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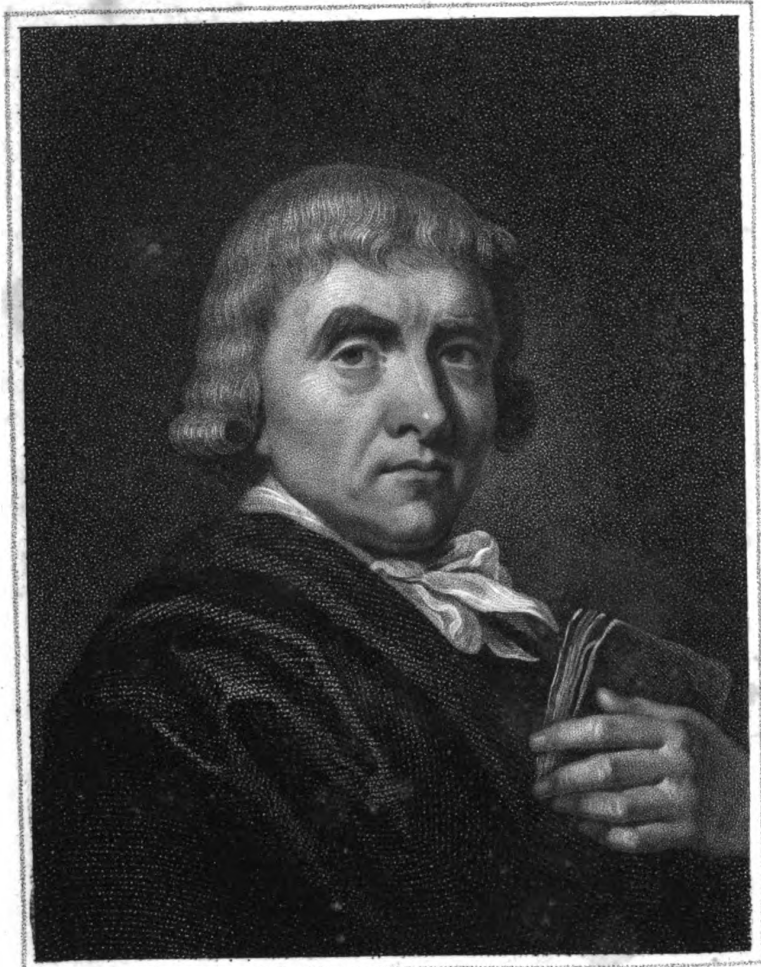
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THOMAS'S  
ANECDOTES OF PAINTERS.

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By Pinet.

Caricature Sculptor

E. EDWARDS,

*Applauded and Teacher of Perspective*

in the

*Royal Academy*

*and of the Board of the Art for the Academy*





AN ACCOUNT  
OF THE  
LIFE OF MR. EDWARDS.

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EDWARD EDWARDS was born March 7th, 1738, in Castle-street, Leicester-fields. His father was a chair maker and carver, and a native of Shrewsbury, but settled in London, where he married, and had two sons and a daughter. Of these children Edward Edwards was the eldest. He was naturally a very weakly child; which was expressed, while he was an infant, in his form, it gradually becoming distorted. To this, it was also believed an accident contributed. At an early age he was sent to a Protestant School, established for the education of the children of French refugees: here he learnt the French language, and acquired it sufficiently to be able to speak it tolerably well.

When he was fifteen years old, he was taken from school, and began to work with his father at the shop of Mr. Hallet, an upholsterer at the corner of Great St. Martin's Lane, Long Acre, where he continued till he was eighteen years of age. While he was in this situation, he indicated an inclination to drawing, and drew patterns for furniture. His father's intention was to make him a carver and gilder; but he soon had wishes beyond that employ, and sought every opportunity of looking at works of art; but happening to be thus occupied, he was  
b harshly

harshly treated by one of the partners, which caused his father to remove him, and to leave him at liberty to exert himself in acquiring more scientifically the rudiments of art. For this purpose, he took lessons at a drawing school; and in 1759 he was deemed qualified to be admitted a student at the Duke of Richmond's gallery, which contained excellent casts of many of the finest antique statues.

In 1760, he sustained a great loss in the death of his father, who was a very ingenious man, but of a reserved and shy disposition, which prevented him from profiting, as he might otherwise have done, by his ingenuity. He left his widow and children wholly unprovided with means for a maintenance, except what they might be able to procure by their industry. Edward Edwards was now but twenty-two years of age, and with but a slender foundation in his art, he had to support his mother and a brother and sister. He had lodgings in Compton-street, Soho, and with other efforts to obtain the means of living, he opened an evening school, (at his lodgings) and taught drawing to several young men who either aimed to be artists, or to qualify themselves to be cabinet or ornamental furniture makers.

But under all his difficulties, he steadily persevered in his endeavour to acquire power in the art to which he had devoted his mind, and in 1761 he was admitted a member of the academy in Peter Court, St. Martin's Lane. Here he had the advantage of studying the human figure with the principal artists of that period, and made such progress as to be encouraged to offer a drawing for a premium proposed by the Society established for the encouragement of Arts, Manufactures, and Commerce; and succeeded.

In

In 1763, his prospect of employment became more promising. Mr. Boydell having undertaken to publish a set of engravings from celebrated pictures by old masters, engaged Edwards to make drawings, from which engravers were to be employed to work.

In 1764, he obtained a premium from the Society of Arts, &c. for the best historical picture in chiaro oscuro. He now became an exhibiter with the Incorporated Society of Artists, and was admitted a member of that body; but was soon disgusted with the factious proceedings which prevailed in it, and which caused a considerable number of the principal artists to withdraw themselves from it. But as several of his most intimate friends still remained in it, he was induced to continue some time longer a member and an exhibiter.

In 1770, he was employed by the President and Council of the Society of Antiquaries, to make a large drawing\* from an old picture in the Castle at Windsor, representing the interview between Henry VIII. and Francis I. at Calais. Upon this he was engaged more than six months. His work was approved, but he was not rewarded with a spirit of liberality; indeed, it may be said he was treated unjustly. He received only one hundred and ten guineas for his time and trouble; a very inadequate recompence.

But whatever might be his disappointment, he was not of a disposition to despond, and although he had still a mother and sister to support, his fortitude under all circumstances of difficulty remained unshaken. It was his happiness to look

\* The size of the drawing was 3 feet 11 inches, by 1 foot 11½ inches.

forward with hope and with confidence to a period when his exertions would have their reward in fame and success; and this temper of mind rendered his spirits cheerful, and his application to his professional studies pleasant. His great object was to be an historical painter; but the necessities of his situation obliged him to accept offers of employment of various kinds. He made drawings, painted landscapes and portraits in large or in miniature; and occasionally made designs, and began pictures on historical or poetical subjects. Thus proceeding, he obtained a moderate income, which he managed with frugality.

In 1771, he exhibited with the Royal Academy, in which, for the advantage of academical study, he had been some time a Student. His good character and general ingenuity made a due impression on the minds of the Academicians, and in 1773 he was elected an Associate of the Royal Academy. Soon after he was employed by Lord Besborough, at Roehampton, to repair a ceiling painted by Sir James Thornhill; and by Mr. Bell, the bookseller, to make designs and drawings for several publications. He had also the good fortune to be employed by Robert Udney, esq. in whom he found a warm friend. Mr. Udney being apprised of his desire to seek improvement abroad, offered him pecuniary assistance to enable him to accomplish his wishes; and in consequence he made arrangements for that purpose, and in July 1775 he left London, and proceeded to France on his way to Italy.

He was absent from England till September 1776, when he returned to London. His chief residence, while he was abroad, was at Rome, but he visited most of the other principal cities in Italy; and varied his route on his way back by passing through  
Turin,

Turin, and over the alps to Lyons. Thus, though his tour was made in little more than thirteen months, he saw what was most remarkable both in nature and art in that celebrated country.

On his arrival in London, he again established himself in his profession. He had seen much, and his opinions, which were given with undeviating integrity, were always respected; but his productions could not excite much approbation. There have been few instances where an artist, with so much general capacity and vigour of mind, has not been enabled to make greater proficiency.

After these observations, it will not be necessary to relate many particulars of his professional practice, which, as before he went to Italy, was various, and did not produce to him more than was sufficient to support himself and his aged mother and sister. His admirable conduct as a son and a brother caused him to be regarded with particular esteem, and he was distinguished in society for the uprightness of his proceedings and the rectitude of his heart.

Mr. Udney continued to be the friend of Edwards, and gave him employment; and he had commissions to execute for Sir Edward Walpole. In 1781, he obtained a premium from the Society of Arts, &c. for a Landscape Painting. The same year he presented to the Royal Society his paper on the Storm at Roehampton, accompanied by drawings made by himself of the singular and extraordinary effects of it.

In June 1782, he went to Bath, where he was employed to paint three arabesque ceilings, in the house of the honourable Charles Hamilton. This was one of the greatest commissions he ever received, and occupied him till March 1783. Here his time passed very agreeably, owing to the politeness and liberality of Mr. Hamilton.

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He was soon after engaged by the honourable Horace Walpole at Strawberry Hill, and continued to receive commissions from him till 1784, when their intercourse ceased. This was occasioned by what Mr. Walpole considered to be an overcharge for a cabinet made by a person recommended by Edwards. In expressing his sentiments on the matter in dispute, Mr. Walpole shewed much petulance, and so far reflected upon Edwards, as to cause him to reply with much indignation.

In 1786, he painted a picture of a Hunting Party for Mr. Eitcourt, in which the Duke of Beaufort, his two sons, and many other persons, were introduced. And in the following year, he was employed to paint scenes at Newcastle-upon-Tyne, for a theatre in that town.

In 1788, he was appointed Teacher of Perspective in the Royal Academy, and was continued in that situation during the remainder of his life. For this office he had qualified himself by long study, the fruits of which were given to the public in a Treatise on Perspective.

In 1792, he finished a collection of etchings of various subjects. The plates of this work, fifty-two in number, were sold by Leigh and Sotheby in 1799.

He exhibited in 1793, a picture which had occupied much of his time. It represented the Commemoration of Handel in Westminster Abbey, in which he introduced a multitude of figures, many of them portraits.

In 1799, his old friend Mr. Boydell, being desirous to include his name with those of the artists employed for the Shakespeare work, engaged him to paint a picture for the play of the Two Gentlemen of Verona.

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To enumerate further would be only an account of various small commissions, and the period had now arrived when he could hope for no more than to procure a maintenance. In 1800 he lost his mother, at the advanced age of 93. His sister continued to reside with him; and his prudence, aided by her economy and good management, enabled him to preserve a respectable appearance with a very small income, which was gradually becoming less. Still his spirits were uniformly cheerful, and in society he was to the last lively and agreeable. His conduct had been virtuous and irreproachable, and had left him nothing to reflect upon that could embitter the hours of his declining life. His religious sentiments were pure, and his morality was perfect. He had failed in nothing but in his endeavour to acquire greater power in the art to which he had devoted himself, and in this all that depended upon himself had been done. His amusements were innocent and entertaining. He sometimes in a pleasant vein, wrote verses to his friends; but his hours of leisure were for the most part occupied in practising on the violin, and he made such progress as to be able to join in a quartetto with skilful performers. He was latterly chiefly employed in superintending the printing of this work, for which he had been collecting materials during the greater part of his life: much of it was printed before his death, and the copy for the remainder was completed. The reader will judge from what has been stated, how well he was qualified for such an undertaking. He was indefatigable in acquiring information, was accurate in the greatest degree, had associated with most of the principal artists of his time, and had been in the profession near fifty years.

About

About a year before his death, his sister first noticed a change in his constitution. She perceived that he had become weaker, but there was no other apparent symptom of decay, and it was not till a few weeks before he died that he suffered any confinement. The disorder which occasioned it, did not excite in him apprehension of danger. He thought his complaint was of a rheumatic nature, and that he should soon recover. On the morning of the day on which he died, December 19, 1806, he wrote to a friend a question respecting a point in his Biography. In the evening he was seated by the fire conversing, when he suddenly rose, and desired to be supported to a bed in the next room, on which, in a few minutes, he expired. Upon the examination of the surgeons, nothing extraordinary appeared, except about three or four ounces of water in the pericardium.

He was attended to his grave in St. Pancras church-yard by B. West, Esq. President of the Royal Academy; J. Farington and J. Nollekens, Esq. Academicians; Sir William Blizard, Mr. Baker, Mr. Edridge, Mr. Hearne, Mr. Milbourne, jun. and Mr. Sotheby, jun.; who, with much regret, saw deposited the remains of their much respected friend, and of a truly good man.

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## P R E F A C E.

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**T**HAT lively and pleafant writer, the late Honourable Horace Walpole, \* to whom the public is obliged for a moft entertaining and ufeful work, the Anecdotes of Painting, did not publifh his laft volume until the year 1780, though, as he acknowledges, it was written ten years before; confequently there was a lapfe of twenty years between the acceffion of his prefent Majefty to the throne, and the period when that honourable biographer terminated his work.

From

\* Horace Walpole was third and youngelt fon to Sir Robert Walpole, K. G. many years prime minifter to George the Firft and Second. His mother, who was Sir Robert's firft lady, was daughter to John Shorter, Efq; of Bybrook in Kent: ſhe died 1737.

Horace, or Horatio, for his name is fometime written in the former, and ſometimes in the latter manner, received his education at Eton; from thence was removed to Cambridge; and afterwards viſited Italy, in company with Mr. Gray the poet.

He fat in ſeveral parliaments, as repreſentative for Caſtle Riving, and laſtly, for King's Lynn, Norfolk. But the buſtle of political concerns was little ſuited to his temper and habits, for which reaſon he formally reſigned, by public advertiſement, all further connexion with his conſtituents, and withdrew to retirement about the year 1766.

He had previously purchaſed a ſmall but pleaſant manſion at the weſtern extremity of Twickenham, diſtinguiſhed in the old pariſh books by the title of Strawberry Hill.

From that time to the present, no regular or systematic memoirs of the arts or artists have appeared, though some notices have been occasionally inserted in the obituary lists of the different Magazines.

This circumstance is the more extraordinary, as in that space of time the arts have made more rapid advances towards perfection in Great Britain, than ever was known in any other country during so short a space of time.

This assertion will not appear strained, when we consider the low state to which they were reduced at the accession of George the first, when, as the honourable author observes, "the arts were sunk to the lowest state in Britain."

This place he greatly embellished, and, before his death, formed it into a beautiful and romantic villa, if a Gothic edifice can claim that title.

Here he built a printing office, and constantly retained a printer in his service; the last was Mr. Thomas Kirgate, who lived with him near thirty years, and was with him at his death. At this press most of the honourable author's works were printed, as also several productions from the pens of his friends, all of which obtained the titles of the Strawberry Hill editions, by which they are well known to the curious collectors of literature.

From his youth he was greatly afflicted with the gout, yet he survived to great age. He was born in 1716, and died March 2d, 1797.

As he outlived both his elder brothers, and also his nephew, all of whom died without heirs, the title of Earl of Orford descended to him as the last male heir of his father, who was created Earl of Orford, by George the Second, Feb. 9, 1742, and which he inherited by the death of his nephew George, the third Earl, who died in 1791. But Mr. Walpole was too far advanced in life, and too infirm in his health, to allow him to engage in those concerns which were consequent to his rank; therefore he never took his seat in the House of Peers; and as he died unmarried, the title became extinct: though it has lately been revived in his first cousin, Lord Walpole, of Wolterton in Norfolk, who in the early part of the year 1806 took his seat in the House of Peers as Earl of Orford.

From

From this degraded state they began to revive about the middle of the succeeding reign; and before the close acquired a degree of vigour and strength which has been greatly cultivated and nearly matured under the auspicious encouragement of his present Majesty.

One of the first persons who contributed to elevate the arts from their depressed situation was Mr. George Vertue, whose affection for engraving was accompanied by an almost equal attachment to the study of antiquities; in consequence of which, he collected all the anecdotes he could obtain relative to the arts, and their professors who were or had been any way connected with this country, from the earliest period to his own time.

