crayon of ...', bt Hall £2 5/-.
Repr. of possible copy Plate 221, Vol 4.

1825 Incidents from the Life of Nelson: 1825. 6-9
Not painted.

1825 Drawings in Italy, Spain & France: 1825. 21
- 1828 - 1828. 15

1827 The Confessional: N.G.S. None known
Canvas 18½ x 14½".
s/d D Wilkie Roma 1827.
Cun II p 210.

Canvas 18 x 14".

1827 A Roman Princess Washing the Pilgrims' Feet, painted in Genoa: The Crown.
Canvas 20 x 16".

1827 Cardinals, Priests, and Roman Citizens Washing the Pilgrims' Feet, painted in Rome: Loc. unknown.
Canvas 21 x 30".
Signed 1827. Sold Christie's 9th July 1926 as The Pope Washing the Feet of the Poor.

1824 Thomas Erskine, 9th Earl of Kellie 1825. 1-4
(1745-1828), Lord Lieutenant of the County of Fife, painted for the County Hall, Cupar: Cupar Town Hall.
Canvas 105 x 66".
Woodward (1958) No 73.
Cun II pp 128-129; III p 5.

1828 A Spanish Senorita: Lord Glenconner. None known
Canvas 26 x 21½".
s/d D. Wilkie Madrid 1828.
Woodward (1958) No 69.
1828 Washington Irving Searching for Traces of Columbus in the Convent of La Rabida: Leicester Museum & Art Gallery.
   Canvas 48\(\frac{1}{2}\) x 48\(\frac{1}{2}\)".
   Woodward (1958) No 76.
   Cun II pp 154, 465.

   Canvas 29 x 36".

   Canvas 37 x 32".

   Canvas 37 x 55\(\frac{3}{4}\)".
   s/d David Wilkie, Madrid, 1828.
   Woodward (1958) No 70).

1829 Head of Piping Boy: Loc. unknown. None known
   Life size.
   Sir Wm. Knighton.

1823 Baptism in the Church of Scotland:
   Loc. unknown.
   Panel.
   Sir Francis Chantrey.

1829 Sophia, the Painter’s Neice: N.G.S. (No 2103).
   Canvas 24 x 18"
   s/d D Wilkie 1829.

1822 Entry of George IV into Holyrood House
   (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: The Crown.
   Panel 50 x 72"
   Cun II pp 118 f, 129 f; III pp 9, 28.

1830 Sir Alex. Keith, Bart, in a group of figures in the picture of George IV’s Entrance to Holyrood Palace:
   Keith Family Coll.

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1822 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: The Crown. Canvas.
1828 A Spanish Segnoritta walking with her Nurse on the Prado of Madrid: Loc. unknown.
Cun III p 45.
Panel 35½ x 27½".
Woodward (1958) No 79.
c.1831 Cranmer with his arm bared:
Not painted.
Project for a history painting.
1831 Viscount Melville as Chancellor of the University of St Andrews: University of St Andrews.
Canvas 94 x 67".
Cun III pp 44, 46.
1831 Peveril of the Peak - a Sketch: Elton Hall (Sir Richard Proby).
Panel 18¾ x 15"
s/d 1831.
Cun III p 47.
1831 George IV in Highland Costume: Duke of Wellington.
Canvas 110 x 70".
1827. 17, 19-20, 22
1828. 4, 6
1829. 1
1827. 45
1830. 13
1829. 11
1830. 11
1830. 9-10
None known.
1830. 15-16
None known.
1817 The Preaching of John Knox before the 1817. 3-4, 8-9
- 1832 Lords of Congregation; 10th June 1559: 1821. 1-5
Tate (No 894). 1823. 20-23
Panel 48¼ x 64¼". 1830. 12
Woodward (1958) No 71.
Cun II p 93.

1831 The Duchess of Kent and Princess 1831. 5
- 1832 Victoria, and projected subjects from 1832. 7-11
the life of Victoria: 1833. 11
The Duchess of Kent and Princess 1834. 28
Victoria: Queen Elizabeth, the 1835. 11
Queen Mother.
Woodward (1958) No 90.

1832 The Maid of Elvar 1825. 20
- 1832 William IV, in the Robes of the 1829. 7-10
Garter: Windsor.
Canvas.
Woodward (1958): mentioned
under No.86.

1833 William IV, in the Robes of the 1831. 1-4, 6-7
Garter: Scottish Hospital.
Canvas.
Cun III pp 50-51, 54.

1833 William IV, in the Uniform of the 1831. 1-4, 6-7
Grenadier Guards: Apsley House.
Canvas: 104 x 68".
Woodward (1958) No 86.
Cun III p 70.

