

A SURVEY OF HAMPSHIRE AND ISLE OF WIGHT ART EXHIBITED IN LONDON, 1760-c. 1900

By RAYMOND V. TURLEY

INTRODUCTION

THIS article is intended to make more widely available the main results of a survey of Hampshire and Isle of Wight topographic art (Turley 1977) designed as a companion to a collected reprint volume of local bibliographies previously published (Turley 1975). Copies of this survey, published in the form of a *Directory*, though too specialised for wide circulation, should be available in the county's reference libraries and museums.

DESCRIPTION OF THE SURVEY

A substantial part of my *Directory* lists Hampshire (as defined prior to the local government reorganization of April 1974) and Isle of Wight subjects featured in the principal London exhibitions during the late eighteenth and nineteenth centuries, recording painters who were active in the county at this period. Because a number of important local artists did not exhibit in London, their names are excluded; thus there is no mention of George Henry Atkins and William Edward Atkins of Portsmouth, or A. W. Fowles of Ryde, or George Brannon of Wootton and Philip Brannon of Southampton. Those seeking information about artists in this category must direct their enquiries towards museums and art galleries, both local and national. On the other hand there will be found numerous more obscure practitioners, including many amateurs; though the acceptance of their pictures by the various societies presumably guarantees a reasonable level of technical competence.

The difficulties facing the compiler of a directory dealing with original (topographical) works of art are far greater than those con-

fronting the bibliographer for, by definition, each item to be considered is unique. Furthermore, so many people have painted pictures at one time or another that the concept of 'completeness' becomes quite irrelevant. The practical alternative to an extensive search through public and private collections is a wide ranging examination of published sources, especially catalogues which, although not revealing today's owners, at least provide details of material no longer extant, resulting in a more balanced account of contemporary artistic activity.

The feasibility of even this method is due in no small measure to the monumental achievement of Algernon Graves who, around the turn of the century, compiled cumulative catalogues for several different series of major London art exhibitions. These essential reference books covering the British Institution, the Royal Academy of Arts, the Society of Artists of Great Britain and the Free Society of Artists (Graves 1875, 1905-6, 1907), complemented by a recent Antique Collectors' Club publication dealing with the Royal Society of British Artists (Suffolk Street) and the New English Art Club (Johnson 1975), form the sources used as a basis for my survey.

In these sources, artists are listed alphabetically with their exhibits arranged chronologically. Unfortunately no indexes were produced, so the only systematic way of extracting Hampshire scenes is to undertake a page-by-page inspection of each volume. This selection has yielded a harvest of 2,600 exhibits from 1,109 artists; to whom another 183 exhibitors have been added by virtue of their local addresses, but no obviously local productions (Graves 1901, was of value in

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identifying some of the 'address only' artists). A sample of this magnitude permits conclusions to be drawn regarding the most frequently painted subjects, and the artistic popularity of our county's diverse regions: these are presented here, together with a note of the more prolific exhibitors, and a few statistics concerning the exhibitions themselves.

MATERIAL COVERED BY THE SURVEY

The *Directory* lists artists alphabetically, with their exhibits arranged chronologically. Exhibition catalogue numbers are retained, hence the work can act as a guide to relevant items in either the original catalogues or the cumulative versions. An index of places and people (other than exhibitors) has been provided, making it possible to seek pictures of particular Hampshire and Isle of Wight districts without first knowing the names of artists who might have painted there; one

can also trace exhibitors giving local addresses. Although it was out of the question to establish current locations, enquiries may sensibly be made as to the whereabouts of a picture which certainly once existed leading, perhaps, to the discovery of other specimens painted in that neighbourhood by the same artist.

Portraits of Hampshire worthies were rejected, unless possessing a stronger link with the county. This led to the acceptance of Charles Hayter's 'Fidelity and her Emblem' (portraits), with a distant view of Winchester', shown at the Royal Academy in 1823; and, among similar examples executed for local institutions, an 1840 picture from the Academy, 'The Duke of Wellington, K.G. Painted by order of the Magistrates of Hampshire for the Town Hall of Winchester' by John Lucas.

Historical pictures, portraying events which

TABLE

Analysis of the exhibits by decade and exhibition, with the relative proportions of Hampshire and Isle of Wight material

	BI	FS	NE	RA	SA	SS	Total	Hants	IW
1760-9	—	13	—	2	19	—	34	28	6
1770-9	—	10	—	36	9	—	55	46	9
1780-9	—	1	—	33	2	—	36	27	9
1790-9	—	—	—	139	2	—	141	71	70
1800-9	11	—	—	114	—	—	125	77	48
1810-9	37	—	—	84	—	—	121	81	40
1820-9	55	—	—	91	—	49	195	107	88
1830-9	84	—	—	106	—	122	312	166	146
1840-9	56	—	—	125	—	124	305	176	129
1850-9	41	—	—	73	—	91	205	104	101
1860-9	47	—	—	63	—	89	199	88	111
1870-9	—	—	—	103	—	241	344	224	120
1880-9	—	—	1	127	—	142	270	220	50
1890-9	—	—	17	113	—	28	158	129	29
1900-9	—	—	11	64	—	—	75	66	9
1910-9	—	—	25	—	—	—	25	22	3
	331	24	54	1273	32	886	2600	1632	968
	13%	1%	2%	49%	1%	34%		63%	37%

Key and period covered by each source

- BI British Institution, 1806-1867
- FS Free Society of Artists, 1761-1783
- NE New English Art Club, 1888-1917
- RA Royal Academy of Arts, 1769-1904
- SA Society of Artists of Great Britain, 1760-1791
- SS Royal Society of British Artists (Suffolk Street), 1824-1893

occurred in Hampshire or the Isle of Wight, have generally been selected. Thus one finds 'Edward the Confessor spoiling his mother at Winchester' by John Hamilton Mortimer, A.R.A. (Free Society of Artists 1763); 'Perkin Warbeck taking sanctuary at the Abbey of Beaulieu' by John Beecham (British Institution 1835); 'The interior of the Cathedral of Winchester, with the marriage procession of Philip and Mary returning from the Altar' by Edward Hassell (Suffolk Street 1841); and three additional groups of subjects which are worth more detailed examination.