But while he was collecting, he had no opportunity of arranging the anecdotes of which he was possessed, and they were left in a very imperfect and indigested state at his death, which happened in 1756.

These papers were purchased of Mr. Vertue's widow by the Honourable Mr. Walpole, who was certainly the fittest person to possess them, being the best qualified to arrange and polish the rough materials which Mr. Vertue had collected: At the same time he was by no means adapted in his own person to have acquired the original information, owing to a certain degree of fastidiousness in his manners, united with something of the consequence of rank, which disqualified him from making those familiar inquiries that would have been necessary for the attainment of the requisite knowledge.

Though it cannot be doubted that the honourable editor improved the original sketches of Mr. Vertue, yet it may be safely affirmed that the former did not add to the list of artists which the latter had collected; and those artists which were inserted in the fourth volume of the octavo edition of his Anecdotes are but very slightly noticed. But this deficiency may be very easily accounted for, by observing that the honourable author's age and infirmities did not then allow him to pursue those inquiries which were necessary to the farther improvement of the work. It may therefore be safely asserted, that those anecdotes were closed in the year 1760, for all the artists, who are noticed after that period, flourished long before, which was particularly the case with Hogarth, as also with some others who are mentioned after him, but with little more distinction, than by the dates of their deaths. As a continuation of that work, the following sheets are offered; and the Author begs to observe, that the information he has attempted to communicate is collected from the most unquestionable authorities, and in very many instances is acquired through the personal acquaintance and friendship he has enjoyed with several of the principal persons, whose abilities as artists, and whose characters as men, he has endeavoured to appreciate, in a manner, he trusts, which is equally free from partial praise or malevolent censure.

In addition to the anecdotes of the lives of the artists themselves, it has been thought necessary to subjoin, by way of introduction, some account of the encouragement and assistance which the arts received, by the establishment of several institutions which

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which were formed before the accession of his present Majesty to the throne.

These events, so intimately connected with the history of the polite arts in this country, could not be passed over in silence, especially as several of the artists, who are mentioned in the following pages, were so much engaged with those institutions, that many occurrences, noticed in their memoirs, would be unintelligible to future readers, without some preparatory information upon those subjects.

In the arrangement of the following anecdotes, the chronological order is preserved agreeably to the dates of the deaths of the artists whose names are introduced, except in two or three instances, in which the parties retired from their profession so long before the close of their lives, that they certainly may be placed as they now stand with great propriety.

It is also necessary to observe, that in this volume, which is intended as the first, the Author has confined himself to the list of Painters only; leaving the other artists, such as Architects, Sculptors, &c. to be included in a second volume.

It is needless to describe all the divisions of the work. It will be sufficient to remark, that by their introduction, the Author has endeavoured to render his volume as useful as he could to those classes of readers for whom it is chiefly intended; namely, the artist, the connoisseur, and the gentleman.

This preface, however, cannot be closed without offering some apology for what may be thought a deficiency in the work; namely, the want of portraits of the artists whose memoirs are given; especially



especially as Mr. Walpole has bestowed a considerable number throughout his Anecdotes. But such decorations would have subjected the Author to an expence beyond his finances, and would also have rendered the volume too costly for the generality of those to whom the work might be useful.

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## INTRODUCTION.

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**T**HE Polite Arts were so little cultivated by the *Natives* of England until the middle of the last century, that foreigners, and even many of our own countrymen, imagined that some natural causes prevented the English from becoming masters either in Painting or Sculpture. But happily since that period, the most undoubted proofs have been produced, that no defects in the climate of Britain, or in the constitutions of it's inhabitants, can prevent them from equalling their European neighbours in the productions of art.

To trace the causes which obstructed their advancement in this country, belongs rather to the regular historian, than to the biographical collector, and the Author will not, therefore, attempt to develope them, especially as that task has already been ably performed by many preceding writers\*, who have taken upon themselves to defend, in this respect, the honour of their country. But as the arts have now attained a manifest superiority in this country, it will not be improper to trace the steps by which they

\* See an Inquiry into the real and imaginary Obstructions to the Acquisition of the Arts in England, by James Barry, R.A. &c. 1775; as also, An Essay on Design, &c. by John Gwyn, R.A. octavo, published by Brindley in Bond-street, 1749.

have

have risen to their present elevation, since the period at which Mr. Walpole (afterwards Earl of Orford) commences the fourth volume of his Anecdotes.

The honourable author observes, that at the commencement of the reign of George the First, "the Arts were sunk to the lowest ebb in Britain;" to which it may be added, that they made but slow and weak advances in their improvements until the middle of the succeeding reign. Not that the arts were at this period unemployed, for the painting of ceilings and staircases was much in vogue: sometimes the pannels of the room, but more frequently the compartments over the chimney and doors, were filled with some kind of picture, which was seldom the original work of any master, but commonly the production of some practical copyist\*, who subsisted by manufacturing such decorative pieces, and was glad to furnish a landscape on a half length canvass for forty or fifty shillings. This fashion continued about half a century, but had greatly declined at the period when the Exhibitions were first established; since which there has been a total change in the style of interior domestic decorations. While painting was thus making slow advances, or rather struggling for existence, the arts of drawing and engraving were but feebly maintained by the accidental demand of printers and booksellers, who began, about the early part of the last century, to decorate their publications in a style of elegance superior to what had before been attempted in this country.

\* Among the artists, whose works were most considered in this line of decoration, were Vogelfang, Vandiest, Cooper, Cradoc, &c. See their names in Walpole.

But no inconvenience was more sensibly felt at that time than the want of examples, adapted to the use of those who wished to acquire some knowledge in the rudiments of design; for all that could be then obtained were the imported works of foreign artists, or copies of those works made by English engravers, many of which were after the etchings and drawing-books of the old Italian and Flemish masters. Nor can the books upon architecture, which were then published, be considered as original works; the best were translations; others were compilations, or absolute copies from indifferent French works. As the arts were defective, so were also those works of elegance that depend upon design for the success of their decorations and enrichments; and the character, which both Mr. Walpole and Sir Joshua Reynolds have given of the state of the arts, from the accession of George the First to the middle of the succeeding reign, is perfectly well founded.

After the peace of Aix-la-Chapelle, the nation appeared to be roused to a spirit of exertion and improvement in the arts, which had not been known in England before that period; and several institutions or societies were formed, whose avowed intentions were to encourage the talents of their countrymen. Such were the Antigallican and Dilettanti Societies; but especially the Society for the Encouragement of Arts, Manufactures, and Commerce.

The Antigallican Society, or rather Societies, consisted of several persons of rank and respectability, who formed a resolution of employing British productions, in preference to those imported from France; for nothing was more common at that time

than for the artificers and tradesmen to recommend themselves, or the wares in which they dealt, as Parisian; and though it must be confessed that these societies did not direct their attention to the arts in particular, yet their patriotic example greatly stimulated their countrymen to exert their talents in those productions which were before almost unknown in Great Britain.

Of the Dilettanti Society, the Author is not sufficiently informed to give a perfect account, and therefore can only relate the following circumstances. Its original institution was prior to either of those already mentioned. It commenced upon political principles, and, as far as it was then known to the public, was not approved, being considered as rather a disaffected assembly. But they soon changed the object of their meetings, and turned their attention to the encouragement of the arts, and made some attempts to assist in the establishment of a public academy; for which purpose they deputed General Grey, one of their members, to attend the meeting, held by the artists for that purpose; but this was not productive of the proposed advantage, for the consulting parties could not agree respecting the government of the intended institution.

Although this society has been little known to the public under its present title, yet its silent exertions have been of great importance to the arts; especially as those who are admitted members are persons of the most distinguished reputation for taste.

As, by the rules of the society, they are enabled to accumulate a fund, they have at various times employed the surplus of their subscriptions in the promotion of the arts; and in the year 1775 they

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they sent a student to Rome, upon their pension, to complete his studies in painting. They have also at different times supported some very elegant and classical publications of the Antiquities of Greece; and they assisted the editors of the works of the late Mr. James Stuart, in completing the Antiquities of Athens, which, by his death, were left unfinished.

As the society is rather of a private nature, it is not necessary, nor would it be proper, to attempt a farther account of the institutes. It is sufficient to say, that if they should, at some future period, think proper to publish any account of their proceedings, the public will find, that the Dilettanti Society ranks among the most respectable in Britain, and may be considered as a steady, though unostentatious, encourager of the arts.

But the most effectual assistance which the arts have received in this country, has been from the Society for the Encouragement of Arts, Manufactures, and Commerce.

This noble institution, which was founded by the liberality of a very small number of noblemen and gentlemen in the year 1754, has fully answered the wishes of its first founders.

The original purposes for which it was formed will be clearly explained by the following extracts, which the Author has been liberally permitted to transcribe from the first minutes of the transactions of the society.

“ Rawthmell’s Coffee-house, Henrietta-street,

“ Covent Garden, March 22, 1754.

“ AT a Meeting of some Noblemen, Clergy, Gentlemen,  
“ and Merchants, in order to form a Society for the En-

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“ couragement

“ couragement of Arts, Manufactures, and Commerce, in  
“ Great Britain:

“ It was proposed to consider, whether a reward should not  
“ be given for the finding of cobalt in this kingdom, as there is  
“ reason to believe it may be discovered here, if diligently sought  
“ after. And as arsenic, smalt, and zaffir, are prepared from  
“ cobalt, and all we use of these is imported from foreign parts,  
“ Mr. Shipley, who acted as Secretary, was directed to search  
“ the books of entries at the Custom House, to learn what quan-  
“ tities of each are annually imported, and to make his report  
“ at the next meeting.

“ It was also proposed to consider, whether a reward should  
“ be given for the cultivation of madder in this kingdom.  
“ In consequence whereof, the Secretary was desired to in-  
“ quire, what quantities of madder are annually imported; and  
“ the Gentlemen present were likewise desired to inform them-  
“ selves, wherefore the cultivation thereof has been neglected in  
“ this kingdom, and whether it is a great impoverisher of land.

“ It was likewise proposed to consider of giving rewards for  
“ the encouragement of boys and girls in the art of drawing. And  
“ it being the opinion of all present, that the art of drawing is  
“ absolutely necessary in many employments, trades, and manu-  
“ factures, and that the encouragement thereof may prove of  
“ great utility to the public; it was resolved to bestow premiums  
“ on a certain number of boys or girls, under the age of sixteen,  
“ who shall produce the best pieces of drawing, and shew them-  
“ selves most capable when properly examined.

“ The farther consideration of these proposals was referred to

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“ the next meeting; and after directing that a book of rates  
“ should be bought for the use of the society, the company  
“ adjourned to Friday next, March 29.

### PRESENT:

“ LORD VISCOUNT FOLKSTONE,	“ MR. MESSITER,
“ LORD ROMNEY,	“ MR. SHIPLEY,
“ DR. HALES,	“ MR. CRISP,
“ MR. GOODCHILD,	“ MR. BAKER,
“ MR. LAWRENCE,	“ MR. BRANDER.”

Their next meeting was in the week following, and the minutes of their transactions is dated March 29, 1754, from which the following is an extract:

“ The giving rewards for the best drawings by boys and girls  
“ was taken into consideration, and an advertisement was ordered  
“ to be worded in the manner following:

“ For the best drawings by boys and girls under the age of 14  
“ years, and proof of their abilities on the 15th day of Jan. 1755,  
“ £. 15. to be determined that day fortnight.

“ Likewise for the best drawings by boys and girls between the  
“ age of 14 and 17, with like proof of their abilities, on the same  
“ day, £. 15. to be determined that day fortnight.”

Although this society did not wholly confine their encouragement to the promotion of the arts, as may be perceived by the foregoing minutes, yet they contributed in the most liberal and effectual



effectual manner to stimulate the exertions of the juvenile artists ; for which purpose they annually offered very handsome premiums as rewards to those youths, under a limited age, who should produce the best drawings from different subjects, agreeably to the conditions which they publicly advertised.

Nor did they long confine their attention to the youthful candidate only, but soon extended their patronage to the mature artist of confirmed abilities and established reputation, and offered premiums for historical painting, sculpture, and original designs in architecture ; in which departments of the arts, the age of the candidate was not limited.

These patriotic and liberal endeavours to promote the improvement of the arts, were continued by the society for above twenty years, during which period they expended the sum of £.7,926. 5s. together with 10 medals of gold, 6 of silver, 17 pallets of gold, and 84, great and small, of silver ; all of which were bestowed as rewards, in the departments of painting, sculpture, and architecture.

Under the auspices of this institution, the advancement of the arts was rapid and successful, particularly among the rising generation of that age. Nor did the society in the least diminish their attention to this their favourite subject, until His Majesty, by founding the Royal Academy, rendered their exertions, in favour of the polite arts, less necessary ; they then prudently directed their attention to the encouragement of agriculture, chemistry, dyeing, and such other various branches of art and science as might receive improvement under their patronage and assistance.

It

It should be observed, that this society owed much of its origin to the spirited exertions of Mr. Wm. Shipley,\* brother of Dr. Jonathan Shipley, late Bishop of St. Asaph. That gentleman, who had been educated in art, established a drawing school, upon a more enlarged plan than had before been attempted in this country. This school soon rose into reputation, and many young men were sent thither from distant parts of the kingdom; and as these youths were instructed in a manner well adapted to the cultivation of art, several of them were afterwards taken by able artists, as pupils and assistants, some of whom have since risen to considerable rank in their different professions. This school, and the society, may be considered as having at their commencement a kind of connexion, for they were for some time both held under one roof; and the first premium conferred by the Society for the Encouragement of Art, was given to Mr. Richard Cofway, at that time a scholar in Mr. Shipley's school, who has by no means disgraced the honourable distinction which he then received.

The exertions of the society, which were so laudably directed towards stimulating the talents of the rising generation, received very essential aid from the liberality of an individual nobleman of high rank.

\* In the year 1758, the society gave their gold medal to Mr. Shipley, with the following compliment, "For his public spirit, which gave rise to the society." This gentleman is said to have been a pupil of a person of the name of Philips, who painted portraits, and resided in Great Queen-street, Lincoln's Inn Fields. There is a mezzotinto print by Faber, of a boy blowing a firebrand, marked with the name of Shipley as the painter. He afterwards retired to Maidstone in Kent, where he married and settled. He died in 1804, above ninety years of age, just fifty years after the establishment of the institution, of which he might justly be considered as the principal promoter.

This

This was the Duke of Richmond, who, soon after his return from his travels, opened an admirable school for the study of painting and sculpture, at his own house, in Privy Garden, Whitehall. It consisted of a gallery or great room, fitted up with every conveniency requisite for the accommodation of students, and furnished with a number of gesses, or casts in plaster of Paris, moulded from the most select antique and modern figures at that time at Rome and Florence. To this elegant school, the young artists were invited by a public advertisement.

In consequence of this invitation, several young artists of that time attended the room;\* and although his Grace did not exactly fulfil the expectations of Mr. Cipriani and Mr. Wilton, yet the students were permitted to draw there for several years; and it was in this school, that those young men acquired a purer taste in the knowledge of the human form, than had before been cultivated by the artists in England; which improvement was greatly owing to the precepts of Mr. Cipriani and Mr. Wilton, who for several months attended, although in

\* The following is a copy of the certificate by which the students were admitted to the gallery:

“This is to certify, that the bearer, E. E. is above twelve years of age; that he is recommended by Mr. Wilton, as a sober, diligent person, who is desirous of drawing from the gesses, and has promised to observe the rules of the room. He is therefore to be admitted.

“Jos. WILTON.”

“To the Porter of the Statue Room  
at Richmond House.”

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## INTRODUCTION.

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the conclusion, their labour was not productive of any personal emolument.

The following is a List of the Figures in the Gallery,  
in 1770.