1830 Princess Adelaide Louise Theresa 1830. 3-6
- 1833 Caroline Amelia of Saxe-Meiningen 1830. 7-8
(1792-1849), Queen of William IV, 1832. 32-36
Canvas 29½ x 24½".
1833. 5-35
1842 sale lot 625, bt Emery £6.
Woodward (1958) No 82.

1833 Portraits of William and Adelaide 1830. 7-8
- 1834 in Coronation Robes: 1832. 32-36
1833 King William IV and Queen Adelaide, 1833. 5-35
for the British Embassy in Paris:
Loc. unknown.
Canvas.
1833. 8-10, 12,
1834. 13-37
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<td>Drawings connected with Sir Walter Scott, and studies for novels and tableaux vivants:</td>
<td>1829. 12-13, 21</td>
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<td>Spanish Monks, a scene witnessed in a Capuchin Convent at Toledo: Marquis of Lansdowne.</td>
<td>1828. 9, 1829. 6, 1832. 6</td>
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<td>1833</td>
<td>Duke of Wellington, in the Uniform of Constable of the Tower, with his Charger Copenhagen: Merchant Taylor's Company, London.</td>
<td>1818. 1, 1832. 12-25, 1834. 13, 28</td>
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<td>1834</td>
<td>Thomas Stothard R.A. whole length, in an interior: H. Lloyd Johnes.</td>
<td>None known</td>
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<td>1834</td>
<td>Mary and her Infant Son: Not painted.</td>
<td>1834. 47-54</td>
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<td>1834</td>
<td>Head of Talleyrand: Loc. unknown.</td>
<td>1834. 7</td>
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<td>1834</td>
<td>Not at Home: National Gallery of Art, Johannesberg.</td>
<td>1814. 30, 1824. 28-29</td>
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Cun III p 70.
1834 The Spanish Mother and Child: Loc. unknown.
Canvas 39 x 50".
Sir Wm. Knighton.
Cun III pp 77, 79, 114, 117.

1834 Sir John Leslie, Professor of Natural Philosophy in the University of Edinburgh:
Panel.
Robert Ferguson.
Cun III p 79.

1834 Griselda Baillie, taking food to her father: Not painted.
See Baillie (1853) pp 748-761.
Dated from (1834.35) and (1834.41).

1834 The Duke of Wellington, as Chancellor of Oxford University:

1835 The Duke of Wellington, whole length: Marquess of Salisbury.
Canvas.
Woodward (1958) mentioned under No 96.
Cun III p 95.

Canvas.
Sir Wm. Knighton.

1835 The Nursery: Loc. unknown.
Panel 11 x 9".
Richard Colls.

1835 The Infant Sancho Panza (Sancho Panza in the Days of his Youth): Loc. unknown.
Panel 23 x 19".
Henry M'Connel; John Naylor.
Cun III p 95.

1835 Martin Luther: Not painted.

1835 The Proclamation: Not painted.
1835 Sir James M'Grigor, Director-General of the Army Medical Board, half length: Army Medical Officers, Chatham.
   Canvas.
   Cun III p 95.

1835 Sir William Knighton: Not painted.

C 1835 5 Heads, part of a design for Samuel and Eli: Loc. unknown.
   1842 sale lot 654, bt Hall £54/12/-.

1835 The Confession: Not painted.

1835 Studies in Ireland:

1821 The First Earring: Tate (No 328).
   Panel 29 x 24".
   Small replica: Forster Major.
   Cun II pp 59, 95

1835 Peep o' Day Boy's Cabin, West of Ireland: Tate (No 332).
   Panel 49 x 68".
   Dated '36'.
   Woodward (1958) No 81.

1825 The Duke of Wellington Writing Despatches (His Grace writing to the King of France on the night before the Battle of Waterloo: Aberdeen Art Gallery (No 38.21)
   Panel 25½ x 21³⁄₄".
   Woodward (1958) No 95.
   Cun III pp 116, 530.

1836 Domestic Life; a Small Picture: With Wm. McNicol 1969.
   Juan Peyronnet, Toulouse, as La Vie Domestique.
   Panel 12½ x 9¼".

1836 William Esdaile, Esq.: Esdaile Family (?).
   Canvas.
   Wm. Esdaile; C.E. Esdaile.

- 471 -
1835 Lord Montagu, whole length: Duke of Buccleuch.
Canvas.
Cun III pp 92, 116.

1828 Napoleon and Pope Pius VII at Fontainbleau: N.G.I (No 240).
Canvas.
Cun III pp 92, 116.

Panel 12 x 8".
1860 sale lot 382, as Hiding the Scottish Regalia under the Pulpit at Kenneth, bt Edenborough 16 gns; Sotheby, 7th March 1973 lot 33, bt Price.
Cun II pp 118 f.