The first of these concerns William Rufus, who features in eight exhibits. Thomas Jones Barker's 'An incident in the life of William Rufus' was seen at the Academy in 1851; a study for the large picture with this title being shown at the British Institution in 1855. The death of Rufus in the New Forest was depicted by John James Barralet and Francis Chesham (Society of Artists 1778—the latter contributed an engraving), Mark Edwin Dockree (Suffolk Street 1858), Thomas Henry Nicholson (Royal Academy 1843), and James T. Williams (Royal Academy 1835—an intaglio and impression). Lastly, William Brough was responsible for 'The body of William Rufus brought to Winchester', shown at the British Institution in 1852.

The period of Charles I clearly proved the greatest inspiration for the painter of historical Hampshire scenes, generating fourteen exhibits. In 1857 at the Academy, Robert T. Stothard, F.S.A., showed his 'March of the May garlands, Isle of Wight—time, Charles I'; and also at the Academy, in 1871, appeared a Portsmouth scene: David Wilkie Wynfield's 'The death of Buckingham (George Villiers, 1st Duke)'. The Civil War itself prompted 'The Army under Cromwell marching to Winchester' by George Arnald, A.R.A. (Royal Academy 1818); Oliver Cromwell at the storming of Basing House' by Ernest Crofts, R.A. (Royal Academy 1900); John Frearson's 'The monument of William of Wykeham [in

Winchester Cathedral], saved from destruction by an officer in Cromwell's army, who had received his education at the College' (Royal Academy 1811); and 'The plundering of Basing House' by Charles Landseer, R.A. (Royal Academy 1836). The unfortunate monarch himself enters a British Institution exhibit of 1844: 'Charles I introduced to the Governor of Hurst Castle' by Alexander Chisholm, F.S.A. By far the favourite subject, however, was the captivity and death of Elizabeth Stuart at Carisbrooke Castle. This stirred the imagination of Joseph Bouvier (British Institution 1863); not to mention half a dozen Royal Academy exhibitors: Miss Irlam Briggs (1901), Charles West Cope, R.A. (1855), Miss Margaret I. Dicksee (1895), Thomas Price Downes (1863), James Hayllar (1868), and Charles Lucy (1851).

The third group of this type features Nelson leaving Portsmouth for the last time, on 14th September, 1805. Three pictures were seen at the Academy: one in 1888 by Eyre Crowe, A.R.A., another in 1895 by Fred. Roe, and a third in 1904 by Andrew Carrick Gow, R.A.

From today's viewpoint, a second kind of historical picture is that recording contemporary events. Many examples of these are contained in my survey. Take, for instance, the arrival at Portsmouth of the French king Louis Philippe on an official visit to England in October, 1844. Two pictures by T. L. Hornbrook of His Majesty's entrance into Portsmouth Harbour were seen at Suffolk Street in 1845. Also in that year, at the Academy, John Christian Schetky exhibited:

'The arrival of His Majesty the King of the French in Portsmouth Harbour, October 8, 1844. On the extreme left is Lord Wilton's yacht dressed with flags, and saluting; the next yacht, with the blue flag, is the Elizabeth, R. Wright, Esq., of Southampton; close to the Gomer is the Kestrel yacht, the Earl Yarborough, then Gomer; next Pluton, French war steamer;

Victory, dressed and saluting; French yacht-brig *La Reine Amélie*; the Dockyard, etc.; and among the boats the city authorities of Portsmouth in their red robes, going to present their address to the King of the French.'

A similar exhibit, with an even longer description, by W. & J. Joy of Chichester, appeared at Suffolk Street in 1846.

'The disembarkation of His Majesty the King of the French from the *Gomer*, on a visit to Her Most Gracious Majesty Queen Victoria, Portsmouth, Sept. [i.e. October] 1844. In the centre is the *Gomer*, His Majesty descending the gangway. On the extreme left is *La Reine Amélie*, the sailing yacht of Her Majesty the Queen of the French; next to which is *H.M.S. Victory*, the *Quebec Hotel* forming the extreme point of land. Under the bows of the *Gomer* is Lord Yarborough's yacht, the *Kestrel*; on the extreme right are the French steamers, *Pluton* and *Caiman*, part of His Majesty's escort. All the ships are dressed, and their yards manned, and, excepting the *Gomer*, saluting. There are rather more than 400 figures in the drawing.'

Before leaving such paintings of contemporary events, it will be interesting to see how one particular sovereign, Queen Victoria, features in the survey. She is associated with eight items, all shown at the Royal Academy. In 1849, R. H. C. Ubsdell exhibited:

'The dinner given to the Portsmouth Royal Dockyard Battalion (2,300) by the Lords Commissioners of the Admiralty, May 25, 1848, in honour of Her Most Gracious Majesty's visit to witness the laying of the "last stone" of the Great Naval Steam Basin in Portsmouth Royal Dockyard; Rear-Admiral Prescott, C.B., proposing the health of Her Majesty.'

Seventeen years later appeared George Housman Thomas's 'The Queen and the Prince Consort at Aldershot, 1859. Painted

by command'. Sir Edwin Henry Landseer, R.A., depicted 'Her Majesty at Osborne in 1866', which was shown the following year. The 1868 exhibition included 'Her Majesty the Queen investing His Imperial Majesty the Sultan [of Turkey] with the Order of the Garter, on board the Royal yacht "Victoria and Albert" at Spithead, July 17, 1867' by G. H. Thomas; and the next year saw J. C. Schetky's 'H.M. Queen Victoria reviewing the fleets of wood and iron at Spithead during a gale, on the occasion of the Sultan's visit to England'. Sydney Prior Hall received a commission for 'Her Majesty Queen Victoria presenting colours to the 79th Cameron Highlanders at Parkhurst, Isle of Wight, April 17, 1873', exhibited by the Queen's command in 1875. 'The marriage of H.R.H. the Princess Beatrice' by Richard Caton Woodville, R.I., shown in 1888, was painted for Victoria as well; the ceremony took place at Whippingham church, near Osborne, on 23rd July, 1885. The final picture in this category dates from 1901: 'Her late Majesty Queen Victoria's last voyage [across the Solent]', by Herbert K. Rooke.