1. Apollo - - Belvidere.
2. Apollo de Medicis.
3. Petus et Aria.
4. Gladiator Pugnans.
5. Gladiator Moriens.
6. Meleager of the Capitol.
- \* 7. Bacchus of Michael Angelo.
8. Antinous Capitolinus.
9. Sufanna of Fiamingo.
10. Mercurius.
11. Cupid et Pfyche.
12. Idol.
13. Bacchus of Sanfovino.
14. Venus de Medicis.
15. Venus extracting a thorn from her foot.
16. Diogenes.
17. Flora of the Capitol.
18. Boxers or Wreflars.
19. Dancing Fawn.
20. Venus Callipædia.
21. Fawn, with a Kid.

\* This is the only cast of the figure in England.

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22. Camillus.

22. Camillus.

23. Ganymede of Benevenuto Cellini.

Group, of Sampson and Philistines, by J. de Bologna.

Small ditto of Hercules and Antæus, in terra cotta, ditto.

#### HEADS.

Alexander, Seneca, Ariadne, Juno; the heads from the large group of the Rape of the Sabines, by J. de Bologna, which is at Florence.

#### BASSO RELIEVOS.

Rape of the Sabines.

Nova Nupta.

Triumph of Ariadne, from Lorenzo Guiberti.

To these were added a great number of casts from the Trajan Column, and other works of art.

Happily, this valuable collection, the first of the kind in England, was not injured when his Grace's house was burnt, Dec. 21, 1791.

That this gallery was of the highest advantage to those who attended it, will easily be conceived, when it is known, that it was the first school opened in this country, where the beauties of the antique could be studied. Yet, in spite of all the advantages to be derived from it, in a few years it became almost unknown, (and the foundation of the Royal Academy rendered it useless) although the Chartered Society of Artists, being unwilling to receive favours from the Academicians, solicited and obtained

his Grace's permission to conduct the school for the advantage of their own pupils: but their attention was of short duration, and the place is now sunk almost into total oblivion, except with a few artists who pursued their studies in it with the Author of the following Memoirs, who is proud of this opportunity of acknowledging that he there acquired the elements of all the little knowledge which he possesses in art.

In tracing the encouragement which the arts received by the public spirited and patriotic liberality of several individuals, it should not be forgotten, that the artists themselves contributed greatly to the advancement and cultivation of their profession; and it may with truth be affirmed, that the present Royal Academy in a great measure owes its origin to the exertions of those artists who flourished at the commencement of the last century. But to trace this institution in its regular advancement, from its infantine state to its present maturity, it will be necessary to refer back to a period prior to the establishment of any of the former societies.

*Origin and Foundation of the ROYAL ACADEMY.*

AS it is impossible to acquire any excellence in painting or sculpture without a thorough knowledge of the human form, it has always been found necessary for artists to apply themselves to the examination and imitation of some living model, selected for the purpose of design. But although this study had been long publicly cultivated and encouraged in Italy and France, by national schools or academies, yet in England, during the same period, such seminaries were unknown; and it is therefore ex-

tremely difficult to trace the origin, or ascertain the period, when those nurseries of art were first attempted in this country, especially as every establishment of that kind was of a private and temporary nature, depending chiefly upon the protection of some artist of rank and reputation in his day.

The first attempt towards the establishment of an academy, is mentioned by Mr. Walpole, in his anecdotes of Mr. Vertue, the Engraver, where it is said, that he drew in the *Academy* formed by several artists, with Sir Godfrey Kneller at their head, in the year 1711.

Afterwards we find, by other accounts in the same author, which are corroborated by authentic information, that Sir James Thornhill formed an academy \* in his own house, in the Piazza, Covent Garden. But this was not of long duration, for it commenced in 1724, and he died in 1734; which reduced the artists again to seek some new seminary; for the public of that day was so little acquainted with the use of such schools, that they were even suspected of being held for immoral purposes.

After the death of Sir James, some attempts were made to continue the meetings of the members; but of their conduct or success, no authentic accounts can now be procured.

But the artists were not long in this unfettered state, for a few of them (chiefly foreigners) finding themselves without the necessary

\* Mr. Vandergutch, the engraver, who died in 1778, at the advanced age of 80, studied in this academy, and frequently placed the model.

Mr. Walpole tells us, that Sir James had before proposed to Lord Halifax, to obtain the foundation of a Royal Academy at the upper end of the Mews, with apartments for the Professors, which, by an estimate he had made, would have cost but £.3,130. Vide 4th vol. of.

example of a living model, formed a small society, and established their regular meetings of study in a convenient apartment in Greyhound Court, Arundel-street.\* The principal conductor of this seminary was Mr. G. Michael Moser. †

Here they were visited by some of their contemporary artists, ‡ who were so well pleased with the propriety of their conduct, and so thoroughly convinced of the utility of the institution, that a general union took place; and the members thereby becoming numerous, they required and sought for a more convenient situation and accommodation for their school.

How long they remained in Greyhound Court cannot now be known; but at length they removed to a very convenient situation for their purpose, in Peter's Court, St. Martin's Lane; and it can be ascertained that they were settled there before the year 1739.

In this situation, the study of the human figure was carried on till the year 1767, when they removed to Pall Mall, for better accommodation.

But a permanent and conspicuous establishment, comprehending other advantages, was still wanting. On this account the principal artists held several meetings, to which they afterwards invited their brethren to meet them, and assist in forming a public academy.

\* In the house of Mr. Peter Hyde, a painter, who afterwards went as a missionary with a party of Moravians to Philadelphia.

† When the Royal Academy was established he was appointed Keeper

‡ Mr. Hogarth, Mr. Wills, and Mr. Ellis.



For this purpose, the following printed letter was circulated:

“ Academy of Painting, Sculpture, &c. in St. Martin's Lane,  
Tuesday, Oct. the 23d, 1753.

“ There is a scheme set on foot for erecting a public academy,  
“ for the improvement of the arts of painting, sculpture, and  
“ architecture; and as it is thought necessary to have a certain  
“ number of professors, with proper authority, in order to the  
“ making regulations, taking in subscriptions, erecting a building,  
“ instructing the students, and concerting all such measures as  
“ shall be afterwards thought necessary; Your Company is  
“ desired at the Turk's Head, in Greek-street, Soho, on Thursday  
“ the 13th of November, at five in the evening, precisely, to  
“ proceed to the election of thirteen painters, three sculptors,  
“ one chaser, two engravers, and two architects; in all twenty-  
“ four, for the purposes aforeaid.

“ FRANCIS MILNER NEWTON,  
Secretary.”

“ P. S. Please to bring the enclosed list, marked with a cross  
“ before the names of thirteen painters, three sculptors, one  
“ chaser, two engravers, and two architects, as shall appear to  
“ you the most able artists in their several professions, and in all  
“ other respects the most proper for conducting this design. If  
“ you cannot attend, it is expected that you will send your list,  
“ sealed and enclosed in a cover, directed to me at the Turk's  
“ Head in Greek-street, Soho, and that you will write your  
“ name

“ name in the cover, without which no regard will be paid  
“ to it.

“ The list, in that case, will be immediately taken out of the  
“ cover, and mixed with the other lists, so that it shall not be  
“ known from whom it came; all imaginable methods being  
“ concerted for carrying on this election without any favour or  
“ partiality.

“ If you know of any artist of sufficient merit to be elected as  
“ a professor, and who has been overlooked, in drawing out the  
“ enclosed list, be pleased to write his name, according to his  
“ place in the alphabet, with a cross before it.”

“ To Mr. P— S——.” \*

In consequence of this invitation, a meeting † was held at the place appointed; but as there are no records of the transaction, or resolutions of the artists who assembled upon that occasion, it can only be ascertained, that nothing was done towards attaining the object of their wishes, and they remained at their former private situation, in St. Martin's Lane, for above fourteen years, where they pursued their studies in a very respectable manner, with no other support than the individual subscriptions of their own members.

\* The printed original, which is supposed to be unique, is in the possession of Paul Sandby, Esq; R. A. to whom it was addressed.

† In consequence of this meeting, some satirical prints were published, in which the ridicule was pointed at those who proposed to form the society; but few of these are now to be found, except in the possession of curious collectors.

Although

Although these endeavours of the artists had not succeeded, they were far from being so discouraged as not to continue their meetings, as well as their studies; and the next effort they made, towards acquiring the attention of the public, was connected with the Foundling Hospital.

This institution, so humane in its primitive intention, whatever may be thought of its effects, was incorporated by Charter, dated 1739. A few years after that period, the present building was erected; but as the income of the charity could, with no propriety, be expended upon decorations, many of the principal artists of that day voluntarily exerted their talents for the purpose of ornamenting several of the apartments of the Hospital, which otherwise must have remained without decoration. The pictures thus produced, and generously given, were permitted to be seen by any visitor, upon proper application. The spectacle was so new, that it made a considerable impression upon the public, and the favourable reception these works experienced, impressed the artists with an idea of forming a public Exhibition, which scheme was carried into full effect in the following manner.

As that public spirited society, which had then been some time established, for the Encouragement of Arts, Manufactures, and Commerce,\* possessed large, convenient, and elegant accommodations,

\* Some years before this period, the society had attended to the solicitations of the artists, as may be seen by the following extract from their minutes.

“ A plan

dations, the principal artists united, and petitioned the society to allow them the use of their great room, which request was very liberally granted ; and the first exhibition opened April the 21st, 1760. To this the public were admitted gratis, the catalogues being sold at the price of six-pence to those who required them.

The success of this first public display of art was more than equal to general expectation. Yet there were some circumstances, consequent to the arrangement of the pictures, with which the artists were very justly dissatisfied : they were occasioned by the following improprieties.

The society, in the same year, had offered premiums for the best painting of history, and landscape ; and it was one of the conditions, that the pictures produced by the candidates should remain in their great room for a certain time ; consequently they were blended with the rest, and formed part of the exhibition. As it was soon known which performances had obtained the premiums, it was naturally supposed, by such persons who were deficient in judgment, that those pictures were the best in the room, and consequently deserved the chief attention. This partial, though unmerited selection, gave displeasure to the artists in general. Nor were they pleased with the mode of admitting the spectators, for every member of the society had the discretionary privilege of introducing as many persons as he

“ A plan for an Academy for Painting, Sculpture, and Architecture, was presented by Mr. Cherie, and read, for which thanks were ordered, and a correspondence with the said Academy desired.”

“ Feb. 19, 1755.”

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chose, by means of gratuitous tickets; and consequently the company was far from being select, or suited to the wishes of the exhibitors. These circumstances, together with the interference of the society in the concerns of the exhibition, determined the principal artists to withdraw themselves, which they did in the next year.

Encouraged by the success of their first attempt, they engaged the great room in Spring Garden; and their first exhibition at that place opened on the 9th of May, 1761. Here they found it necessary to change their mode of admission, which they did by the following method. The catalogue was the ticket of admission; consequently, one catalogue would admit a whole family in succession, for a shilling, which was its price. But this mode of admittance was still productive of crowd and disorder, and it was therefore altered the next year.

This exhibition, which was the second in this country, contained several works of the best English artists, among which, many of the pictures were equal to any masters then living in Europe; and so strikingly conspicuous were their merits, and so forcible was the effect of this display of art, that it drew from the pen of Roubilliac, the sculptor, the following lines, which were stuck up in the exhibition room, and were also printed in the St. James's Chronicle, May 14, 1761.

Pretendu Connoisseur qui sur l'Antique glose,  
 Idolatrant le hom, sans Connoitre la Chose,  
 Vrai Peste des beaux Arts, sans Gout sans Equité,  
 Quittez ce ton pedant, ce mepris affecté,  
 Pour tout ce que le tems n'a pas encore gaté.

## I N T R O D U C T I O N.

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Ne peux tu pas, en admirant ;  
Les Maitres de la Grece, & ceux de l'Italie  
Rendre justice egalement ;  
A ceux qu'a nourris ta Patrie ?

Vois ce Salon, et tu perdras,  
Cette prevention injuste.  
Et bien etonné Conviendras  
Qu'il ne faut pas qu'un Mecenas  
Pour revoir Le Siecle d' Auguste.

In the following season they opened on May 17th, and they ventured to fix the price of *admission* at one shilling each person, but had the precaution to affix a conciliatory preface \* to their catalogue, which was given gratis.

This

\* " The public may justly require to be informed of the nature and extent of every design for which the favour of the public is openly solicited. The artists who were themselves the first promoters of an exhibition in this nation, and who have now contributed to the following Catalogue, think it therefore necessary to explain their purpose, and justify their conduct. An exhibition of the works of art being a spectacle new in this kingdom, has raised various opinions and conjectures among those who are unacquainted with the practice in foreign nations. Those who set their performances to general view, have been too often considered as the rivals of each other ; as men actuated, if not by avarice, at least by vanity, and contending for superiority of fame, though not for a pecuniary prize. It cannot be denied or doubted, that all who offer themselves to criticism are desirous of praise ; this desire is not only innocent but virtuous, while it is undebafted by artifice, and unpolluted by envy ; and of envy or artifice those men can never be accused, who already enjoying all the honours and profits of their profession,

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This mode of admittance was found to answer all the wished-for purposes, and the visitors, who were highly respectable, were also perfectly

“are content to stand candidates for public notice, with genius yet unexperienced, and diligence yet unrewarded; who, without any hope of increasing their own reputation or interest, expose their names and their works, only that they may furnish an opportunity of appearance to the young, the diffident, and the neglected. The purpose of this exhibition is not to enrich the artist, but to advance the art; the eminent are not flattered with preference, nor the obscure insulted with contempt; whoever hopes to deserve public favour, is here invited to display his merit. Of the price put upon this exhibition some account may be demanded. Whoever sets his work to be shewn, naturally desires a multitude of spectators; but his desire defeats its own end, when spectators assemble in such numbers as to obstruct one another.

“Though we are far from wishing to diminish the pleasures, or depreciate the sentiments of any class of the community, we know, however, what every one knows, that all cannot be judges or purchasers of works of art. Yet we have already found by experience, that all are desirous to see an exhibition. When the terms of admission were low, our room was throng'd with such multitudes, as made access dangerous, and frightened away those, whose approbation was most desired.

“Yet because it is seldom believed that money is got but for the love of money, we shall tell the use which we intend to make of our expected profits. Many artists of great abilities are unable to sell their works for their due price; to remove this inconvenience, an annual sale\* will be appointed, to which every man may send his works, and send them, if he will, without his name. These works will be reviewed by the committee that conduct the exhibition; a price will be secretly set on every piece, and registered by the secretary; if the price exposed for sale is sold for more, the whole price shall be the artist's; but if the purchasers value it at less than the committee, the artist shall

\* This proposal was tried a short time afterwards, and a sale by auction was made of the works of many of the then living artists, at Langford's room in the Piazza, Covent Garden; but the success of the scheme was not answerable to the wishes of its promoters, and therefore it was never after repeated.

perfectly gratified with the display of art, which, for the first time, they beheld with ease and pleasure to themselves.

The exhibition, thus established, continued at the Spring Garden Room, under the direction and management of the principal artists by whom it was first promoted, and they were soon after joined by many of those who had continued to exhibit in the Strand; which party being mostly composed of young men, and others who chose to become candidates for the premiums given by the Society for the Encouragement of Arts, thought it prudent to remain under their protection. But the society finding that those who continued with them began to diminish in their numbers, and that the exhibition interfered with their own concerns, no longer indulged them \* with the use of their room, and the exhibitions at that place terminated in 1764.

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“shall be paid the deficiency from the profits of the exhibition.”—This preface was written by Dr. Johnson.

\* These artists, who were mostly the younger part of the profession at that time, being thus excluded from the situation they had formerly occupied in the Strand, engaged a large room in Maiden Lane, Covent Garden, belonging to a person of the name of Moring, where they exhibited for two successive seasons (namely 1765 and 1766). But this situation not being favourable, they engaged with Mr. Christie, in building his room, near Cumberland House, Pall Mall, and the agreement was, that they should have it for their use during one month every year, in the spring. Here they contrived to support a feeble exhibition for eight years (till the year 1774), when their engagements interfering with Mr. Christie's auctions, he purchased their share of the premises, and they made their last removal to a room in St. Alban's-street, where they exhibited the next season, but never after attempted to attract public notice. It must be observed, that while this society continued, there were annually three exhibitions of the works of English artists, namely, the Royal Academy; the Chartered Society; and that which is mentioned in this note, the members of which styled themselves The Free Society of Artists. Their exhibition was considerably inferior to those of their rivals.



