

Eldon House
Hampton Road



20 Aug:

Dear Sir

I only just returned
from Southampton ^{but} ₁
having had my letters
forwarded some of the
6th has only just
come to hand & regret
I should have
remained so long

Wm. Keblethor Dobson
1817-1898

Rd

189.3712.2

2300
1850



unanswered.

I beg to enclose
a complete list of
the members of the
Royal Academy which
is I believe what
you desire.

Yrs very faithfully

W. D. Dawson

Eldon House,
Hampstead, N.W.

Mr Dobson feels much
pleasure in accepting
Mr & Mrs Knell's kind
invitation for Tuesday 25 July
at Dinner -

8 July 1876

NEW ROYAL ACADEMICIANS.

WILLIAM CHARLES THOMAS DOBSON, R.A.

Mr. Dobson was born at Hamburg in 1817, and is of English parentage on the male side only. This will account for an occasional German title to his pictures, and probably also for the somewhat German type of face which so frequently reappears in his works. His education, except in its earliest stage, was, however, received in England, he having been brought over when nine years of age to this country. He commenced his art-studies as a boy at the British Museum, and was admitted a student of the Royal Academy in 1836. His early instruction in painting was received from Mr. E. Opie,

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nephew of the celebrated John Opie, who interested himself much in the young student, but would receive no remuneration. Early in his career, also, the young artist was introduced to Sir Charles Eastlake, from whom for many years, though not exactly in the position of pupil, he received constant advice and instruction in art. The friendly connection between the late president of the Academy and the subject of this notice was honourable to both—disinterested on the one side, grateful and respectful on the other. Mr. Dobson, doubtless, benefited much from the cultivated mind and pure taste of Sir Charles, whose example probably led his young friend into the difficult walk of religious painting. But for this one might have supposed that Mr. Dobson was mainly influenced by the German revival of religious art. Mr. Dobson's treatment of scriptural themes has, however, despite much that is abstract, negative, or "puristic," a simple naturalness—a kind of homely piety—which has little in common with either the asceticism of Overbeck or the more grandiose Raphaellesque or Michael-Angelesque mannerism of Cornelius and other German masters. Besides this our artist has a true painter's relish for the more attractive qualities of the medium in which he has chiefly worked, which scarcely one of the German revivers of sacred art possessed; and his principal works have some uncommon technical excellences. In 1843 Mr. Dobson was appointed Head Master of the Government School of Design in Birmingham, an office which he was induced to resign in 1845 for the purpose of pursuing his studies in Italy. In 1860 the artist was elected an Associate of the Royal Academy, and he was voted to the full membership near the close of the last year. In recent years Mr. Dobson has cultivated painting in water colours, and in 1870 he accepted an offer of the Old Water-Colour Society to enter their ranks. The following are among the artist's most important oil paintings, most of which have been engraved and become highly popular. "Tobias and the Angel" (1853), "The Charity of Dorcas" (1854); "The Alms Deeds of Dorcas" (1855), the property of the Queen; "The Prosperous Days of Job" and "The Children in the Market Place" (1856); "Reading the Psalms" and "The Child Jesus going down with his Parents to Nazareth" (1857), both in the collection of Baroness Burdett-Coutts; "Fairy Tales," "Hagar and Ishmael sent Away," and the "Holy Innocents" (1858), "Nazareth," "The Good Shepherd" "Christ in the Temple," "Peace be to this House," and "Alms." 1871.36v. 4