Amongst the material assembled by my survey will be found a substantial number of architectural exhibits; of the few noticed here, all were shown at the Royal Academy. Quite a high proportion relate to private residences. Thus in 1799, Joseph Bonomi, A.R.A., exhibited his 'Design for a house to be built at Laverstoke near Whitchurch in Hampshire, the seat of Henry Portal, Esq.'; in 1808 Jeffry Wyatt (who afterwards became Sir Jeffry Wyattville, R.A.) showed a 'Design for residence in Hampshire' and 'Lodge building at Roche Court, a seat of Sir J. S. W. Gardiner, Bart'; the following year John Sinnel Bond's 'Room erecting at Southampton Castle for the Marquis of Lansdowne' was seen, together with designs for The Grange by William Wilkins, R.A. Work at Rooksbury (near Wickham), for the Rev. W. Garnier, by Charles Heathcote Tatham featured in 1825 and 1826; Peter Frederick

Robinson, F.S.A., showed 'Woolmer Lodge, near Liphook, the seat of Sir James Macdonald, Bart.' in 1830; between 1838 and 1846 were seen George Mair's designs for Northwood House, Cowes; and another from this neighbourhood, 'Powlesse House, East Cowes Park, Isle of Wight, for T. M. Cattlin, Esq., etc. (One of the villas inspected by Her Majesty and Prince Albert)' appeared in 1845. The 1863 exhibition included Alfred Smith's 'Restoration of Breamore House, Hants, for Sir Edward Hulse, Bart.'; followed six years later by Sir Matthew Digby Wyatt's 'Ceiling at Brambridge, near Winchester, for Thomas Fairbairn, Esq.' Richard Norman Shaw, R.A., exhibited a design for St. Michael's church, Bournemouth, in 1873; and next year came his 'Boldre Grange, Hants'. Another Royal Academician, Sir Aston Webb, was responsible for The Briary, Cowes (1886), a summer cottage, Isle of Wight (1895), Yacht Club, Yarmouth, Isle of Wight and Hildon House, Hampshire (1898).

Turning now to public buildings; J. Leroux showed three items on Southampton's Polygon development in 1771 and 1772—one of these being 'A design for a publick chapel and shops, forming a forum, intended to be built in the Polygon, Southampton'. Also active in the Southampton area was J. Taylor, whose exhibits comprised: All Saints Church (1797), 'North front of Chessel' and 'View of Bannisters' (1798), and 'A design for a bridge over the Itochen Ferry at Northam' (1799). The exhibition of 1807 revealed a 'Cenotaph, erecting in Portsdown Hill, to the memory of the late Lord Nelson by the officers, seamen and marines of the fleet under his command at the battle of Trafalgar', by the architect John Thomas Groves. Thirty years after, Benjamin Ferrey showed his 'View of Bournemouth, a new marine neighbourhood on the estate of Sir G. W. T. Gervis, Bart., M.P.' accompanied by 'Baths at Bournemouth' (he had also exhibited a restoration of Christchurch Priory in 1834). In 1861 came a design which was never adopted; that for the Hartley

Institution, Southampton, by Messrs. Green and De Ville.

There is certainly no lack of ecclesiastical material. Willey Reveley's new church of All Saints, Southampton, was seen in 1792 and 1793; Winchester architect Owen Browne Carter showed designs for rebuilding Holyrood church, Southampton, in 1847, as well as 'The altar screen of Winchester Cathedral restored' in 1851. St. Peter's church, Bournemouth, and St. Mary's church, Southampton, not to mention 'Longmead, Bishopstoke, Hants, the seat of A. Barton, Esq.', were shown by George Edmund Street, R.A., F.S.A., between 1861 and 1879. His fellow Academician, Sir Thomas Graham Jackson, exhibited designs for churches at Stratton and Northington during the period 1887-90. Finally, the Hampshire work of Sir Arthur W. Blomfield, A.R.A., was featured on several occasions: Church of the Holy Trinity, Privett (1878, 1882); St. Mary's church, Portsea (1884, 1888-9); 'New church of St. James, West End, Southampton' (1889); and the Campanile for Holy Trinity church, Gosport (1890).

Moving on now to sculptors; the 1829 exhibition at Suffolk Street included J. S. Haskoll's 'A Bas-relief in Marble: forming part of a Monument to the Memory of the late Sir L. T. Worsley Holmes, Bart., to be erected in Arretton Church, Isle of Wight'. Royal Academy visitors the following year would have seen 'A guardian angel; part of a monument in memory of the late Bishop of Winchester [Tomline] for Winchester Cathedral' by Sir Richard Westmacott, R.A. Other sculptures by Academicians (all shown at the R.A.) included: 'Grief. Part of a monument, executing in marble, to be erected in Milford Church, Hants, to the memory of Admiral the Hon. Sir William Cornwallis, G.C.B. [etc.]' by John Henry Foley (1852); 'Monumental group of Percy Bysshe Shelley and Mary Wollstonecraft Shelley. For Priory church, Christchurch, Hampshire' by Henry

Weekes (1853); 'Dr. Thos. Alexander, Director General of the Army Medical Department; posthumous marble bust to be placed in Netley Hospital' by William Calder Marshall (1863); 'H.M. The Queen. Model of a statue for Winchester' and 'Sketch: working model for bronze screen at Whippingham' by Alfred Gilbert, M.V.O., H.R.I. (1888 and 1899 respectively); and Sir William Hamo Thornycroft's 'King Alfred memorial at Winchester; model in silver' (1902).