The artists who formed the exhibition at the Spring Garden Room, finding themselves possessed of property by the profits of their exhibitions, thought themselves authorised to endeavour to obtain a legal establishment; for which purpose they solicited and obtained a charter, which his Majesty was graciously pleased to confirm to them by his signature on the 26th of January 1765.

Having obtained the charter, it might naturally be supposed that the society would be placed in a situation, and furnished with the means of cultivating their mutual interests to the best advantage; but, unfortunately, they were scarcely collected when dissensions arose, which in the course of three years caused an irreparable breach, and in the end a total dissolution of the incorporated society.

This event was in a great degree occasioned by the loose and unguarded manner in which the charter was composed; for it did not provide against the admission of those who were distinguished neither by their talents as artists, nor by their good conduct as men.

In consequence of this indiscriminate admission of persons, many of the inferior practitioners were no sooner seated as members of the society, but they began to cavil at the conduct of the Directors, though they were the original founders and chief supporters of the society; and a party was soon formed, by whom it was resolved to exclude several of the principal Directors from their official situation, although they had no complaint to allege against them.

For the purpose of carrying this project into effect, a few of the refractory members, to the number of seven, met at a tavern,  
and

## INTRODUCTION.

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and issued the following printed letter, which was circulated to the members :

“ Sir,

“ At the last General Quarterly Meeting of the Society of  
“ Artists, a law was proposed, and carried by a great majority,  
“ to secure the election of eight new Directors annually. This  
“ proposition for a law being referred to the Directors, has  
“ since been returned with their absolute refusal, notwithstanding  
“ the Attorney General’s opinion, that the society has full power,  
“ by their charter, to make such law, and to which opinion the  
“ Directors had previously determined to abide ; and, as a fur-  
“ ther aggravation, it must be observed, that the Directors were  
“ not satisfied with this use of their power, but added to it most  
“ reproachful reflections on the Fellows of the society.

“ This is therefore to desire your attendance on Thursday next,  
“ at six o’clock, at the Castle Tavern, Henrietta-street, Covent  
“ Garden, to meet the rest of the Fellows of the society, in order  
“ to consider of the proper persons to serve as Directors for the  
“ year ensuing, whereby it is hoped, that such persons will be  
“ named who will consider the general interests of the society.

“ We are,” &c.

“ Castle Tavern, Henrietta-street,  
8 o’clock, Oct. 8. 1768.”

In consequence of this invitation, a meeting was held, and the factious party, with gross impropriety, insisted, that all who were there assembled should vote at the ensuing election agreeably to  
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the resolutions which should be then passed by the majority of that meeting. This proposition was resisted by many, and much confusion and disorder took place.

Not content with this arbitrary proceeding, one of the party took upon himself to call upon every member who had attended the Castle Tavern Meeting, and requested to see his balloting list, which request was made for the purpose of putting a private mark, by which it might be known, at the future scrutiny, who had voted according to their influence, and who had failed. The result of these violent proceedings was what might easily have been foreseen by the factious cabal—no less than a sudden defection of the most respectable artists, chiefly those who had been the founders of the exhibition, and the supporters of the private academy.

At the next festival of St. Luke, the day specified by the charter for the election of Officers and Directors, it was found, upon scrutinizing the votes, that nearly two-thirds of the primitive Directors were excluded: among which Mr. Hayman was dispossessed of the chair, and Mr. Kirby elected in his place; Mr. Newton, the Secretary, was also removed, and other changes were made; but eight of the former Directors were retained. This resolution introduced several very inferior artists into the places of the most respectable of those from whom the society, together with the private academy and the exhibition, received their origin and support. This sudden revolution of the order by which the affairs of the society had been directed, satisfied no one except those of the cabal with whom the order originated; yet it was vainly hoped that peace might be restored, and that  
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the new Directors would unite to accomplish that desirable acquisition; but the first meeting that was held by the new Directors, when they took their seats, convinced the considerate part of the society, that private pique and the thirst of power were the only motives which directed their conduct, and occasioned their clamour for what they called reform.

The majority of the new Directors, being the persons who composed the party which clamoured for the law to exclude, annually, eight Directors, still continued their former demands, and, far from endeavouring to restore the peace of the society, did, by their improper conduct, only increase the disgust of those who had before received sufficient provocation, from their illiberal treatment.

The consequence was, that those eight gentlemen of the former Directors, who remained in the new arrangement, were so much disgusted with the behaviour of their new colleagues in office, that they retired from the society, and formally signified their resignation by the following letter, addressed to the President:

“ Sir,

“ Though we had the strongest objections to the unwarrantable manner in which most of the present Directors of the society were elected, yet our affection for the community was such, that we had, in spite of every motive to the contrary, resolved to keep possession of our directorships. But finding the majority of the present Directors bent upon measures which we think repugnant to our charter, and tending to the destruction of the society, we judge it no longer safe to keep possession of

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“ our

“ our employments ; therefore do hereby resign them, that no  
 “ part of the blame, which will naturally follow the measures  
 “ now pursuing, may, in any shape, be laid upon us.

“ From the motions and insinuations of the last meeting, we  
 “ clearly see what plan is to be pursued ; and we likewise clearly  
 “ perceive, that however odious and hurtful such a plan may be,  
 “ we shall find it utterly impossible to prevent it.

“ We would not, however, by any means be understood to  
 “ object to every remaining Director. You, Sir, and some  
 “ others, we have the highest esteem for, as you have been elected  
 “ into your offices without taking part in any intrigue, and, being  
 “ men of honour and ability in your professions, are extremely  
 “ proper to fill the places you occupy. We are, therefore,

“ Your and their

“ Most obedient humble Servants,

“ Jos<sup>h</sup> Wilton.

W<sup>m</sup> Chambers.

“ Edw<sup>d</sup> Penny.

G. M. Moser.

“ Rich<sup>d</sup> Wilson.

Paul Sandby.

“ Benj<sup>n</sup> West.

F. M. Newton.”

“ Nov. 10th, 1768.

“ To Joshua Kirby, Esq.

“ President of the Society of Artists of Great Britain.”

The sentiments contained in this letter, and, above all, the resignations of the eight gentlemen whose names were subscribed to it, formed an event which the refractory part of the society neither expected, nor were prepared to meet, and they were not a little exasperated, especially as they began to discover that an insititution

tion was forming which would very soon supersede, both in honour and public utility, all that their own endeavours could possibly achieve; this was no less than the establishment of a Royal Academy, under the immediate protection of his Majesty, in which themselves would bear no part.

As such an establishment had long been the wish of the most respectable artists of the kingdom, so it was also an object of attention with his Majesty. These considerations inspired the principal gentlemen, who had received such improper treatment from the majority of the Chartered Society, with the resolution of addressing the Sovereign with a petition, soliciting his patronage and protection to such an institution: This petition was signed by Mr. F. Cotes, Mr. Moser, Mr. B. West, and Mr. Chambers, the architect, who had the honour of receiving his Majesty's ready assent to their request.

Authorized by this encouragement, Mr. Chambers undertook the task of digesting the plan or form of the intended institution, together with the laws necessary for its government, all of which were arranged under the immediate inspection of his Majesty, and, when completed, received his signature, constituting the Royal Academy of Great Britain; immediately after which the members held their first meeting on the 10th of December 1768, when Sir Joshua Reynolds delivered a very sensible and appropriate discourse.

Thus, after many fruitless attempts which had been made by the most considerable artists of the kingdom for near sixty years, a Royal Academy was founded under the patronage and immediate protection of "a Monarch, who, knowing the value of

“ science and of elegant studies, thinks every art worthy of his notice that tends to soften and humanize the mind.” Vide Sir Joshua’s 1st Discourse.

But this school of art, though thus firmly established, was yet under the necessity of remaining for some time confined to accommodations by no means suitable to its importance, being first held *pro tempore* in some large apartments which had been built for auction rooms, opposite to Market Lane, Pall Mall; and here the first lecture was delivered Oct. 6, 1769, by Dr. Wm. Hunter, who was the first Professor of Anatomy.

In this situation they remained till the year 1771, when his Majesty was graciously pleased, Jan. 14, to grant them the use of the royal apartments at Old Somerset Palace, where the establishment was fixed to nearly its full extent. Here the lectures were regularly delivered, and the library was opened for the use of the students. In 1773, the Keeper was also accommodated with apartments, where he fixed his residence. But they were still obliged to continue their exhibitions at their old room in Pall Mall.

When it was determined to remove some of the offices of government to the spot where the old palace of Somerset House stood\*, his Majesty was graciously pleased to order, that the Royal Society, the Antiquarian Society, and the Royal Academy, should all be united under one roof; and when those premises

\* In 1774, an Act of Parliament passed for embanking of the River Thames before Somerset House, &c.; for building upon the ground thereof various offices specified in the Act; together with such other public offices and buildings as his Majesty should think fit.

were fit for their reception they were settled in their present situation, at Somerset Buildings in the Strand; and the Royal Academy opened their first exhibition at that place May 1st, 1780; at which time the Keeper and Secretary were both settled in suitable apartments, and the library was soon after opened with considerable improvements. The lectures also commenced October the 23d of the same year. Thus the establishment of a Royal Academy in England, so long the desideratum of the British artists, was completely effected, with every accommodation suitable to the rank of the Royal Founder, and in the highest degree honourable to the country.

Having thus briefly stated the foundation of the Royal Academy, it will be proper to give some account of the conduct of the remaining members of the Incorporated Society.

These turbulent gentlemen, finding themselves unexpectedly forsaken by those they had endeavoured to control, were most highly provoked, and immediately proceeded to institute a private academy\* for themselves; but fearing his Majesty might take offence at their conduct, they very prudently presented a petition, through the means of Mr. Kirby, their President, who soon after delivered his Majesty's answer, which was to the following purport: "The Society had his Majesty's protection; that he did not mean to encourage one set of men more than another;

\* The place of their meeting was at a large room, behind the premises at that time, and which had been for many years, over the famous cyder cellar in Maiden Lane, Covent Garden. Here they fitted up convenient accommodations for an academy; but the party who managed the business were rather too young and too unsteady in their conduct, and the meetings insensibly dissolved in little more than two years.

" that



“ that having extended his favour to the society by his royal charter, he had also encouraged the new petitioners; that his intention was to patronize the arts; that the society might rest assured his royal favour should be equally extended to both, and that he should visit their exhibitions as usual.”

His Majesty accordingly visited their next exhibition, which was, as before, at the Great Room, Spring Garden, and presented the society with one hundred pounds; but this was the last time he favoured them by such honourable distinction.

This society continued their exhibitions at the Spring Garden Room until the year 1771, when, having resolved to build a room for themselves, they, in their catalogue of that year's exhibition, gave the following notice:—

“ The Society of Artists of Great Britain take the present opportunity of acquainting the public, that this is the last exhibition they shall have at the room they now occupy in Spring Gardens, having purchased a spot of ground in a situation more commodious and central to the inhabitants of this great metropolis, on which to erect an ACADEMY, EXHIBITION ROOM, &c. and with which the public shall in due time be made acquainted.”

The same year they also published a pamphlet, containing accusations against the gentlemen, members of the Royal Academy, whom they affectedly boasted to have expelled; meaning those gentlemen who had voluntarily retired from their society.

The next year they removed to the edifice which they had erected for themselves, agreeably to their former advertisement.

This building was no less than the large room, now called the *Lyceum*, in the Strand; \* the construction of which, together with the purchase of the ground, nearly exhausted the whole of their finances. Here they remained until they found their fund too much diminished to support the expences of their establishment; and, perceiving that those who had exhibited with them began to diminish in their numbers, the Directors relinquished their room, and engaged another in Piccadilly, which had been built for an auction room by a person of the name of Phillips, a woollen-draper, near the Black Bear Inn. Here they exhibited for two years, and until this time they had contrived to exhibit regularly every year; but afterwards their exhibitions were very irregular and uncertain, the next being at Spring Garden Room in the year 1780. They then returned to the Lyceum in the Strand, where they exhibited in 1783, though they had long before disposed of those premises.

After this, they made no farther attempts until the year 1790, when they again tried to introduce themselves to public notice, and subjoined a preface to the catalogue of their exhibition. The next year they repeated their feeble efforts in the same room; but the articles they had then collected were very insignificant, most of which could not be considered as works of art; such as pieces of needle-work, subjects in human hair, cut paper, and such similar productions, as deserve not the recommendation of a public exhibition.

\* It was built under the direction of Mr. James Paine, senior, the architect, and was well calculated for the purpose. Being desirous of opening this room with some éclat, they employed the Rev. Evan Lloyd to write an Ode, which was set to music by Mr. Hook, and performed in the room, a few days before their exhibition opened.



ANECDOTES  
OF  
P A I N T I N G.

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**I**N the reign of **GEORGE** the Second, the Art of **PAINTING** first appeared with lustre, under the cultivation of the English Artists; it was then that **HOGARTH**, **HAYMAN**, **REYNOLDS**, **RAMSAY**, **SCOT**, and **RICHARD WILSON** \*, who were natives of Great Britain, first exhibited their talents as Painters; and of these the greater part rose to very high rank, and their abilities marked with auspicious distinction the commencement of the reign of His present **MAJESTY**.

Beside these Gentlemen, there were many of less note, and of inferior talents; but as their number constituted the great body of the profession, their names can by no means be omitted in a work of this kind.

\* Although Mr. Gainborough had discovered considerable talents in landscape painting, yet it was not till some years after, that he displayed his full powers as an Artist.

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Among

Among these were several ingenious men, whose names are not mentioned by Mr. WALPOLE, in his *Anecdotes*; and it is probable they were unknown to Mr. Vertue, although they were his cotemporaries: it is therefore necessary, for the completion of the work, that the names of those Artists which have been omitted by the Honourable Biographer should be introduced into this Volume.

### MARCUS TUSCHER,

A native of Germany, was for some years in England. He painted portraits in small whole-lengths, of which there is a good specimen in the possession of Mrs. Lloyd, R.A.; the personages represented are those of her father and mother, namely, Mr. G. M. Moser and his Lady: and the picture has more merit than is generally found in the works of the artists of that day. In the Secretary's Office of the Royal Academy, there is a figure drawn by him, which is signed Marcus Tuschler, Noricus Londini 1742. He was invited to Denmark by the Monarch of that kingdom, to which place he went, but at what time is not known. Mr. Walpole, in his anecdote \* of Nattier, the medallist, speaks of this artist as painter, architect, and engraver, says that he came here in 1741, and mentions some other circumstances, which it is not necessary to repeat. The Hon. Biographer has spelt the name Tuschler.

\* See the *Anecdotes*, vol. iv. page 219, octavo edition.

BLAKEY.

Of this artist little is known, though he was certainly of some celebrity about the middle of the last century. There are several engravings, after designs made by him, which decorate different publications of that period, particularly in Mr. Pope's Works, and also in Jonas Hanway's Travels through Persia, which last work is dated 1753. He lived for the most part in Paris; was there in 1747, and it seems, by the style of his designs, that as an artist he had received his education in that city. He was employed, in conjunction with Mr. Hayman, to make designs for a set of prints, the subjects of which represent some of the principal events in the early periods of the English history; they are as follow:

	<i>Designed by</i>	<i>Engraved by</i>
1. The Landing of Julius Cæsar,	Mr. Blakey.	C. Grignion.
2. Caractacus, the British Prince, } before Claudius at Rome, }	Hayman.	C. Grignion.
3. Conversion of the Britons to } Christianity, }	Hayman.	F. Ravenet.
4. Vortigern and Rowana, or the } Settlement of the Saxons in } England, }	Blakey.	Scotin.
5. Alfred receiving News of a } Victory over the Danes, }	Blakey.	Scotin.
6. The Battle of Hastings, or } Death of Harold, }	Hayman.	C. Grignion.