1836 The Crown of Scotland: Loc. unknown.
1842 sale lot 641, 'sketch in oil', bt Hickson £2/12/6.
See previous entry.

Panel 7\frac{3}{4} x 6\frac{1}{4}"; s/d D. Wilkie 1813.

1837 The Cotter's Saturday Night: Glasgow Art Gallery.
Panel 33 x 42\frac{1}{4}"", unsigned.
Cun III pp 220-222, 530.
Haydon (1950) p 546.

1837 Thomas Wilkie, half length: Loc. unknown.
Miss Wilkie; Rev. D. Wilkie.

1833 Mary Queen of Scots Escaping from Loch Leven Castle: Loc. unknown.
Panel 46 x 64".
Haydon (1950) p 546.

1835 8
1821 8
1834 22
1835 14-21, 138
1822 21
1835 119-124
None known
None known
None known
1833 65-81
1835 110
1836 1-9
1837 Earl of Tankerville, half length: Lord Tankerville.

- Cun III pp 221, 255-256.


- Canvas 83 x 62".
- s/d DAVID WILKIE f 1837
- Cun II p 32

1838 King William IV, whole length, & Queen Adelaide, whole length: Examination Schools, Oxford.

- Companion portraits, canvas.
- Woodward (1958) mentioned under No 86.
- Cun III p 257.

1835 Daniel O'Connell Esq., full length: Loc. unknown.

- Canvas.
- Cun III pp 112-113.

1838 Mrs Moberly: Loc. unknown.

- Rev. Dr. Moberly.
- Cun III p 241.

1837 The Bride at her Toilet on the Day of her Wedding: N.G.S. (No 1445).

- Canvas 38½ x 48½".
- s/d David Wilkie ft London 1838.
- Woodward (1958) No 111.
- Cun III pp 241, 243, 247.

1838 Thomas Daniell R.A.: Tate (No 231).

- Canvas 29 x 24".
- s/d D. Wilkie 1838.
- Cun III p 241.

1834 General Sir David Baird Discovering the Body of the Sultan Tippoo Saib after Storming Seringapatam, 4th May 1799: Edinburgh Castle.

- Canvas 184 x 107".
<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1837</td>
<td>Queen Victoria Presiding at the Council upon Her Majesty's Accession, 20th June 1837: The Crown.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Canvas 60(\frac{3}{4}) x 94(\frac{3}{4})&quot;.</td>
<td></td>
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<tr>
<td></td>
<td>Woodward (1958) No 91.</td>
<td></td>
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<tr>
<td>1838</td>
<td>Studies in Scotland, Aug./Sept. 1838:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Portrait of Matthias Prince Lucas Esq., President of St. Bartholomew's Hospital, whole length: Governors of St. Bartholomew's Hospital.</td>
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<tr>
<td></td>
<td>Canvas 92 x 58&quot;.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>s/d David Wilkie f. 1838</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Woodward (1958) No 95.</td>
<td></td>
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<tr>
<td></td>
<td>Cun III p 250.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Panel 39(\frac{3}{4}) x 50&quot;.</td>
<td></td>
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<tr>
<td></td>
<td>s/d DAVID WILKIE. f. LONDON 1839.</td>
<td></td>
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<tr>
<td></td>
<td>Woodward (1958) No 112.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cun III pp 264, 531.</td>
<td></td>
</tr>
<tr>
<td>1839</td>
<td>King William IV, half length:</td>
<td>None known</td>
</tr>
<tr>
<td></td>
<td>Loc. unknown.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Canvas.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Marquis of Conyngham.</td>
<td></td>
</tr>
<tr>
<td>1839</td>
<td>Joseph Wilson, Esq., and his Grandson (The Grandfather):</td>
<td>Loc. unknown</td>
</tr>
<tr>
<td></td>
<td>Joseph Wilson.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cun III p 264.</td>
<td></td>
</tr>
<tr>
<td>c.1839</td>
<td>The Grandmother: Loc. unknown.</td>
<td>Loc. unknown</td>
</tr>
<tr>
<td></td>
<td>1842 sale lot 648, 'the subject sketched in chalk on a large scale, the principal head painted, bt Colnaghi £13.</td>
<td></td>
</tr>
<tr>
<td>1838</td>
<td>Portrait of Mrs Russell: Loc. unknown.</td>
<td>Loc. unknown</td>
</tr>
<tr>
<td></td>
<td>s/d D Wilkie f. 1839, and inscr. 'Head from Romney'.</td>
<td>1839. 4</td>
</tr>
<tr>
<td></td>
<td>Sold Christie's 23rd June 1972.</td>
<td></td>
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<tr>
<td></td>
<td>Cun III pp 275-276.</td>
<td></td>
</tr>
<tr>
<td>1839</td>
<td>Master Robert James Donne: Loc. unknown.</td>
<td>None known</td>
</tr>
<tr>
<td></td>
<td>Cun III p 264.</td>
<td></td>
</tr>
</tbody>
</table>
1839 John Arbuthnott, 8th Viscount (1778-1860), Lord Lieutenant of Kincardine (1805-1847): Laurencekirk Town Council, St. Laurence's Hall.
Canvas 58 x 84\(\frac{1}{2}\)".
Woodward (1958) No 97.
Cun III pp 276, 281.