From sculptors we change to medallists. First, a combination of the two arts: Alfred Joseph Stothard (a medallist) showed at the Royal Academy in 1832 his 'Posthumous medallion of the late R. Collins, Esq., principal enamel and miniature painter to George the Third; part of a monument to be erected to his memory in Fareham church, Hants'. Proofs of a prize medal for Winchester College by Richard Yeo, R.A., were exhibited at the Society of Artists; the obverse was shown in 1761, but the next year came:

'A proof in copper of a gold medal, presented annually by the Right Hon. the Lord Bruce, as a prize to the students of the College of Winchester, the head of William of Wykeham, the founder; the reverse, Minerva holding a branch of palm to a youth, who is endeavouring to reach it with one hand, and holding his exercise in the other. The motto, *Principi Juventutis*'.

Medals for this Institution were featured at more than one Academy exhibition. Scipio Clint was responsible for 'Impressions from a pair of medal dies executed by command of His Majesty for Winchester College prize medals' in 1828 and another (obverse, the King; reverse, the tomb of William of Wykeham) in 1832; Benjamin Wyon's 'Her Majesty's Prize Medal, Winchester College' was seen in 1840; and a 500th anniversary medal commissioned from Sir George James Frampton, R.A., F.S.A., formed part of the 1894 exhibition. Benjamin Wyon also produced 'Design for a medal die now executing

—ladies' prize, Carisbrooke archers' at the Academy in 1835.

This description of some material in my survey ends with an assortment of slightly unusual pictures; all, as it happens, exhibited at the Royal Academy. We will begin on a dramatic note: 'Scene in "Hartford Bridge" [operatic farce by William Pearce, associated with Hartfordbridge, Hants] (Mrs. Martys and Mr. Munden)' painted by Samuel De Wilde and shown in 1795. Continuing with another form of entertainment, the 1800 exhibition boasted T. Gooch's 'The ox who won the plate at Lyndhurst races, going round a course nearly two miles in eight minutes'. Twelve years after this came a picture by John Masey Wright:

'The burning shame; a punishment for a bad lawyer; a custom peculiar to the Isle of Wight, whereby they drove him for ever from among them, and has been practised even later than the reign of Queen Elizabeth. "From out old Newport ev'ry calling came To follow gladsome to the burning shame."—T. Nicholls.'

Hunting scenes of a different order, from the brush of Fareham's H. Kinch, featured in 1811 and 1820: 'A member of the Hambleton Hunt; a study of a figure for part of a large picture of the death of a fox' and 'Portraits of a hunting mare and hackney, the property of H. P. Delmé, with the ruins of Place-house, near Titchfield, Hants'. We remain with sport for G. W. Gunston's 'Royal Yacht Club Sailing Match at Cowes, Isle of Wight, 14th of August, 1828, between Mr. Weld's cutter Lulworth and the Earl of Belfast's cutters Louisa and Harriet for the Challenge Cup', which was shown in 1829. Very few local exhibits were by foreigners; one specimen being a view of Freshwater Bay by Prof. Herman Eschke, whose address is given as '11, Apostel Kirche, Berlin'. One wonders what Prof. Eschke would have made of this final title, exhibited by Herbert Lyndon in 1887: 'Vith Chamber, Winchester College. The Prefect of Hall's Toys!'

Paintings by Royal Academicians (and one or two other artists of importance)

Henry Perronet Briggs, R.A.

In 1829, at the British Institution, this artist exhibited 'His late Majesty George the Third, after the splendid victory of June 1, 1794, presenting Earl Howe with a sword, richly set with diamonds, on board the Queen Charlotte, at Spithead, on the 26th of June in the same year'; and, a decade later at the Academy, 'The Earl of Yarborough. Painted for the members of the Royal Yacht Squadron'.

Sir Augustus Wall Callcott, R.A.

Callcott showed pictures of Itchen Ferry and 'Southampton, from Weston Grove, the seat of W. Chamberlaine, Esq.' at the 1811 Academy exhibition; and 'Dead calm, boats off Cowes Castle' at that of 1827.

Charles Catton, R.A.

His 'Bar Gate, the entry into Southampton' was seen at the Society of Artists in 1766; and the Royal Academy exhibitions of 1773 and 1774 both featured a view of the Needles.

John James Chalon, R.A.

This painter's work included two Isle of Wight scenes (one of Carisbrooke Castle) shown at the Academy in 1805 and 1806; 'An enclosed spot at Cove, Hants' (R.A. 1814); and two pictures entitled 'At Yateley near Sandhurst' in the British Institution exhibition of 1818.

Edward William Cooke, R.A.

Cooke was credited with eight views of Bonchurch or the Undercliff between 1836 and 1877. He also showed 'Rigging-Hulk and Frigate at Portsmouth' (British Institution 1837) and 'H.M. turret ship "Devastation" at Spithead, on the occasion of the naval review in honour of the Shah of Persia, 23rd July, 1873' (Royal Academy, 1875).

William Daniell, R.A.

The Academy exhibitions during the period

1823-37 held four Isle of Wight pictures by Daniell, including 'The castle of Lord Henry Seymour [Norris Castle]' and two views of East Dene, Bonchurch.

William Dyce, R.A.

Only one work by him is of interest here: 'Neptune assigning to Britannia the empire of the sea. Sketch for a picture to be painted in fresco at Osborne House for Her Majesty and H.R.H. Prince Albert' (Royal Academy 1847).

Prof. Hubert von Herkomer, R.A., A.R.W.S., R.I.

The 1881 Academy exhibition included his 'Missing—a scene at the Portsmouth dock-yard gates. The feeling of anxiety respecting the Atalanta is painful everywhere, but at Portsmouth it is especially intense, etc.

William Hodges, R.A.

Hodges showed 'A View of the Polygon, Southampton, from the design of Mr. Le Roux' at the Society of Artists in 1771; and a New Forest cottage scene at the Royal Academy in 1792.