The Landscape by Vivares.

This

This set of prints may be considered as the first attempt that was made in England to produce a regular suite of engravings from our national history. The work was supported by subscription, and published by J. and P. Knapton, who then resided in Ludgate-street. Whether they were published together, or in pairs successively, is not known. The greater number are dated 1751, and some 1752.

There is also a very beautiful print, which serves as a frontispiece to a set of songs composed by Mr. Oswald; the subject, Nymphs dancing. It was designed by Mr. Blakey, and engraved by a person of the name of Ingram.

#### WM. KEEBLE

Was a painter of portraits; and in the year 1754 was a member of the Academy in St. Martin's Lane.

His name stands in the list of subscribers to Mr. Kirby's first edition of his Treatise on Perspective; but of his abilities, as an artist, the Author is entirely ignorant.

There is a mezzotinto print by Mac Ardell, which was executed after a picture painted by Mr. Keeble. It is the whole-length portrait of Sir Crisp Gascoyne, Knight, Lord Mayor of London in 1753.

### BROOKING

Had been bred in some department in the dock-yard at Deptford, but practised as a ship painter, in which he certainly excelled all his countrymen; nor has any since Vandervelde equalled his productions in that department of painting: but his merits were scarcely known before his death prevented him from acquiring the honour and profit which, by his abilities he had a just right to expect. He died of a consumption at his lodging in Castle-street, Leicester-square, in the spring of the year 1759, under forty years of age. The following anecdote is given upon the authority of the late Mr. D. Serres, to whom he was well known.

Many of the artists of that time worked for the shops, and Brooking, like the rest, painted much for a person who lived in Castle-street, Leicester-square, not far from the Mews, who coloured prints, and dealt in pictures, which he exposed at his shop window.

A gentleman, who sometimes passed the shop, being struck with the merits of some sea pieces, which were by the hand of this artist, desired to know his name; but his inquiries were not answered agreeably to his wishes; he was only told, that if he pleased they could procure any that he might require from the same painter.

Brooking was accustomed to write his name upon his pictures, which mark was as constantly obliterated by the shopkeeper, before he placed them in his window; it however happened  
that



that the artist carried home a piece, on which his name was inscribed, while the master was not at home; and the wife, who received it, placed it in the window, without effacing the signature. Luckily, the gentleman passed by before this picture was removed, and discovered the name of the painter whose works he so justly admired.

He immediately advertised for the artist to meet him at a certain wholesale linen-draper's in the city. To this invitation Brooking at first paid no regard; but seeing it repeated with assurances of benefit to the person to whom it was addressed, he prudently attended, and had an interview with the gentleman, who from that time became his friend and patron: unfortunately the artist did not live long enough to gratify the wishes of his benefactor, or to receive any great benefit from his patronage.

#### THOMAS BARDWELL

Was chiefly considered as a copyist. In original works he held no very high rank. He painted a picture of Dr. Ward relieving his sick and lame patients, which was in the Doctor's parlour, when he lived at Whitehall, about the year 1760, and from which there is an engraved print, without the name of the engraver, but dated in 1748-9, and appears to be the work of Baron.

Besides this print there is a mezzotinto of Admiral Vernon, from a picture painted by Bardwell, in 1744. At what time this  
artist

artift died is not known, but it is probable that he was living in 1773, as a fecond edition of his treatife was published in that year.

Whatever Bardwell's merits might be as a painter, he certainly thought himself qualified to give instructions in the practical part of the art, and published a quarto pamphlet, of sixty-four pages, entitled, the Practice of Painting and Perspective made easy; printed for Miller in Bungay. The patent which stands at the head of the work is dated 1756, and signed H. Fox, and the dedication is to the Earl of Rochford. It must be confessed, that the instructions contained in that short work, so far as they relate to the process of painting, are the best that have hitherto been published, and many young artifts at that time found it useful: but the perspective of the work does not deserve equal praise, as no part is properly explained; and some of the figures are false, as, for example, that which relates to mouldings. However, this part of the work is elegantly decorated by six plates engraved by Vivares. The principal part of the pamphlet has since been republished in octavo in 1795, and very improperly announced as an original publication: The Editor slightly alludes to the name of Bardwell, yet transcribes the whole of his work, except the perspective, (which is omitted) and supplies the rest of the volume by the addition of a few receipts for varnishes, taken from older books.

## J. WHOOD, or HOOD,

A portrait painter, who resided for some years in Lincoln's-Inn Fields, was in considerable practice about the year 1749.

Mr. Paul Sandby, to whom the author is indebted for his information concerning this artist, has in his possession a whole-length picture of a young lady, painted by Mr. Whood, which is by no means inferior to the works of any artist of that time. It is unaffectedly treated, and represents the dress of the age when it was executed; a circumstance that will never degrade the best portrait, and may give some value to the work.

In the latter part of his life, he was in reduced circumstances, his fortune being impaired by the expenses of a Chancery suit in which he was engaged for the recovery of an estate that had been devised to him.

There are some mezzotinto prints after portraits which were painted by this artist; one in particular of Laur. Del Vaux, the sculptor, dated 1734. It was scraped by Van Hacken, in the following year.

It is not known when this artist died, but it is supposed to have been before the year 1770.

## GEORGE BUDD

Had been bred a hofier, but afterwards pursued painting. He practised in portrait, landscape, and sometimes still-life; he also taught drawing, and for several years attended Dr. Newcomb's

Newcomb's Academy at Hackney. There is a mezzotinto print by Mr. Mac Ardell\*, after a picture painted by this artist, which is the portrait of Timothy Bennet, a shoemaker, who lived at Hampton Wick, and who resolutely supported an action against the Late Princess Amelia, when she was Ranger of Bushy Park, for shutting up the road which the public enjoy through that beautiful spot. To the honour of our laws it must be observed, that the shoemaker obtained his suit, and the road is still open.

PHILIP DAWES,

The natural son of a gentleman in the city, was the pupil of Mr. Hogarth, but did not inherit any great portion of his master's spirit, though he endeavoured to tread in his steps. In the year 1760, he was among those artists who became candidates for the premium offered by the Society for the Encouragement of Arts, &c. for the best historical picture; but his exertions were not attended with success, nor did he meet with much employment: on which account his circumstances were rather confined, till the death of his father, who left him a decent competency, which rendered the latter part of his life comfortable.

His name stands in the Catalogue of the first Exhibition, in which was the picture he painted for the premium; the subject,

\* The print is dated 1756.

Mortimer taken prisoner by Edward the Third, in Nottingham Castle. In the following year, he also exhibited two pictures at the room in Spring Garden; one of them from Jonson's Comedy of "Every Man in his Humour;" the scene, Captain Bobadil cudgelled—from which there is an engraved print. His best pictures bear a resemblance to the manner of his master, and some of them have been dignified with the name of Hogarth; but such misnomers have only betrayed a want of knowledge, or integrity, in those by whom they were thus distinguished. It is not certainly known when he died, but it is supposed before the year 1780.

#### PERRONEAU.

A French artist, who painted in crayons with much reputation at Paris. He came to England about the year 1760, and exhibited, in 1761, four portraits in crayons; but they were feebly drawn, and coldly coloured, nor could they by any means stand in competition with the portraits of Mr. Cotes.

As he did not meet with the employment he expected, he made but a very short stay in England, and returned to Paris, where he was living in 1783.

ROPER.

A painter of sporting pieces, race-horses, dogs, and dead game. He lived some time in Little St. Martin's-lane, was an exhibitor at the room in Spring Garden, in 1761, and the succeeding year, but did not long survive that period. His powers as an artist were not considerable, yet sufficient to satisfy the gentlemen of the turf and stable.

JOHN PILLEMENT.

A foreigner who resided for some years in London. His chief employment was in making drawings of landscapes and fancy pieces, which were generally executed in black chalk upon white paper, and sometimes strengthened with Indian ink. In their composition, they were rather theatrical; and the parts were selected not from nature, but from prints. Those of Monsieur Le Bas, after Wouvermans, were the rich stores whence he compiled all his pasticcio productions.

As his works were finished with great care and labour, they obtained much notice from those who considered neatness of execution as the perfection of art.

He also painted a few pictures, in the same style of composition with his drawings; their colouring was shewy, but not harmonious.

There are likewise several prints of fantastic ornaments, in what was then called the Chinese taste, which were published after his designs; some of these were engraved by Mr. Canot, and are dated 1759.

He received much patronage and employment from a French dancing-master\*, who at that time resided in Beaufort-buildings, in the Strand, and who, on his own account, had many plates engraved after the drawings that were made by this artist; some of which were executed by M. Ravenet. Mr. Boydell also published some prints after Pillement's designs.

Several of his drawings were in the first and second Exhibitions, at which time he possessed much reputation; but he soon after left England.

### VANDYCK.

Whether this artist was of the same family with his predecessor, Sir Antony, is not known; but he certainly bore no affinity to him in his talents as a painter: although, in the year 1762, he was an exhibitor, yet his pictures † were too *mediocre*, to make any impression on the memory of the author. It is equally unknown, whether this person be the same who painted the portraits of William Prince of Orange, and his

\* Monsieur C. Levez. He had reputation in his profession, but employed himself much in dealing in prints and drawings. He died about the year 1778. There is a mezzotinto portrait of him by Mac Ardell, dated 1763.

† There were two, one a portrait of a Lady, the other historical.

Lady,

Lady, Anne, Princess Royal of England, about the time of their nuptials \*; for there are mezzotinto portraits of those royal personages, executed by Faber, after pictures which are marked P. VAN DYCK as the painter. One of these prints is dated 1733; so that the artist, who exhibited, must have been very far advanced in years, if he were the same person who painted the Prince and his Bride.

MISS CARWARDINE,

A native of Herefordshire. She painted in miniature, and was an exhibitor in 1761, after which her name no more appears in the catalogues of the Exhibition. She married a gentleman of the name of Butler, who was organist to St. Margaret's and to St. Ann's, Westminster, and, upon her marriage, quitted the practice of painting. Of her abilities, as an artist, the author has no recollection.

T. FRYE.

An ingenious artist, practised in a variety of ways. He painted in oil, in crayons, and in miniature; he also scraped mezzotinto. In the first Exhibition in 1760, there was a half-

\* The nuptials were performed on March 14, 1734, at St. James's.

length



length portrait of the famous singer, Mr. Leveridge\*, which was painted by this artist, and possessed very considerable merit.

In the Exhibition of the following year, he also had pictures in all the different processes of oil colours, crayons, and miniature.

Of his mezzotinto productions, there are six heads as large as life: one of them is the portrait of the artist himself. To these may also be added two other portraits, of their Majesties, the same size with the former, but inferior in execution.

It may here be observed, that no branch of engraving, whether in mezzotinto, or strokes, can be suited to the display of portraits of such magnitude; this assertion is clearly proved by an inspection of the above-mentioned prints, as also the large portraits of Louis Quatorze, and others of his court, that were engraved by Nanteuil, which, notwithstanding their merit, neither please the eye nor satisfy the judgment.

In the great room of Saddlers Hall, Cheapside, there is a whole-length portrait of his late Royal Highness Frederick Prince of Wales, which was painted by this artist. †

Mr.

\* This gentleman, in his youthful days, bore a very high character, both as a composer and singer. Many of his works are to be found in the collections of the curious in music; they have great merit, but their fashion is past. For a volume of his songs, Mr. Hogarth engraved a frontispiece, dated 1727. The portrait here mentioned was for a short time exposed for sale at a broker's at Walworth, Surrey, 1799. There is a mezzotinto print from this picture, scraped by Mr. Pether. Mr. Leveridge died above 90 years of age.

† The following anecdote may not be unentertaining to the Reader. The Prince was desirous of seeing the Lord Mayor's show privately, for which purpose he entered the city in disguise.

At

Mr. Frye was for some time employed to superintend a manufactory of useful and ornamental china, established at Bow, but which has long since been dissolved.

He died in 1763, about 52 years of age. Some of his prints are marked. See Appendix.

J. H. MUNTZ

Was an artist who resided some time with the late Lord Orford, and was much employed by him in making drawings; particularly views about his villa at Strawberry Hill.

Whether he should be ranked as a painter, or a draughtsman it would be difficult to determine; but in the Exhibition at Spring Garden, in 1762, he had a landscape painted in *encaustic*, a process of which he seemed to have considered himself the inventor; for he published a small octavo volume\*,

At that time it was the custom for several of the city companies, particularly those who had no barges, to have stands erected in the streets through which the Lord Mayor passed in his return from Westminster; in which the freemen of companies were accustomed to assemble. It happened that His Royal Highness was discovered by some of the Saddlers Company; in consequence of which he was invited into their stand, which invitation he accepted, and the parties were so well pleased with each other, that His Royal Highness, was soon after chosen Master of the Company, a compliment which he also accepted.

\* It was published by Webley in Holborn, and dated 1760; dedicated to Robert Lord Edgcombe. On the title-page is a small vignette, which appears to be an etching by the artist himself.

in which he demonstrated the operation, but it certainly does not deserve the attention of an artist.

He exhibited again in 1763, which was the last time. Whether he was a foreigner or a native of this country, is unknown to the author. He married one of Lord Orford's female servants, and soon after left his Lordship rather abruptly.

Several of his drawings are in the collection at Strawberry Hill, but they do not exhibit much mastery in their execution.

### JOHN PARKER.

Of this person little can be told, for little is known. He was an English artist, who resided for some years at Rome, where he painted a picture which is in the church of St. Gregorio, at the Mons Celius; the subject, St. Silvie\*.

He returned to England about the year 1762, and was an exhibitor at the Society's rooms in the Strand, in 1763, where he had two pictures. The subject of the largest was, the assassination of David Rizio, the other his own portrait; but neither of these pictures had sufficient merit to make any lasting impression upon the memory of the writer of these anecdotes. He did not long survive the period of his exhibiting, but died at Paddington, where his father had some years resided.

\* In the *Itineraire de Rome*, by Cavaliere Joseph Vasi, 1773, is the following notice: "St. Silvie au premier autel a droit est de Jean Parker Anglois."

This person must not be confounded with another of the same name, who was for some time a student in the Duke of Richmond's gallery, and received some instructions from the Smiths of Chichester: The latter artist practised as a landscape painter, and was at Rome in 1774, but returned to England the year following.

RUBENSTEIN, or RIEBENSTEIN,

For the name is spelt with these variations. He was a native either of Holland or of Germany, but resided in England several years. He chiefly painted draperies, sometimes portraits in oil. In the catalogues of the first and second Exhibitions his name is to be found as an exhibitor; the subjects of the pictures are, dead game, and still-life.

He was for some years a member of the Academy in St. Martin's-lane, but did not rank very high in his profession. He died about the year 1763.

J. S. C. SCHAAK,

A portrait painter, who resided some years in College-street, Westminster, and was an exhibitor from the year 1765, until 1769. Of his abilities, no just estimate can be formed. There is a print of the poet Churchill, scraped in mezzotinto by Burford, from a portrait that was painted by this artist; but it is a very poor specimen of the powers both of the engraver and painter: it is dated 1765.

## JARVIS SPENCER,

A miniature painter of much celebrity, and lived about the middle of the last century. He was originally a gentleman's servant, but, having a natural turn to the pursuits of art, amused himself with drawing. It happened that some one of the family with whom he lived, sat for their portrait to a miniature painter, and when the work was completed, it was shewn to him; upon which he observed, that he thought he could copy it. This hint was received with much surprize, but he was indulged with permission to make the attempt, and his success was such, that he not only gave perfect satisfaction, but also acquired the encouragement and patronage of those he served, and, by their interest, became a fashionable painter of the day.