1839 John Knox Dispensing the Sacrament at Calder House: N.G.S. (No 2172).
Panel 17\(\frac{1}{4}\) x 24".
Cun III pp 277-279, 282-283.

1839 Portrait of Mrs Ferguson of Raith: Malcolm Stearnes.
Painted by commission of the Tenantry on Mr Ferguson's Estate in East Lothian.
Cun III pp 275-276.

c.1839 Sir Peter Laurie, Alderman: Loc.
unknown.
Sir Peter Laurie.

c.1840 Portrait of James Hall Esq., half length (unfinished):
James Hall.

Panel.
James Hall.

1835 The Irish Whiskey Still: N.G.S. (No 2130).
Panel 47 x 62".
s/d David Wilkie f. 1840.
Woodward (1958) No 94.

1835 Jane Shore: Loc. unknown.
1840 Benvenuto Cellini Offering his Censer for the Approval of Pope Paul III: Etching.
227 x 179 mm.
Dodgson (1936) PI VI No 13.
Cun II p 281.

1838-1840 5-6

None known

None known

None known

None known

1840. 8

1835. 51-52, 55-58, 130-133

1838. 17-23

1824. 30

1842 sale lot 635, 'the subject sketched in chalk and the head begun', bt Gundy £5/15/6.
1840 The Queen on Horseback, with several figures, passing through a triumphal arch, groups in the foreground: Mrs Ian Fleming.

1842 sale lot 636, bt Walker £36/15/-;
1860 sale lot 381, bt Taylor £54/12/-.

1840 Self Portrait (unfinished): Loc. unknown.
For Sir Robert Peel.
Sold Agnewes.
Cun III p 280.

1840 Queen Victoria in her Robes, whole length: Lady Lever Art Gallery, Port Sunlight.

Canvas.
s/d David Wilkie f London 1840.

1842 sale lot 668, bt John Graham £756.

1840 The Student: Loc. unknown.

NLS Ms 9836 f 183.

1840 The Turkish Letter-Writer (The Scribe):
Aberdeen Art Gallery (No 59.43).
s/d D.Wilkie, Constantinople 1840.
Panel 27\(\frac{3}{4}\) x 21\(\frac{1}{2}\)".
Cun III p 320.

1840 The Tartar Messenger (bringing news of the capture of St Jean d'Acre):
Loc. unknown.

1842 sale lot 666, bt Farrar £183/15/-.
1840 Sultan Abdul Meedgid (1823-1861):
The Crown.
Panel 27½ x 25½".
Cun III pp 345-352.

1840 Christ and the Two Disciples at Emmaus: with Spink.
1860 sale lot 387, bt Russell £3½/13/-.
Vol 5 Plate 380.

1840 Two Oriental figures kneeling:
Loc. unknown.
1842 sale lot 660, bt Graves £10/10/-.

1841 Arab Sheiks Encamped Near Jericho:
Loc. unknown.
1860 sale lot 386, bt Colnaghi £24/3/-.

1841 Christ Before Pilate: Mrs Anthony Milward.
Panel 19½ x 14½".
Cun III pp 398-399.

1841 Many Female Figures at a Jewish Ceremony (The Jews' Place of Wailing):
Dundee University.
1842 sale lot 661, bt Inglis £11/-/6. Panel.
Vol 5 Plate 421.

Panel. Unfinished.
1842 sale lot 663, bt Simpson £34/13/-.

1841 A Sheik and his Family: Loc. unknown.
Panel.
1842 sale lot 664, bt Mackenzie £19/8/6.

1841 A Design for The Nativity: Loc. unknown.
Panel
1842 sale lot 665, bt Hall £26/5/-.
Mehemet Ali (1769-1849): Tate. 1840. 115

Panel  24 x 20".
s/d David Wilkie ft Alexandria
May 11 1841.
Woodward (1958) No 103.
Cun III pp 465-466.