Henry Moore, R.A., R.W.S.

This artist specialised in New Forest views, of which he displayed six at various exhibitions between 1855 and 1871; he also produced four Isle of Wight pictures (1865-90).

Henry William Pickersgill, R.A.

Again, there is only one item to concern us here: 'The old oak chest [a legend associated with Bramshill House]. See *Tales of a Rambler*. "It closed with a spring, and her bridal bloom Lay withering there in a living tomb, etc." Thos. Haynes Bayly' (Royal Academy 1848).

Paul Sandby, R.A.

Sandby's single Hampshire exhibit comes from the Society of Artists in 1764: 'South-east view of Hackwood, the seat of His Grace the Duke of Bolton'.

William Shayer, senior

This Southampton painter was the most

prolific exhibitor in the survey (58 items between 1823 and 1868, including 15 Isle of Wight scenes), and may justly be called *the* Hampshire artist of the nineteenth century.

William Clarkson Stanfield, R.A.

The British Institution exhibition of 1832 contained Stanfield's 'Portsmouth, from the King's Bastion. Painted by command of His Majesty'.

Joseph Mallord William Turner, R.A.

The great J. M. W. Turner exhibited five local pictures at the Academy: 'Chale Farm, Isle of Wight' (1796); 'Spithead; boat's crew recovering an anchor' (1809); 'View from the Terrace of a Villa at Niton, Isle of Wight [The Orchard], from sketches by a lady [Lady Willoughby Gordon]' (1826); 'East Cowes Castle, the seat of J. Nash, Esq.: the Regatta beating to windward' and 'East Cowes Castle ...; the Regatta starting for the moorings' (1828).

Alfred Vickers, senior

Just as Shayer was the most prolific Hampshire exhibitor, so Alfred Vickers may claim to be *the* Isle of Wight artist of the nineteenth century; at least as far as my survey is concerned. His total of 43 items (between 1829 and 1868) included an unsurpassed 29 Island scenes.

Benjamin West, R.A.

The Academy exhibitions of 1777 and 1780 revealed two paintings by him: 'Lazarus; a study for a large picture to be painted for the Cathedral Church of Winchester' and 'The raising of Lazarus; an altarpiece for the Cathedral of Winchester' respectively.

James Abbott McNeil Whistler

Whistler showed seven Hampshire views in the 1887/8 Suffolk Street exhibition. Of these, five depicted the Queen's Jubilee Naval Review held at Spithead; the others being 'Grey and Silver: docks, Southampton' and 'Blue and Silver: Portsmouth'.

As a footnote, perhaps it will be as well to recall that the Hampshire coastline has attracted the attention of many eminent marine painters, amongst whom are: George Chambers (senior and junior), John and Robert Cleveley, Edwin Hayes, William Adolphus Knell, John Christian Schetky, C. H. Seaforth, Dominic Serres, R.A., John Wilson (senior and junior), and William Lionel Wyllie.

Regional distribution of exhibits, with the number for each major location

The county has been divided into a series of regions, as shown in the map, mainly according to the topographical distribution of exhibits, but also bearing in mind more conventional divisions (such as those adopted by guidebooks and county histories).

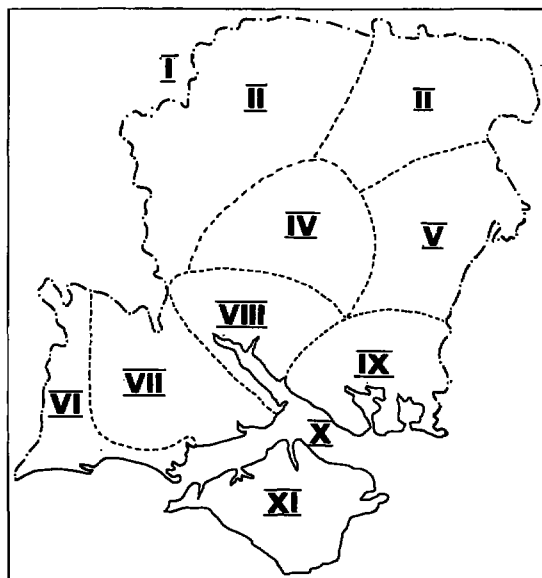


Fig. 1. Map of Hampshire and the Isle of Wight showing regions used in survey. For explanation see text.

Within these regions the material has been further grouped in districts, the number of exhibits corresponding to every major locality

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being given. For the purpose of both this section and the next, each exhibit has been allocated to only a single district and/or region, even though it may cover more than one.