In the Exhibition of 1762, there were two enamel pictures of Mr. Spencer's production; but the author can by no means recollect their merits or defects: he only knows that the artist did not long survive that period. He left a daughter, who married a person of the name of Lloyd: This gentleman survived his lady, and at his death, Mr. Spencer's remaining collection of neglected miniatures, unfinished performances, together with his painting materials, were sold by auction by Hutchins, Wells, and Fischer, in King-street, Covent-garden, in December 1797. In the sale there was a three-quarter portrait of Spencer, which was painted by Sir Joshua Reynolds, soon after his return from Italy. In this portrait the artist is represented in  
the

the act of painting. It is now in the possession of that very ingenious artist, Mr. Edridge.

Mr. Walpole, in his fourth volume, speaks of this gentleman, but appears to have known but little about him, and only mentions his death, which happened October 30th 1763, at his house in Great Marlborough-street, where he had resided some years.

There is a small portrait of this artist etched by himself.

### GEORGE LAMBERT.

This respectable gentleman has been very properly noticed by Mr. Walpole, in his last volume of *Anecdotes*; it may therefore be thought unnecessary, that further mention should be made of him in this Work; but as there are some circumstances attending the life of this artist, which appear to have been wholly unknown to the Honourable Biographer, it cannot be improper again to introduce his name, as it furnishes an opportunity of recording some events not wholly unconnected with the spirit of the times in which he flourished.

Mr. Lambert was for many years principal scene painter to the Theatre at Covent-garden. Being a person of great respectability in character and profession, he was often visited, while at work in the Theatre, by persons of the first consideration, both in rank and talents. As it frequently happened that he was too much hurried to leave his engagements for his

regular dinner, he contented himself with a beef steak broiled upon the fire in the painting-room. In this hasty meal he was sometimes joined by his visitors, who were pleased to participate in the humble repast of the artist. The favour of the dish, and the conviviality of the accidental meeting, inspired the party with a resolution to establish a club, which was accordingly done, under the title of The Beef Steak Club; and the party assembled in the painting-room. The members were afterwards accommodated with a room in the play-house, where the meetings were held for many years; but after the theatre was last rebuilt, the place of assembly was changed to the Shakespear Tavern, where the Club is still held \*, and the portrait of Mr. Lambert, painted by Hudson, makes part of the decorations of the room in which the party meet.

Another circumstance in this gentleman's life is better worth recording, as being more intimately connected with the arts, and may therefore gratify the future antiquarian, though it may not be thought of much importance by the historian. When the artists had formed themselves into a regular society, and obtained a charter of incorporation, Mr. Lambert was nominated the president, being the first person who was appointed to that honourable station; but this distinction was of very short duration, for he did not survive the signature of the charter above four days. He died January the 30th 1765.

Some prints were engraved after Mr. Lambert's pictures, particularly one by Mr. Vivares, which is in a good style of com-

\* From the late failure of this house, the Club has removed back to the Theatre.

position;

position ; it is dated 1749. There are also some others, which were engraved by Mr. Maffon, but they are not equal to the former. There are two etchings by this artist. The first is an upright ; but a very poor composition of ruins, and is certainly a juvenile production. Under it is the following inscription : To Mr. James Robertson, of Wandsworth, this plate is humbly presented by Geo. Lambert. Fec. in Aq. Fort. Sold by J. Clark, Printfeller, in Gray's Inn. *No date.* The second is a bold and masterly production, after a picture of Salvator Rosa ; the same was also etched by Goupy ; it is an upright subject, less than the first, and without date. The size of the plate, 12  $\frac{3}{4}$  in. by 8  $\frac{1}{4}$  in.

CHEVALIER VANLOO \*,

A portrait painter of celebrity in Paris, who was related to Carlo Vanloo, the celebrated historical painter, of the same city. He came to England about the year 1765, and exhibited four portraits in oil : they were carefully drawn, but rather heavily coloured. Whether he came here with an intention to stay, is not known ; but he did not meet with much notice, and therefore returned to France, after a few months residence in London. It may not perhaps be improper to observe, that since the establishment of the annual Exhibitions, the foreign artists who have visited England as portrait painters, have not

\* It is probable that this person was the son of John Baptist Vanloo, who came to England in 1737, with a *son*, and is mentioned in Walpole's *Anecdotes*, vol. iv. page 133, second edit. octavo.

found



found the same partial reception which they formerly experienced, as the British artists have acquired, by emulation, and the example of Sir Joshua's works, a degree of excellence in their portraits, which is not equalled by any masters of the modern French or Italian schools.

#### MATTHEW PRATT,

A native of Philadelphia, where he practised as a portrait painter. He came to London in the year 1764, and staid here about two years, during which time he resided chiefly with his countryman, Mr. West. In 1765, he was an exhibitor at the room in Spring-Garden, and again, in the year following. The last picture which he exhibited, was entitled, the American School; it consisted of small whole-length figures, which were the portraits of himself, Mr. West, and some others of their countrymen, whose names are unknown to the author. Soon after this he returned to his native city, where he again practised painting, and was much employed.

#### ANDREW CASALI,

Commonly called Cavalier, an Italian, said to have been a native of Civita Vecchia. At what time he came to England is not ascertained, but he was in London before the year 1748, for he was employed to paint the transparencies which formed

formed a part of the decorations of the fireworks exhibited in the Green Park, St James's, on the celebration of the peace of Aix-la-Chapelle, which pictures were many years to be seen in the Ordnance Office at the Tower\*. He was much employed by the elder Mr. Beckford, at Fonthill, where he painted some ceilings, which are still remaining. He was one of the first candidates for the premium offered by the Society of Arts, Manufactures, and Commerce, for the best historical picture, the subject to be taken from the English history; and in the year 1760, he obtained the second premium, fifty guineas; in 1761, and again in 1762, he obtained the first premiums, one hundred guineas; and in 1766, for an historical picture in *chiaro oscuro*, the first premium, fifty guineas. At the time that the Foundling Hospital was completed, he painted a picture for the altar of the chapel, which he presented to that Charity; the subject, the Wife Men's Offering. This picture remained several years in its primitive situation, but has lately been removed, to make way for the picture of Mr. West, which now occupies the place; the subject, "Young Children brought to Christ," which was originally painted for Macklin's Bible: it was bought, after the death of Macklin, by one of the Governors, and presented to the institution.

Of the hand of Cafali there are also two figures of St. Peter and St. Paul, in *chiaro oscuro*, at the altar of St. Margaret's Church, Westminster, which are not without merit, but are too theatrical in their action to be considered as great productions. These

\* There are prints after these pictures, which were engraved by Grignon, Scotin, and others.

figures

figures were painted about the year 1758, at which time the church underwent a general repair, and the east window, which was brought from Waltham Abbey, was placed where it now stands, to the great offence of many, whose zealous antipathy, to what they call papistical relics, discovered more of illiberal illiteracy, than of sober regard to the purity of Christianity.

There is also a centre piece of a ceiling painted by him, at the seat of C. Brandling, Esq. M. P. at Gosforth House, near Newcastle-upon-Tyne.

This artist's productions possessed all the insipid merits of the modern Italian school. They were carefully painted, clean in their execution, shewy, but tawdry in the colouring, and, in the composition, theatrical and trifling, which is clearly demonstrated by the print engraved for Mr. Boydell, after the picture of Gunilda, for which the artist obtained the second premium in 1760.

There are some etchings of his hand, particularly after those pictures for which he obtained premiums. At what time he left England cannot be recollected, but he staid not long after the year 1766. He lived some years after at Rome.

In the year 1763, he made a sale of several of his works, at Prestage's auction-room, Saville-row.

ELIAS PHILIP HAUCK, or HAWCK,

Was a portrait painter, whose name stands in the catalogues of the second, third, and fourth Exhibitions, after which he ceased to exhibit. He was a member of the Society of Artists, but whether an Englishman or foreigner is unknown to the author: of his works the author has no recollection, and therefore he is inclined to think, that their merit was not very impressive.

ROBERT PYLE,

A painter of portraits, whose name stands among the list of subscribers to Mr. Kirby's first treatise on Perspective, and also in the catalogue of the Exhibition of 1766; but his rank as an artist was by no means high.

HENRY LEAKE,

The son of an eminent bookfeller of Bath, and the pupil of Mr. Hoare. He came to London about the year 1764, and stayed rather more than two years, but then went to the East Indies, where he did not long survive. He painted portraits, and was an exhibitor in the years 1765 and 1766; but the merits of his works cannot now be recollected.

## ANDREW SOLDI

Painted portraits in oil. He was a member of the Chartered Society of Artists, and an exhibitor in 1766; after which his name no more appears, nor did he long survive that period. His works, though not of the first class, were yet far better than many of those of his contemporaries.

There is a print of the late Dr. Andrew Coltee Ducarel, which was engraved after a picture painted by this artist. The print is by a person of the name of Perry, and is dated 1756.

It is probable, that this person is the same who has before been noticed by Mr. Walpole, in his fourth volume of *Anecdotes*, where he has given the name of *Andrea Soldi* \*, who, he says, came into England, at the recommendation of some English merchants, in the year 1735, and who, he adds, painted portraits and history, but lost his employment, and fell into misfortunes.

The author has lately seen a portrait of an elderly Lady that was painted by this artist, which, though not coloured in the brilliant style of the present day, is drawn in a very bold and masterly manner. It is marked on the back, *Andrea Soldi*, and dated 1739.

## WILLIAM JAMES

Painted landscapes, chiefly views in the neighbourhood of London. He for several years resided in Maiden-lane, Covent-garden, and his works were shown at his shop-window. They

\* See octavo edition, page 116.

were

were in general extremely hard and tasteless, little calculated to please the eye of a connoisseur, but had just sufficient merit to answer the purposes of those who sought for paintings as furniture. In the Exhibition catalogue of 1768, there are some of his pictures described as views from the East; but as these were subjects which he had never seen, they could only be considered as copies.

At what time he died, is not known, but he ceased to exhibit after the above date. He had been a pupil or assistant to Canaletti, while he was in England.

### C. MACCOURT,

A portrait painter, who practised some years in London, and painted both in oil colours and miniature. He was a member of the Chartered Society of Artists, and an exhibitor from the years 1761 to 1767, after which period his works no more appeared in public. The author recollects but little of his abilities as a painter, but he has seen a three-quarter portrait of the late Mr. Morier\*, the horse-painter, who is represented in a velvet cap, with his pallet and pencils in his hand, which was painted by Mr. Maccourt, and which has considerable merit. It is now in the possession of that able artist, Mr. Zoffani.

Mr. Maccourt is slightly mentioned by Mr. Walpole, who says he was a German, and that he died January 1768.

\* Of this artist Mr. Walpole gives some account in the Addenda to his fourth volume. Octavo edit. 1782.

**JARED LEIGH**

Painted for his amusement. The subjects of his pencil were landscapes and sea views. He was a proctor in the Commons, and an active member of the Society for the Encouragement of Arts, &c. He was several times an exhibitor.

Though in his works there was a faint attempt at colouring, yet his pictures will hardly perpetuate his name beyond the memory of his friends.

He died in the prime of life, about the year 1769.

**JOHN COMER.**

This name stands in the catalogue of the Exhibition at the Society's Room in the Strand. He is there distinguished as a portrait painter, but of his powers the author has no recollection.

**THOMAS KING,**

A portrait painter, was pupil to Mr. Knapton, and one of those men who suppose an eccentric line of conduct to be the mark or privilege of genius. His life was spent in a course of dissipation, and his exertions were stimulated by his wants, rather than by affection to his art.

His character may be guessed by the following anecdote. He had received a considerable sum of money for some pictures he had painted in the country, in consequence of which, he took  
a genteel

a genteel lodging, hired a footman, and affected to appear with an air of fashion and elegance. He soon found himself obliged to confess his inability of retaining a servant, and therefore coolly advised him to seek a new master, as he should himself seek for fresh employment. He died, after a very short illness, at his lodgings at a public-house, the sign of the Bull and Axe, John-street, Oxford-road, about the year 1769, and was buried in Mary-le-bone church-yard.

There is a mezzotinto portrait from a picture painted by this artist, of Matthew Skeggs \*, playing upon a broom-stick.

\* This person for some time kept a public-house, and was one of those who, with others, formed a club, calling themselves Choice Spirits; and, to support their claim to this title, they practised some silly buffooneries; but this college of witlings has been long forgotten. About the same time in which this society existed, there was a burlesque entertainment exhibited at the little theatre in the Haymarket, called "Mother Midnight's Oratorio," in which Skeggs bore a part as a musical performer, by playing upon a broom-stick, his voice, which was tolerably good, supplying the tones of an instrument.

Skeggs, like most of such would-be wits, wanted prudence, and, in the latter part of his life, was obliged to retire to Shefford in Bedfordshire, where he resided in 1772. It is said that he died some time in the following year.



## THOMAS SMITH,

A landscape painter, who resided chiefly at Derby\*, and was therefore styled Smith of Derby, to distinguish him from those of the same name, who resided at Chichester, but who were not related to him.

He attained his art by his own industry, and acquired a respectable degree of eminence in his profession.

There are a great many excellent prints that were engraved by Mr. Vivares after pictures painted by this artist; among which are views of Chatsworth†, Studley Park, and various scenes in Yorkshire, Westmoreland, and other northern counties of England; and it may be noticed, that Mr. Smith was one of the first artists, who explored and displayed the beautiful scenes of his native country.

He died at the Hot Wells Bristol, about the year 1769.

He left a son, now living, J. R. Smith, who is a very ingenious artist.

\* In the catalogue of the Second Exhibition 1761, this artist's name is inserted as follows, "Mr. Smith of Derby," being the only person, to whose name the place of residence is annexed; for this necessary information was not added to the names, till three years after.

† The print of Chatsworth is dated 1744.

— LEWIS,

A contemporary and intimate friend of the elder Smith. He resided chiefly in the country, where he practised with some reputation as a portrait painter.

He was an exhibitor at Spring-garden Room, in 1762; but of his performances, and consequently of his abilities, the author has no recollection.

GEORGE EVANS

Practised chiefly as a house painter, but frequently painted portraits, of which he exhibited a specimen in 1764. He was for some time a member of the private Academy in St. Martin's-lane. Much cannot be said of his powers as an artist, nor will his portraits be much in request with posterity. He died before the year 1770.

— BLACK,

Was a portrait and drapery painter, who lived some time in Bolton-street, Piccadilly. He was a member of the Academy in St. Martin's-lane. He had a daughter, who painted, and who acquired much reputation for teaching painting in crayons and oil, particularly among her own sex. In the Exhibition catalogue of 1768, her name is inserted to three pictures, one in oil, the other two in crayons; but after that year, there is no mention either of the father or daughter.

## JAMES BUNK:

In a Work which is intended to record the progress of the arts by professional artists, it is necessary to notice those who have contributed their feeble efforts towards supporting a spirit of enrichment and decoration among the inferior virtuosi. In that class of artists may be reckoned the person here mentioned, who was a painter of no great powers. He was chiefly employed by those who required subjects for mechanical movements, such as clocks for the East Indies, in which figures are represented, that are put in motion by the machine which they decorate.

He painted in a variety of ways, landscapes and still life, but his favourite productions were candle-light pieces; such as, old men reading by the light of a taper held in the hand, with many similar subjects, wherein the light of a candle was sufficiently well represented to catch the eyes of inferior collectors; but his works were mostly copies after prints from Schalken, and Hontorst.

He was an exhibitor with the Free Society of Artists, from the year 1766 to 1769 inclusive; during which time he resided at Stangate, Lambeth. It is not known when he died, but it is supposed to have been about the year 1780, as he ceased to exhibit at that period.

MRS. GRACE,

A lady who for several years exhibited with the Society of Artists. The subjects of her pencil were chiefly portraits in oil colours, but of their merits the author can recollect little; he only remembers that they were heavy in their colouring. She sometimes attempted history, as in the year 1767, when the subject of her picture was, Antigonus, Seleucus, and Stratonice. She lived several years in Throgmorton-street, but afterwards removed to Devonshire-square, Bishopsgate-street. She ceased to exhibit in 1769, that being the last year in which her name appears in the Exhibition Catalogues. One of her exhibition pictures was described in the Catalogue, as *Mr. Grace's portrait*, by which circumstance it may be presumed she was a married lady.

FRANCIS COTES, R. A.

