

that his form had shrunk, for he moved as firmly and swiftly as ever, — indeed he was rather demonstrative, stepping on and off the platform in his studio with needless display, — and his form was stout and well filled.

“Nevertheless, without seeming to be overworked, he did not look robust, and he had a nervous way remarkable in so distinguished a man, one who was usually by no means unconscious of himself, and yet, to those he liked, full of kindness. The wide green shade which he wore above his eyes projected straight from his forehead, and cast a large shadow on his plump, somewhat livid features, and, in the shadow, one saw that his eyes had suffered. The gray ‘Tweed’ suit, and its sober trim, a little emphatically ‘quiet,’ marked the man; so did his stout, not fat nor robust, figure; rapid movements, and utterances that glistened with prompt remarks, sharp, concise, with quiet humor, but not seeking occasions for wit, and imbued throughout with a perfect frankness, distinguished the man.”

In 1864, “Man proposes, God disposes,” was painted, an Arctic incident suggested by the finding of the relics of Sir John Franklin. The purchaser of this picture, Sweetser says, paid Landseer twenty-five hundred pounds for it.

In 1865, “The Connoisseurs” was painted, and presented by Sir Edwin to the Prince of Wales. It represents two dogs looking over the shoulders of the artist, while he makes a drawing. Monk-

house says: “The man behind his work was seen through it, — sensitive, variously gifted, manly, genial, tender-hearted, simple, and unaffected, a lover of animals and children and humanity; and if any one wishes to see at a glance nearly all we have written, let him look at his own portrait, painted by himself, with a canine connoisseur on either side.”

“Lady Godiva’s Prayer,” painted in 1866, was sold in 1874 for £3360, or nearly seventeen thousand dollars. This year, Sir Edwin first appeared as a sculptor, in a vigorous model of a “Stag at Bay.” In 1867 his bronze Lions were placed at the base of the Nelson monument in Trafalgar Square, thus associating two great names. The government had commissioned him to execute this work eight years before, in 1859, but sickness and other matters had prevented. That this commission was a care to him, is shown by a letter to a friend: “I have got trouble enough; ten or twelve pictures about which I am tortured, and a large national monument to complete. . . . If I am bothered about anything and everything, no matter what, I know my head will not stand it much longer.”

Again he writes: “My health (or rather condition) is a mystery beyond human intelligence. I sleep well seven hours, and awake tired and jaded, and do not rally till after luncheon. J. L. came down yesterday and did her best to cheer me. . . . I return to my own home in spite of a

kind invitation from Mr. and Mrs. Gladstone to meet Princess Louise at breakfast."

"The Swannery invaded by Sea-Eagles" was one of Landseer's most notable later works. "The Sick Monkey," painted in 1870, was purchased by Thomas Baring for three thousand guineas, and bequeathed to Lord Northbrook, the Viceroy of India.

When Sir Charles Eastlake died, the presidency of the Royal Academy was urged upon Landseer, but he declined. He had become wealthy through his painting, his property amounting to about one million two hundred and fifty thousand dollars, which he left mostly to his brothers and sisters.

Sir Edwin's life was now drawing to its close. Miss Mackey says, in *Cornhill*, concerning his last long illness: "Was ever any one more tenderly nursed and cared for? Those who had loved him in his bright wealth of life now watched the long days one by one telling away its treasure. He was very weak in body latterly, but sometimes he used to go into the garden and walk round the paths, leaning on his sister's arm. One beautiful spring morning, he looked up and said: 'I shall never see the green leaves again;' but he did see them, Mrs. Mackenzie, his sister, said. He lived through another spring. He used to lie in his studio, where he would have liked to die. To the very end he did not give up his work; but he used to go on, painting a little at a time, faithful to his task.

"When he was almost at his worst, so some one

told me, they gave him his easel and his canvas, and left him alone in the studio, in the hope that he might take up his work and forget his suffering. When they came back, they found that he had painted the picture of a little lamb lying beside a lion. This and 'The Font' were the last pictures ever painted by that faithful hand.

"'The Font' is an allegory of all creeds and all created things coming together into the light of truth. The Queen is the owner of 'The Font.' She wrote to her old friend and expressed her admiration for it, and asked to become the possessor. Her help and sympathy brightened the sadness of those last days for him. It is well known that he appealed to her once, when haunted by some painful apprehensions, and that her wise and judicious kindness came to the help of his nurses. She sent him back a message, bade him not be afraid, and to trust to those who were doing their best for him, and in whom she herself had every confidence. . . .

"He wished to die in his studio, his dear studio, for which he used to long when he was away, and where he lay so long expecting the end; but it was in his own room that he slept away. His brother was with him. His old friend came into the room. He knew him and pressed his hand."

Landseer died on the morning of October 1, 1873, and was buried October 11, with distinguished honors, in St. Paul's Cathedral.