REGION/NO OF EXHIBITS			
I Hampshire (general)	164	Aldershot district	18
II North-west Hampshire	58	Aldershot 15, Cove 1, Farnborough 2	
III North-east Hampshire	76	Hartley Wintney district	18
IV Winchester Region	162	Bramshill 8, Elvetham 5, Hartford- bridge 1, Hazeley Heath 2, Hartley Wintney 1, West Green 1	
V East Hampshire	74	Winchfield district	9
VI South-west Hampshire	183	Dinorben Court 1, Dogmersfield 2, Fleet 2, Odiham 1, Winchfield 3	
VII New Forest	270	Yateley district	4
VIII Southampton Region	324	South Hawley 1, Yateley 3	
XI South-east Hampshire	234	IV WINCHESTER REGION	162
X The Solent	87	Winchester district	132
XI Isle of Wight	968	Kings Worthy 1, St. Cross 24, Winchester 107	
I HAMPSHIRE (GENERAL)	164	Alresford district	8
Hampshire (miscellaneous)	138	Alresford 2, Cheriton 1, Itchen Stoke 1, Tichborne 4	
Itchen, River	17	Northington district	8
Test, River	9	The Grange 3, Northington 4, Stratton 1	
II NORTH-WEST HAMPSHIRE	58	Twyford district	6
Stockbridge district	15	Compton 1, St. Catherine's Hill 1, Shawford 1, Twyford 3	
Bossington 1, Chilbolton 1, Fullerton 1, Houghton 1, Leckford 2, Longstock 3, Stockbridge 6		Hursley district	5
Whitchurch district	15	Hursley 4, Merton Castle 1	
Deane 1, Hurstbourne 5, Laverstoke 4, Longparish 2, Overton 1, St. Mary Bourne 1, Whitchurch 1		Kings Somborne district	3
Highclere district	12	Crawley 1, Kings Somborne 1, Rookley 1	
Crux Easton 2, East Woodhay 3, Highclere 6, Sidon Hill 1		V EAST HAMPSHIRE	74
Andover district	11	Bramshott district	21
Andover 4, Appleshaw 1, Clatford 1, Monxton 2, Penton Mewsey 1, Redrice 1, Sarson 1		Bramshott 13, Headley 3, Liphook 1, Waggoners Wells 2, Woolmer 2	
East Tytherley district	2	Selborne district	15
East Tytherley 1, Hildon House 1		Newton Valence 1, Noar Hill 1, Oakhanger 2, Rotherfield Park 2, Selborne 9	
Kingsclere district	2	Petersfield district	12
Kingsclere 1, Woodlands 1		Petersfield 11, Sheet 1	
Ibthorpe	1	Alton district	11
III NORTH-EAST HAMPSHIRE	76	Alton 3, Farringdon 8	
Basingstoke district	27	Liss district	8
Basing 14, Basingstoke 7, Basingstoke Canal 2, Hackwood Park 3, Pyotts Hill 1		Hawkley Hurst 1, Liss 7	
		Warnford district	7
		East Meon 1, Meonstoke 1, Privett 2, Warnford 2, West Meon 1	
		VI SOUTH-WEST HAMPSHIRE	183
		Christchurch district	93
		Blackwater 2, Bure Homage 1, Christchurch 77, Hengistbury Head 1,	

HAMPSHIRE FIELD CLUB AND ARCHAEOLOGICAL SOCIETY

REGION/NO OF EXHIBITS			
Highcliffe 1, Holdenhurst 1, Iford 2, Milton 1, Mudeford 2, Sopley 2, Stanpit 1, Stour (River) 2		Romsey district	14
Bournemouth district	36	Broadlands 1, Chilworth 1, Embley House 1, Romsey 11	
Boscombe 7, Bournemouth 27, Southbourne 2		Calshot district	10
Lymington district	18	Calshot 9, Hardley 1	
Lymington 14, Lymington River 1, Walhampton 3		Eling district	9
Milford-on-Sea district	18	Eling 2, Marchwood 2, Nursling 1, Paultons Park 1, Redbridge 3	
Hurst Castle 11, Keyhaven 3, Mil- ford-on-Sea 4		Bishopstoke	7
Ringwood district	10	Bishop's Waltham district	3
Ringwood 8, Somerley 2		Bishop's Waltham 1, Durley 2	
Avon, River	4		
Fordingbridge district	4	IX SOUTH-EAST HAMPSHIRE	234
Breamore 2, Fordingbridge 2		Pontsmouth district	154
VII NEW FOREST	270	Kingston 1, Paulsgrove 1, Portsdown Hill 5, Portsea 9, Portsmouth 64, Portsmouth Harbour 62, Southsea 11, Wymering 1	
New Forest (miscellaneous)	193	Fareham district	24
Lyndhurst district	34	Fareham 6, Portchester 12, Roche Court 1, Sarisbury Green 1, Titch- field 3, Wallington 1	
Bank 2, Boldrewood 1, Brooklands Park 1, Denny Wood 2, Emery Hill 1, Lyndhurst 24, Mark Ash 3		Havant district	20
Brockenhurst district	21	Brockhampton 1, Emsworth 3, Havant 5, Langstone 3, Langstone Harbour 6, Wade 1, Warblington 1	
Brockenhurst 15, Hinchleslea 1, Queen's Bower 1, Rhinefield 2, Roy- den 1, Setley Common 1		Hayling district	16
Bramshaw district	10	Hayling 7, Hayling Island 7, Sinah 1, West Winner Shoal 1	
Bramble Hill 4, Bramshaw 2, Castle Malwood 1, Eyeworth 1, Millersford Brook 1, Stoney Cross 1		Gosport district	10
Beaulieu district	8	Forton 1, Gosport 4, Hardway 1, Haslar 2, Lee-on-Solent 2	
Beaulieu 7, Beaulieu River 1		Waterlooville district	5
Boldre district	4	Horndean 1, Purbrook 1, Waterloo 1, Waterlooville 1, Widley 1	
Boldre 1, Underwood 2, Vicar's Hill 1		Wickham district	5
VIII SOUTHAMPTON REGION	324	Hambledon 1, Rooksbury 2, South- wick House 1, Wickham 1	
Southampton district	179	X THE SOLENT	87
Bitterne 2, Itchen Ferry 8, Millbrook 2, Northam 3, Portswood 2, St. Denys' 1, Southampton 139, South- ampton Water 14, Stoneham 2, Swaythling 1, West End 1, Wood- mill 4		The Solent (miscellaneous)	14
Netley district	102	Spithead	69
Bursledon 2, Hamble 2, Hamble River 4, Netley 93, Weston 1		Mother Bank	2
		Bramble Buoy	1
		Nab Tower Lighthouse	1
		XI ISLE OF WIGHT	968
		Isle of Wight (miscellaneous)	157
		Ventnor district	215
		Bonchurch 64, Dunnose 3, East End 1, Horseshoe Bay 2, The Landslip 4,	