This gentleman has been already noticed by Mr. Walpole \*, but in so slight a manner, that it cannot be improper to repeat his name, if it be on no other account, than to commemorate the circumstance of his being one of those artists, to whom the Royal Academy owes its foundation, as he and three other gentlemen were the only persons, who signed the petition, presented to his Majesty, to solicit that establishment.

\* See Mr. Walpole's octavo edition, page 127, vol. iv.

F

Mr.

Mr. Cotes's father was an apothecary of great respectability, who lived long in Cork-street, Burlington-gardens, and the son was the pupil of Mr. Knapton, but in the sequel much excelled his master. He was particularly eminent for his portraits in crayons, in which branch of the art he surpassed all his predecessors, though, it must be confessed, that he owed something of his excellence to the study of the portraits of Rosalba. He also painted with considerable ability in oil colours; and, if Mr. Hogarth's opinion could be considered as oracular, excelled Reynolds as a portrait painter\*.

But though his portraits in oil were by no means so masterly as those of his rival, yet they were very pleasing, and well finished, coloured with great spirit, and, by the aid of Mr. Toms's draperies, were deservedly ranked with the best portraits of the time.

Mr. Cotes was in very considerable practice as a painter in oil, but his chief excellence, as before observed, was in crayons, which were greatly improved under his hands, both in their preparation and application.

Mr. Walpole has already given a list of some of his principal portraits in crayons, to which may be added, the whole-length of her Majesty, with the Princess Royal in her lap, that he painted in oil, about the year 1767, from which the print was engraved by Wm. W. Ryland.

\* The author had the pleasure of being acquainted with Mr. Hogarth a few months before his death; and, in conversation, he made the above assertion, for which it is difficult to account, as Sir Joshua had then produced some of his best portraits.

He was very early in life afflicted with the stone, and, before he attained the age of forty-five, he fell a victim to that disease. He died at his house in Cavendish-square, July 20, 1770, and was buried at Richmond, Surrey.

Mr. Cotes's prices were twenty guineas for a three-quarter, forty for a half-length, and eighty for a whole length. Mr. Toms painted most of his draperies.

His younger brother, Mr. Samuel Cotes, painted miniatures both in enamel and water colours, and was in great practice during the life of the elder, but quitted the art some years ago. He painted a large miniature of his brother by memory after his death, which is a good likeness, and the only portrait of that artist now remaining.

#### WILLIAM ROTH

Painted portraits in oil, and also in miniature. He was an exhibitor with the Chartered Society in the year 1768, when the subject of his picture was a girl looking at herself in a glass, of which the author remembers little more than its being painted in a very heavy and unpleasant manner, and that it afforded a strong proof of the weakness of attempting, by a capricious subject, to acquire that praise which is due only to the superior powers of art.

About the year 1770, Mr. Roth was for some time at Reading, and in the neighbouring country, where he painted several portraits.

## STOPPELEAR,

A portrait painter, and one of those who might be considered as an itinerant artist. He was an exhibitor in the years 1761 and 1762, about which time he visited Norfolk.

He had a brother who was well known upon the stage of Drury-lane, where he for several years supported the inferior but useful characters of the drama, such as the Grave-digger in *Hamlet*, and Ben Budge in the *Beggar's Opera*, which last occasioned the following whimsical event: He was accustomed to pass part of his summer vacations at Windsor, to which place as he was once travelling in the stage, a man, well mounted, rode up to the coach-door, and surveying the passengers, repeated the following quotation: "Pr'ythee, Mat, what is become of thy brother Tom? I have not seen him since my return from transportation;" and then, without farther question, turned his horse's head and rode off, to the great joy of the travellers. Of the comparative merits of the two brothers in their different professions, no correct estimate can be made, for the abilities of the player are forgotten, and the works of the artist do not possess any superiority that can distinguish them from the multitude of those common-place portraits, which are daily produced to preserve a face, but are rarely noticed beyond the third generation.

The actor was living in 1770, and the artist exhibited again in 1771, which period he did not long survive.

The author has lately been informed by Mr. Richards, of the Royal Academy, that the actor had also practised portrait painting.

## JOHN BAKER, R. A.

A painter of flowers, was chiefly employed in ornamenting coaches, have been regularly bred a coach-painter, under the same master to whom Mr. Catton was apprenticed.

At the foundation of the Royal Academy, Baker was chosen one of the members, but did not long enjoy that honour, for he died in the year 1771. The influence of fashion, over the conveniencies and comforts of life, has in no article been more arbitrary and capricious, than in the decorations of the coaches and chariots of our nobility and gentry. Since the days of Queen Elizabeth, those vehicles have been improved to a degree of comfort and elegance, which the greatest admirers of antiquity will not wish to see reduced to their primitive simplicity; but while the improvements have been regular and progressive, their ornamental decorations have been various and changeable. At the commencement of the last century, the pannels of coaches were painted with historical subjects, which were often but little suited to the character or profession of the owners. To this circumstance the poet Gay alludes\* in his little poem of *Trivia* or the *Art of Walking the Streets*. After this fashion ceased, the pannels were painted simply with the arms and supporters displayed upon a large mantle, but in a few years, the mantle was laid aside, and a more fanciful shew of flowers, intermixed with ornaments, and sometimes genii,

\* The tricking gamester insolently rides,  
With loves and graces by his chariot sides.

Book 1st, verse 58.

were



were the attendants of the family honours, and frequently a wreath or bunch of various flowers, unincumbered with any other representation than the arms in the centre. It was in this last mode of decoration that Baker was considered as pre-eminent, particularly by those who laboured in the same vocation; and it must be allowed, that his productions had considerable merit, although they were too much marked by that sharpness of touch, which is peculiar to all those who have been bred coach-painters.

A good picture of his hand is to be seen in the Council Room of the Royal Academy.

Mr. Baker's widow survived to 1804.

#### EXSHAW,

A native of Dublin, was for some time at Rome, but did not acquire much power as a painter by visiting that city.

He came to London about the year 1758, when he published a pompous advertisement, announcing the establishment of an academy for drawing in the manner of the Caracci, and he opened something of the kind at his lodgings in Maiden-lane, Covent-garden; but his abilities proved by no means equal to the task he had undertaken: he acquired but two pupils, and those soon quitted him. When the Society for the Encouragement of Arts, &c. offered a premium for historical painting he became a candidate, but was not successful. The subject of his picture was, Edward the Black Prince entertaining the French Monarch, when a prisoner, after the battle of Cressy.

He

He died in the beginning of the year 1771, and his few remaining drawings, pictures, &c. were sold by auction, at a great room in Exeter Change, in the month of April following.

SHAW

Was a painter of animals, chiefly horses, a line of art which generally meets with encouragement from those, whose chief pleasures are in the sports of the field. In the Catalogue of the first Exhibition, his name stands as an exhibitor, "A picture of Horses." He lived several years in Mortimer-street, Cavendish-square, where he built a large painting room, with conveniences to receive the animals, from which he painted. He died about the year 1772.

WESTFIELD WEBB,

A painter of portraits, who resided chiefly in St. Martin's-lane. In the Exhibition of 1762, there was a whole-length portrait of Miss Brent, a celebrated singer of that time, painted by this artist. He continued to exhibit until the year 1772, about which time he died.

His works are various in their subjects, sometimes landscapes, at other times flowers, but in neither did he discover much of the master; and his portraits are of that rank, which seldom long survive their originals.

## PETER FALCONET,

A native of Paris, and son of Falconet the sculptor, who executed the equestrian figure of Peter the Great at Petersburg. He was for some years in London, and obtained considerable employment. His name stands in the catalogues of the Exhibitions from 1767 to 1773, soon after which he returned to Paris. He practised sometimes in history, at other times portraits, and also painted ornaments; of the latter, he left a specimen, in a Chinese temple at Wrest \*, in Bedfordshire.

On his first arrival in London, he drew the profile portraits of twelve of the principal English artists, in black lead, with a slight tint of colour on the cheeks and draperies. They were afterwards engraved in the dotted manner by Pariset, and published by Ryland, whose portrait is one of the set; they are in circles, with slight borders, of the octavo size. He also drew the portrait of the Rev. Mr. Granger, which stands at the front of his Biographical Dictionary.

In 1766, he obtained a premium for painting in *chiaro oscuro*, twenty guineas; and again, in 1768, he obtained, for an historical picture, twenty-six guineas: in this last work, it was evident, that the extravagant and *outré* manner of Monsieur Pierè, who at that time was the fashionable historical painter at Paris, had tainted the mind of young Falconet, as it also corrupted the taste of all the students then in the French Academy.

\* Wrest, the seat of the then Marchioness de Grey, now in the possession of her eldest daughter, Baroness Lucas, in her own right, the widow of Lord Polworth.

JOHN HACKERT,

Chiefly considered as a landscape painter, was one of four brothers, natives of Germany, and who studied at Rome. One of them was resident there in 1776, and in high reputation and considerable practice. John was a few years in London, and chiefly resided in Great Marlborough-street. In 1773, he exhibited some of his performances at the Royal Academy, and among others, a picture of four hounds, from which a print was published by Boydell. He died soon after at Bath, where he went for the recovery of his health.

M. OLIVIER.

This gentleman was an exhibitor at the Royal Academy in 1772, and his name was distinguished in the Catalogue by the following titles:—*Painter to the King of France; belonging to the Royal Academy of Painting; First Painter to his Royal Highness the Prince of Conti.*

There were six pictures of his production, two of them historical, the largest about six feet long; the subject, the Massacre of the Innocents, the figures about two feet high; the other, the Death of Cleopatra \*, the size a half-length canvas: These pictures were not without a considerable degree of practical

\* From this picture there is a mezzotinto print, which was engraved by J. Love and Wm. Griffin, and published by Bradford and others, 1773.

merit, but they possessed all the clinquant of the Parisian school: the latter was left in England, and was some years afterwards exposed in an auction-room, under the name of Le Seur, but as like Le Seur as Olivier was to Hercules!

This artist did not stay long in England, for his works were not received with the applause, to which he thought them entitled. He was living in 1783, as appears from the "Essai d'un Tableau Historique des Peintres de l'Ecole Française," published in that year at Paris, in which he is said to have resided long in Spain, and to have executed several works in that country.

#### EDWARD FRANCIS CALZE,

A native of the state of Lucca, who was introduced into England, and much patronised by the second Lord Lyttleton.

Calze painted in crayons, but with no great powers. His profligacy and want of principle obliged him to leave England, but not before he had ill-treated his patron, who compelled him to atone for his improper conduct in one of the courts of Westminster Hall. Soon after this transaction, Calze quitted London, and went to Prussia, where he was for sometime employed by the court, but his behaviour there was also so improper, that he was forced to retire from Berlin.

While he was in London, he was an exhibitor at the Royal Academy, from the year 1770 to 1773, about which time he returned to the Continent.

There

There are some prints after pictures which he painted, one, in particular, is the portrait of Admiral Sir Samuel Hood, (now Viscount Hood) engraved by Albanefi in 1782.

#### ADRIAN CARPENTIER, S,

A foreigner, but whether a native of France or Switzerland, is not known. One of his best performances was a half-length of Mr. Roubilliac the sculptor, from which there is a very good mezzotinto, scraped by Mr. David Martin, and which is an excellent likeness.

In the latter part of his life, he resided at Pimlico, where he died, though, at what time can only be guessed by his ceasing to exhibit, the last year being in 1774, when he was far advanced in years.

#### BERNARD DOWNES

Was a portrait painter, who resided in London, and occasionally visited different parts of the country. His name stands in the second Exhibition Catalogue, and is continued till the year 1775, when he ceased to exhibit. He did not long survive.

His abilities as an artist were not very considerable, and his portraits are not entitled to distinction.

## JOSHUA KIRBY

Resided in the early part of his life at Ipswich, in Suffolk, where he practised as a coach and house-painter, and where he formed a lasting friendship with Mr. Gainsborough.

Having a turn to mathematical inquiries, he studied Perspective, in which he acquired so much skill, as enabled him to produce and publish a treatise on that science.

This work he dedicated to Mr. Hogarth, from whom he obtained a design for the frontispiece. This work introduced him to the acquaintance of most of the artists of that time. He also obtained the notice of Mr. Chambers \*, by whose recommendation he had the honour of instructing his present Majesty (then Prince of Wales) in the science of Perspective.

He also practised as a landscape painter, and exhibited several pictures, views of different places; but his powers in this line of art were not very forcible, though he possessed sufficient ability to teach drawing, and had many scholars.

When the Chartered Society of artists was disturbed by the illiberal conduct of a party of factious members, Mr. Kirby was, by the mal-contented, elected President in the place of Mr. Hayman. This situation his vanity tempted him to accept, though his rank as an artist did by no means entitle him to so honourable a distinction, and it would have been prudent in him to have declined it: He however soon resigned the chair, to

\* Afterwards Sir Wm. Chambers.

which

which he had been improperly elevated, for the conduct of the party, by whom he was elected, was too refractory, to make his stay either pleasant or honourable to himself.

Soon after the accession of his Majesty to the throne, he was appointed Clerk of the Works at Kew, where he resided till his death, which happened on the 10th of June 1774\*.

Mr. Kirby was author of the following works :

1. Dr. Brook Taylor's Method of Perspective made Easy, &c. Quarto, 1754 †.
2. Dr. Brook Taylor's Method of Perspective, compared with the Examples lately published on this Subject, as Sirigatti's.

\* Mr. Kirby had a son and daughter ; the former studied painting, and visited Rome, but died before his father, soon after his return to England. The latter (now a widow) married Mr. Trimmer of Brentford, and has acquired considerable fame by her pious publications, which are well calculated to inculcate the principles of religion upon the minds of young persons.

† Before he published this work, the following advertisement appeared in the public Papers:

Academy of Painting and Sculpture, St. Martin's-lane, Jan. 24, 1754.

Mr. Kirby, author of a work, entitled, Dr. Brook Taylor's Method of Perspective made Easy, &c. has read three lectures, (being the substance of his intended work) to the gentlemen of this Society, which appeared to them so clear, simple, and extensive, that, in order to do justice to so excellent a performance, they have unanimously given this their public approbation, and declare the ingenious author an honorary member of their body.

By Order, &c.

*F. M. Newton, Sec.*

By



By Isaac Ware, Esq. &c. London, printed for the Author, and sold by R. and J. Doddsley, Pall-Mall, &c. No date.

3. *The Perspective of Architecture, deduced from the Principles of Dr. Brook Taylor.* Folio, 1761.

Of these works, the first is unquestionably the best; it is divided into two books. In the former he has successfully explained and illustrated, by suitable examples, Dr. Taylor's theory of the planes. In the latter book, he has given the practice both in the parallel and inclined situation to the picture.

The second publication was in consequence of a paragraph which appeared in the *Public Advertiser* of March 14, 1755, of which the following is a copy: "The best author that ever treated on Perspective, is now translating, from the Italian language into English, and the examples will be drawn, engraved, and the whole together published by *John Ware*, Esq. which work, when completed, will undoubtedly be the most useful of its kind, and its rules, although elegant, are the simplest, and therefore easier to be understood than any hitherto published in the English language."

The foregoing advertisement was so frivolous in the purpose for which it was intended, and so false in the assertion, concerning the merits of Sirigatti's work, that Mr. Kirby would have acted a wiser part, had he suffered it to pass unnoticed, especially as it appeared under a wrong name, John being substituted for Isaac, which last was the Christian name of Mr. Ware.

His last publication, though not the most scientific, is the most splendid of his productions. The expence of the plates was  
paid

paid by his Majesty, as he acknowledges in the preface, and they are in general very finely engraved; yet it is curious to observe that they contain no example of architectural features disposed *obliquely* to the picture, a circumstance from which it may be strongly suspected, that Mr. Kirby was no great adept in architecture, and that his practice in perspective was not very comprehensive; especially as his first work is equally deficient with the last, in what relates to mouldings, when *inclined* to the picture, which position, if not the most abstruse in theory, is yet among the most troublesome in operation, and therefore ought to have been demonstrated.

