

FRITH, WILLIAM POWELL, R.A., born in 1819, at Studley, near Ripon, lost his father while young. In 1835 he entered the Art Academy, conducted by Mr. Sass, where he continued for three years, studying drawing and composition; in 1839 he exhibited, at the British Institution, a portrait of one of the children of his preceptor. This was followed in 1840 by "Othello and Desdemona," a picture which was favourably noticed at the time by the literary reviews and journals, and "Malvolio before the Countess Olivia," exhibited at the Academy the same year; and in 1841 by his "Parting Interview between Leicester and Amy Robsart." In 1842 he exhibited at the British Institution a sketch from "Sterne's Sentimental Journey," and contributed to the Exhibition a scene from the "Vicar of Wakefield," representing Olivia and the Squire trying to ascertain which was the taller. This picture, a general favourite, was purchased on the first

day after the opening of the Exhibition. In 1843 he sent two contributions to the British Institution, "Dolly Varden," from Dickens's "Barnaby Rudge," and the Duel Scene from Shakespeare's "Twelfth Night;" and to the Exhibition of the Royal Academy, "Falstaff and his Friends with the Merry Wives of Windsor," followed in 1844 by his "Interview between Knox and Mary Queen of Scots," and another scene from the "Vicar of Wakefield,"—"The Squire describing his experiences of town life to Mrs.

Primrose and her daughters." "Sterne in the Shop of the Grisette" is the title of a little picture exhibited at the British Institution in 1845, in which year he contributed the well-known picture of the "Village Pastor," which was the means of placing him on the roll of Associates of the Royal Academy. In 1846 he exhibited at the British Institution his "Norah Creina," and at the Academy a "Scene from Molière's Bourgeois Gentilhomme," and "The Return of Labour," a cottage scene. After becoming A.R.A., Mr. Frith almost entirely discontinued his contributions to the British Institution, except in 1852, when he sent a small female portrait, entitled "Wicked Eyes." In 1847 he produced his large picture of "English Merrymaking a Hundred Years Ago," and the "Saracen's Head," illustrative of a story in the "Spectator;" and in 1848, his "Old Woman accused of Bewitching a Peasant Girl," in the reign of James I. In the same year he exhibited his "Stage Coach Adventure in 1750," and another "Scene from Molière's Bourgeois Gentilhomme." His picture of 1849, entitled "Coming of Age," is a felicitous illustration of English country life in the days of Queen Elizabeth. In the Exhibition of 1850, Mr. Frith exhibited three pictures,—"The Portrait of a Lady;" a scene from "The Good-natured Man;" and "Sancho telling a tale to the duke and duchess to prove that the Knight of La Mancha is at the bottom of the table." The