R. V. TURLEY: SURVEY OF HAMPSHIRE AND ISLE OF WIGHT ART

REGION/NO OF EXHIBITS	<i>The most popular Hampshire and Isle of Wight subjects</i>
Mill Bay 1, Niton 8, Orchard Bay 1, Pelham Woods 1, Puckaster 7, St. Lawrence 13, Sandrock 2, Steephill 20, The Undercliff 20, Ventnor 68	
Shanklin district	
America Woods 1, Appuldurcombe Park 1, Fairfields 1, Godshill 2, Luccombe 32, Shanklin 71, Wroxall 2	110
Newport district	109
Carisbrooke 79, Clatterford 1, Marvel Copse 2, New Close Farm 1, Newport 21, Parkhurst 1, St. Cross 3, Watergate 1	
Freshwater district	99
Alum Bay 6, Fort Victoria 1, Freshwater 36, Hill Cross 1, Middleton 1, The Needles 32, Norton 1, Scratchell's Bay 2, Thorley 1, Yarmouth 18	
Cowes district	70
Cowes 21, Cowes Roads 2, East Cowes 10, Gurnard Bay 1, Northwood 7, Osborne 7, Powlesse House 1, Rew Street Farm 1, West Cowes 17, Whippingham 3	
Ryde district	60
Binstead 3, Fishbourne 1, Newnham 1, Puckpool Point 1, Quarr Abbey 4, Ryde 42, Seaview 4, Upton 1, Wootton 1, Wootton Bridge 2	
Sandown district	49
Alverstone 2, Arreton 1, Culver Bay 1, Culver Cliff 16, Knighton 2, Lake 2, Newchurch 2, Queen's Bower 1, Sandown 21, Swan Cliff 1	
Chale district	45
Atherfield 2, Blackgang 13, Brightstone 1, Brook 1, Chale 10, Chilton 3, Rocken End 2, St. Catherine's Down 2, St. Catherine's Point 5, Shorwell 6	
Bembridge district	39
Bembridge 13, Brading 15, St. Helens 3, St. Helens Roads 3, Whitecliff Bay 2, Yanbridge 1, Yaverland 2	
Shalfleet district	11
Calbourne 1, Locks Green 1, Newtown 2, Shalfleet 4, Swainston 2, Westover 1	
Medina, River	4
	<i>Regions</i>
	Isle of Wight 968
	Southampton 324
	New Forest 270
	South-east Hampshire 234
	South-west Hampshire 183
	Winchester 162
	<i>Buildings</i>
	Netley Abbey 83
	Carisbrooke Castle 60
	Winchester Cathedral 33
	Christchurch Priory 14
	Winchester College 12
	Hurst Castle 11
	Southampton Bar Gate 9
	<i>Topographical features</i>
	The Needles 32
	Shanklin Chine 27
	The Undercliff 20
	Culver Cliff 16
	Freshwater Bay 15
	Luccombe Chine 15
	Blackgang Chine 11
	Sandown Bay 11
	<i>Towns and villages</i>
	Southampton 139
	Winchester 107
	Christchurch 77
	Shanklin 71
	Ventnor 68
	Bonchurch 64
	Portsmouth 64
	Cowes 48
	Ryde 42
	Freshwater 36
	Luccombe 32
	Bournemouth 27
	Lyndhurst 24
	St. Cross (Hants) 24
	Newport 21
	Sandown 21
	Steephill 20
	Yarmouth 18
	Aldershot 15
	Brading 15
	Brockenhurst 15
	Basing 14
	Lymington 14

Bembridge	13	Osborne, to which she became particularly
Bramshott	13	attached after Albert's death in 1861. The
St. Lawrence	13	earlier jump in Island exhibits around the
Portchester	12	eighteen-thirties coincides with the advent
Petersfield	11	of steam ferries.
Romsey	11	
Southsea	11	
Chale	10	

CONCLUSIONS

As might have been expected, the southern part of our county proved most popular with artists, especially the Isle of Wight (which inspired well over one-third of the 2,600 exhibits). One possible matter for speculation is that the New Forest does not occupy second rather than third place in the regional stakes. The attraction of ancient, picturesque buildings, such as Netley Abbey and Carisbrooke Castle, was entirely predictable. However I could not have anticipated that Southampton would appear above say Winchester (or, perhaps, Portsmouth) in the civic league table.

The chronological distribution of exhibits also contains some surprises. This begins gently enough; though it is difficult to comment about the end, since our Royal Academy source coverage (for example) terminates in 1904 whereas, of course, the exhibitions themselves did not. Still, the reduced figure for the eighteen-nineties presumably reflects topographical art's fashionable decline, at any rate in London exhibitions. Rather less easy to understand are the mid-nineteenth century fluctuations; especially a sudden surge in the Isle of Wight's relative popularity in the eighteen-sixties—this might be connected with Queen Victoria's establishment at

Osborne, to which she became particularly attached after Albert's death in 1861. The earlier jump in Island exhibits around the eighteen-thirties coincides with the advent of steam ferries.

As far as Hampshire is concerned; one peak occurs in the number of exhibits during the eighteen-thirties and 'forties (the start of the railway age?), and another in the eighteen-seventies and 'eighties which is even higher, also harder to account for (unless cheaper travel is the predominating influence).

It would be useful to see how other counties fare in an analysis of this kind, for the technique I have employed can readily be applied elsewhere if sufficient time and patience are available. Sussex might well repay investigation, since I am left with the impression that Hastings was something of an artists' haunt.

In conclusion, let me stress this survey data represents but the tip of an iceberg. If the principal London art exhibitions included two-and-a-half-thousand Hampshire and Isle of Wight subjects between 1760 and 1900, then the number of similar pictures produced by artists both amateur and professional, which were not shown in London, must have been very considerable indeed.

Acknowledgement

I am grateful to the Antique Collectors' Club for kindly permitting the inclusion in my survey of data from their Royal Society of British Artists etc. publication (Johnson 1975).

APPENDIX

*Artists exhibiting five or more works, with
the period at which these were shown (and
the number of exhibits)*

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| <p>Adams, A. G., 1860-76 (9)
 Allen, J. W., 1840-6 (7)
 Andrews, J. P., 1767-9 (5)
 Arnald, G., 1807-28 (6)
 Baigent, R., 1843-6 (9)
 Baker, W. J., 1841-53 (7)
 Barnicle, J., 1830-45 (5)
 Barratt, T., 1853-7 (5)
 Barrow, J. C., 1796-1802 (11)
 Bartlett, W. H., 1878-80 (5)
 Belgrave, P., 1885-95 (5)
 Bellers, W., 1762-73 (9)
 Benett, N., 1875-7 (5)
 Blomfield, A. W., 1878-90 (7)
 Bomford, L. G., 1873-74/5 (5)
 Bradley, E., 1829-67 (13)
 Brown, R., 1808-34 (9)
 Buckler, J., 1797-1838 (10)
 Cave, J., 1801-17 (7)
 Chalon, J. J., 1805-18 (5)
 Chamberlin, M. jnr, 1791-1804 (6)
 Chambers, G., 1829-37 (6)
 Chambers, G. jnr, 1852-62 (5)
 Childs, G., 1833-9 (9)
 Cleveley, J., 1765-85 (12)
 Clint, A., 1834-77/8 (18)
 Cole, A. B., 1867-80/1 (6)
 Cole, G., 1842-81 (20)
 Cooke, E. W., 1836-77 (10)
 Danby, J. F., 1851-75/6 (12)
 Davis, A. H., 1871-78/9 (6)
 Dearmer, T., 1841-6 (7)
 Earl, W. R., 1824-43 (16)
 Edis, R. W., 1869-77 (5)
 Fanner, A., 1910-3 (9)
 Fielding, A. C. V., 1829-44 (8)
 Fisher, M., 1889-1917 (6)
 Francia, F. L. T., 1796-1807 (12)
 Fuller, H., 1877/8-84 (5)
 Garland, W., 1868-74/5 (5)
 Gilbert, A., 1859-84/5 (5)
 Glendening, A. A., 1869-72 (5)
 Goddard, J. B., 1875-93 (5)
 Godet, J., 1853-79 (22)
 Goodwin, W. S., 1874/5-6/7 (6)
 Gouldsmith, H., 1826-37 (19)
 Gray, W., 1855-60 (6)</p> | <p>Grove, J., 1791-1800 (7)
 Harmar, F., 1913-7 (5)
 Hassell, E., 1833-52 (26)
 Hayes, E., 1856-1904 (7)
 Hellyer, T., 1847-8 (5)
 Heseltine, J. P., 1881-94 (6)
 Hines, F., 1876/7-81 (7)
 Hines, T., 1879/80-81/2 (9)
 Holmes, E., 1876-93 (8)
 Hughes, G., 1831-41 (5)
 Huttula, R., 1870-86 (6)
 Ibbetson, J. C., 1792-6 (9)
 Ince, J. M., 1829-33 (6)
 Jackson, T. G., 1887-90 (5)
 Jones, C., 1874/5-88/9 (7)
 Keate, G., 1766-89 (14)
 Knell, W. A., 1825-62 (5)
 Knight, J. W. B., 1876/7-95 (5)
 Knox, G. J., 1840-59 (7)
 Lancaster, H., 1843-6 (5)
 Laporte, J., 1790-1812 (13)
 Law, D., 1869-72 (6)
 Lewis, G. R., 1853-9 (5)
 Lewis, W., 1817-38 (27)
 Lindner, M. P., 1891-1901 (8)
 Linnell, J., 1823-37 (5)
 Lloyd, W. S., 1879/80-95 (13)
 Lucas, R. W., 1833-43 (7)
 Luker, W., 1870/1-6 (7)
 McKewan, D. H., 1838-45 (8)
 Mair, G., 1837-46 (8)
 Marshall, R. A., 1873/4-1902 (7)
 Martin, C. H., 1842-52 (7)
 Meadows, J. E., 1856-70 (6)
 Moltino, F., 1848-53 (7)
 Moore, H., 1855-90 (10)
 Nasmyth, P., 1813-30 (17)
 Nibbs, R. H., 1841-84 (5)
 Oliver, W., 1849-53 (5)
 Peel, J., 1869-92/3 (6)
 Pixell, M., 1798-1811 (9)
 Player, W. H., 1860-3 (7)
 Potts, G. B., 1833/4-48 (8)
 Powell, J., 1797-1818 (11)
 Pringle, J. W. G., 1867-72 (5)
 Reinagle, G. P., 1826-32 (5)
 Schetky, J. C., 1821-69 (17)</p> |
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|---------------------------------|---------------------------------|
| Seaforth, C. H., 1827-44 (6) | Vickers, A. snr, 1829-68 (43) |
| Sealy, A. C., 1877-9 (5) | Vickers, A. G., 1827-37 (6) |
| Sedding, J. D., 1875-91 (6) | Watts, F. W., 1829-44 (24) |
| Serres, D., 1766-93 (19) | Webb, J., 1854-65 (8) |
| Shayer, W., 1823-68 (58) | Weedon, A. W., 1884/5-1902 (6) |
| Simpson, G., 1826 (5) | Whichelo, H. M., 1818-35 (5) |
| Skeats, T., 1875/6-80 (6) | Whistler, J. A. M., 1887/8 (7) |
| Slocombe, F. A., 1873-87 (5) | Whitcombe, T., 1788-1823 (6) |
| Steedman, C., 1833-49 (6) | Wilkinson, H., 1885-95 (6) |
| Street, G. E., 1861-79 (5) | Williams, E. C., 1852-64 (5) |
| Taylor, C. jnr, 1854-83 (5) | Williams, H. P., 1841-51 (6) |
| Taylor, T., 1799-1805 (13) | Wilson, J. H. snr, 1823-41 (16) |
| Turner, J. M. W., 1796-1828 (5) | Wilson, J. J. jnr, 1833-70 (13) |
| Turner, W., 1826-51 (8) | Wyllie, W. L., 1871-98 (8) |
| Turtle, E., 1840-74/5 (6) | |

This list includes just over 11% of the exhibitors (excluding 'address only' artists) who, between them, were responsible for 42½% of the exhibits.

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- Author:* Dr. R. V. Turley, The Library, University of Southampton.