#### CAPT. WARD

Was some time in the East Indies, in the service of the Company.

He came to England, and, during his stay, painted landscapes, and local views. In the Exhibitions of the Society of Artists in 1772 and 1773, there were several pictures of Indian edifices by him. There are also several of his hand, at the Company's House in Leadenhall-street. After a few years residence in London, he married a young lady, and returned to the East Indies, in the year 1774, having obtained a decent military appointment.

He was a native of England, but whether regularly educated as an artist is not known.

During his residence in London, he was for a short time Secretary to the Chartered Society of Artists.

**RICHARD WRIGHT,**

A native of Liverpool, who practised as a painter of sea-pieces, and acquired his art by his own industry, having been bred to the humble department of a house and ship-painter.

In 1764, the Society for the Encouragement of Arts, &c. offered a premium to the person who should produce the best picture of a sea-view, being his own production, when Mr. Wright became a candidate, and obtained the first prize, thirty guineas.

In the years 1766, and 1768, he again became a candidate, under the same class of premiums, and each year obtained the first prize, fifty guineas.

In the first of these pictures, Mr. Wright paid a compliment to the Society, by introducing an allusion to their encouragement of the scheme, for supplying the metropolis with fish, by the means of land-carriage\*.

Some time before his death, he made an exhibition of his own pictures at York, during the race-week, but the scheme did not answer his expectations, and the chagrin occasioned

\* Mr. Woollet engraved a most excellent print, after this picture, which is well known by the title of *The Fishery*. It is to be observed, that this print was copied in France, of the exact size, and with such accuracy, that it is scarcely to be distinguished from the original. There is also a smaller copy, about twelve inches long, well executed, in which the vanity of the Frenchman is glaringly conspicuous, the name of Vernet being substituted for that of Mr. Wright.

by

by his disappointment, added to a violent cold that he caught about the same time, hurried him to his grave before the year 1775.

Another circumstance contributed much to hasten his death, which was the loss of his son, a very promising and well-behaved youth, who painted in the same line with the father, but died when about twenty years of age.

His wife and daughters were also practitioners in the art; they painted still-life and fruit pieces, and were several times exhibitors.

Mr. Wright was of rough manners and warm temper, which led him to take an active lead among the discontented party of the Chartered Society of Artists, in which he acted with great impropriety and imprudence, and, with one or two more of the members, was chiefly instrumental in overturning that Society.

#### HANNAN.

A native of Scotland, was put apprentice to a cabinet-maker. His great inclination to painting led him to make attempts, which were sufficiently successful to induce his master to encourage him to proceed, especially as he got more by this apparent indulgence, than if he had confined Hannan to the bench.

On quitting his master, he was taken under the protection of Lord Le Despenser, who employed him in decorating his house at West Wycombe, Bucks, where he painted several ceilings, after the drawings preserved in Eton College Library, and also

one from the design of Cipriani. But Hannan was inclined to think this patronage not of very solid advantage to him, as he was thereby obliged to relinquish an offer, which Lord Bath and others had made, to send him to Italy upon their pension. Hannan was a man of excellent character, but it must be confessed that he did not rank very high in art. His productions were mostly copies, yet it should be remembered to his honour, that his drawings of views, in the gardens at West Wycombe, were among those subjects, from which Mr. Woollet made some of his most early engravings\*.

He died at West Wycombe, about the year 1775.

His name appears in the Exhibition Catalogue of 1769, and for some years afterwards.

#### FRANCIS HAYMAN, R. A.

Of this artist, who was much celebrated in his day, Mr. Walpole has taken some notice in his † fourth and last volume; but as that account is very short and defective, in many circumstances relative to his life, the reader will not be displeas'd with the following additional anecdotes, which were probably unknown to the honourable Biographer.

He was born in or near Exeter, and was the scholar of Brown, who is also mentioned by the same writer.

\* These prints were published in 1757.

† See page 48, 4th volume, octavo edition.

In the early part of his life, he was much employed by Fleetwood, the proprietor of Drury-lane old theatre, for whom he painted many scenes.

In the pursuit of his profession, he was not extremely assiduous, being more convivial than studious, yet he acquired a very considerable degree of power in his art, and was unquestionably the best historical painter in the kingdom, before the arrival of Cipriani. It was this superiority of talent, that introduced him to the notice of Mr. Jonathan Tiers, the founder and proprietor of Vauxhall, by whom he was much employed in decorating the gardens of that place, where many of his pictures still remain; particularly those four, which are in the great room \*, representing different events in the successful war of 1756, and which possess a considerable degree of merit; although it must be acknowledged, that their colouring is not so vigorous as might be wished, and that the drawing is not wholly divested of manner. Mr. Walpole says, that the aforementioned works recommended him to much practice in making designs for books; the truth is, that his reputation as an artist was at that time very considerable, and this circumstance led the booksellers to employ him much in making drawings for the prints, with which they chose to decorate their publications.

\* He had already painted four pictures for the Prince of Wales's Pavilion, erected in those gardens; the subjects were taken from Shakespear: So much were these pictures esteemed by Mr. Tiers, that he had copies taken from them, to supply their intended situations, and removed the originals to his own residence.

Among those productions, are the prints to *More's Fables*, a fine copy of which work, with his original drawings, bound up with the prints, was sold by Messrs. Leigh and Sotheby, in the late Dr. Chauncey's sale of books, for the sum of ten guineas, and was bought by Mr. White, bookfeller, in Fleet-street. It was a second time sold by the same persons, for eleven guineas, June 1795, and also a third time, when it was purchased by Mr. Baker, of St. Paul's Church-yard\*. The drawings have great merit, and are equal to any productions of his contemporaries.

When the artists were incorporated by charter, Mr. Lambert was appointed the first President, but he dying shortly after, Mr. Hayman was chosen in his stead, in which office he remained till 1768, when, owing to the illiberal conduct of the majority of the members of that Society, he was no longer continued in that station: For this exclusion he was amply recompensed by the immediate foundation of the Royal Academy, of which he was chosen a member, and soon after appointed the Librarian. This place he held till his death, which happened on February 2d, 1776. He left an only daughter, with some property, but she did not survive her father many years.

Mr. Hayman had many pupils, among which the following two gentlemen only shall be mentioned:

\* He also gave the designs for Congreve's Plays, Newton's Milton, Hanmer's Shakespear, and Smollett's Don Quixote; and, together with Mr. Blakey, he gave the designs for Mr. Pope's Works, and many frontispieces for other publications. There is also a picture of his painting in the Foundling Hospital, the subject, the Finding of Moses, which was presented by him to that charity.

**CHARLES CHAPMAN.**

His father was an eminent comedian, who, at one time, conducted the theatre at Richmond.

The son was for some years employed at Vauxhall, but losing his employment at that place, he sunk into indigence, and died soon after the year 1770.

**SERTES.**

A gentleman of a good family in the county of Durham, who studied for some time in Italy, and returned to London about the year 1761. He settled at Durham, where he married a lady of fortune, and neglected the art. He died about the year 1803.

To these may be added, Mr. John Seaton, now living, and several others, who will be noticed in their proper places.

**PETER TOMS, R. A.**

Was son of Mr. Toms the engraver, an artist of no great merit. The son was a pupil to Mr. Hudson, and might be considered as a portrait painter, but his chief excellence was in painting draperies. In that branch of the art, so useful to a fashionable face painter, he was much employed, first by Sir  
Joshua



Joshua Reynolds, and afterwards by Mr. Cotes: He also executed some for Mr. West.

Among the pictures which he did for Sir Joshua, are some very excellent; and candour must allow, that many of Sir Joshua's best whole-lengths are those, to which Toms painted the draperies: Among these was the picture of Lady Elizabeth Keppel, in the dress she wore as bride-maid to the Queen; for which he was paid the sum of twelve guineas, a very slender price in proportion to the merit of the piece, but Sir Joshua was not remarkably liberal upon these occasions, of which circumstance Mr. Toms did not neglect to complain.

At the time the late Duke of Northumberland went as Lord Lieutenant to Ireland, Mr. Toms went in his suite to Dublin, in hopes of being employed as a portrait painter: Not meeting with the success he hoped for, he soon returned to London, where he again resumed his profession, and was almost wholly employed by Mr. Cotes, but the death of that gentleman terminated the comforts of poor Toms. In consequence of this loss he became melancholy, and sought relief in that medicine which dissipates, but for a short time, those reflections it cannot eradicate: He terminated his sufferings, by his own hand, about the latter end of the year 1776.

His prints, drawings, and painting utensils, were sold by Gerrard, the auctioneer, in January 1777.

When the Royal Academy was founded, he was chosen one of the members: He had also an appointment in the Herald's College, being styled Port Culis Purfuivant.

His

His price for painting the draperies, hands, &c. of a whole-length portrait, was twenty guineas; for a three-quarter, three guineas.

NICOLAS THOMAS DALL, A.

A native of Denmark, who settled in London as a landscape painter, and was chiefly employed at Covent-garden theatre, where he painted some good scenes. Being much engaged at the theatre, he had not leisure to paint many easel pictures; but in the year 1768, he obtained the first premium of thirty guineas, that was given by the Society for the Encouragement of Arts, &c. for the best landscape painting.

He was chosen an Associate of the Royal Academy in 1771.

He died of the gout, at his apartments in Great Newport-street, in the spring of 1777, leaving a widow and children, to whom the managers of the theatre very kindly gave a benefit the same year, which, from the respectability of the artist, was well attended.

REV. MR. JAMES WILLS,

Was a portrait-painter, who also painted some historical subjects, but not meeting with much success in his profession, he quitted it, and, having received a liberal education, took orders.

He was for several years Curate of Cannons in Middlesex, and at the death of the former incumbent, Mr. Hallet generously gave

gave him the living, which he enjoyed till his death. He died in the latter part of the year 1777.

His name stands in the first Exhibition Catalogue to an historical subject, "Liberality and Modesty." He was also an exhibitor the following year, but his name is there inserted without any clerical distinction, he therefore at that time had not taken orders.

There is an academy figure, drawn by Mr. Wills, in the office of the Royal Academy, but it is very far from being either masterly or correct.

There is a mezzotinto print of the Rev. Mr. Joseph Stendon, after a portrait painted by Mr. Wills.

At the Foundling Hospital is an historical picture, the subject, "Young Children brought to Christ," which was painted and presented by him to that charity. In the year 1768, he was appointed chaplain to the Chartered Society of Artists, with a salary of thirty pounds a year. He preached one sermon\* at Covent-garden church, on St Luke's Day, in the same year. This discourse was afterwards printed at the request of the Society, but he did not long enjoy this appointment, in consequence of the disputes which broke out among the members of that body.

In the early part of his life he made a translation of Fresnoy's Art of Painting, but it is dry and literal. This work was published in quarto, 1754; and some notice is taken of it by

\* The text of this sermon was taken from Job, chap. xxxvii. verse 14. "Stand still, and consider the wondrous works of God."

Mr. Maſon, in the preface to his own tranſlation of the ſame author, published by Dodſley, 1783.

In cloſing this account, it is but juſtice to obſerve, that Mr. Wills was a man of excellent character, though as a painter not qualified to acquire great eminence in his art.

#### VINCENZO RUBBIGLIARD.

A native of Italy. He came to England from Rome with Mr. Parry, in the year 1775.

He painted a portrait of Tenduci, the celebrated ſinger, who, not being ſatisfied with the performance, rejected the picture. In conſequence of this behaviour, the painter ſurrounded the head with the representations of a number of ſketches, exhibiting ſeveral ludicrous circumſtances and accidents, that had befallen the poor caſtrato in Italy, at different periods of his life, and then expoſed the picture at a ſhop-window in the Hay-market. How the diſpute terminated is not known.

This artiſt, from diſappointment, and the effect of climate, loſt his health, fell into a deep conſumption, and died in London about two or three years after his arrival.

#### MARY DE VILLEBRUNE.

This lady was an exhibitor at the Royal Academy in 1771 and 1772. Her performances were portraits, both in oil and crayons, but her powers as an artiſt, were not ſufficiently forcible to im-

prefers the memory of the author with any recollection of her productions.

The same name stands in the catalogue of the exhibition of the Royal Academy, in the year 1777, with the addition DE NOBLET. In the catalogue of the year 1782, the name again appears as follows, De Villebrune. After this period she ceased to exhibit.

#### REMSDYKE.

A native of Holland, who painted portraits, but with no great excellence.

He was for some time at Bristol, but his chief employment was in drawing natural history and anatomy, in which last-mentioned department he was much employed by Dr. William Hunter, and most of the plates of the gravid uterus were engraved from his drawings.

This artist was living in 1778, and it is not known when he died.

He had a son who followed the profession of the father, and obtained some premiums from the Society for the Encouragement of Arts, &c. but his abilities as an artist were not very powerful.

These artists, in conjunction, published a volume of natural history, which was drawn and etched from original objects in the British Museum; the title, *Museum Britannicum*, &c. by John and Andrew Remsdyke, folio, printed for Moore, Charles-street, St. James's-square, 1778.

ROBERT CRONE.

A landscape painter, who was born in Dublin \*, but went early to Rome, where he studied some time under Mr. Richard Wilson, who was then in that city.

This person's progress in art, was greatly impeded by the melancholy state of his health, for, at the age of fifteen, he had an epileptic seizure, which materially injured his form: he had no return of this complaint until fifteen years afterwards, when in the Barbarini palace at Rome, he fell down in a second fit from a scaffold, on which he was elevated, to copy a picture; from this time, his fits continued at intervals, until the fatal one, which put a period to his existence. He died in London in the early part of the year 1779.

He was of a remarkably good temper, and most excellent character.

His pictures are not very numerous, but there are some in the Royal Collection. He also executed many drawings in black and white chalks, upon a blue-grey Roman paper.

JOHANNES EGIDIUS ECCARDT †.

The name is thus written upon a print of the celebrated Margaret Woffington, the comedian, dated 1745.

\* He was the pupil of a portrait painter in Dublin, of the name of Hunter.

† John Giles Excardt.

He was a painter of some reputation in London, about the time that Sir Joshua Reynolds returned from Italy. He painted portraits, both in the large and small sizes.

The Hon. Horace Walpole, (late Earl of Orford) in the year 1746\*, addressed a little poem to him, called "The Beauties," in which the author complimented several of the young ladies of rank whose youth and beauty graced the court of George the Second.

At Strawberry-hill are several small whole-lengths, by the hand of this artist, which are clean and carefully painted, but have little of the master. The portrait of Gay, the poet, in Lord Orford's works, is from the picture painted by Exhardt. He retired from business, and resided some years at Chelsea, where he died in 1779. Mr. Walpole, in his Anecdotes, says, that he was a German, and the scholar of J. B. Vanlo.

#### JOHN HAMILTON MORTIMER, A.

Was born at Eastbourn, in Suffex. His father was the proprietor of a mill, and afterwards held a genteel post in the Customs. Young Mortimer discovered great natural talents for painting. He was therefore placed under the tuition of Mr. Hudson, whose manners not being very conciliating, the pupil remained with him but a short time. Afterwards he went under

\* See Fugitive Pieces, page 28. Strawberry-hill, edit. 1758, where the name is spelt Eckardt.

the care of Mr. Pine, who was then considered as one among the best colourists of the age; but he soon quitted that master, finding he was not likely to acquire much improvement from his instruction. About this time, the Duke of Richmond opened his gallery in Privy Garden, and Mr. Mortimer was among the first of those who availed themselves of the advantages of that school. Soon after he was admitted a member of the private academy in St Martin's-lane. In these seminaries he acquired very considerable knowledge of the human figure, which he drew in a style superior to most of his cotemporaries. When the Society for the Encouragement of Arts, &c. first offered premiums to youths, who should produce the best drawings after the antique figures in the Duke of Richmond's gallery, and also from the life, Mr. Mortimer was among the earliest candidates, and obtained several premiums with great applause.

In 1763, when the same respectable Society offered rewards to those, who should produce the best historical painting, our young artist became a candidate, and \* obtained the second premium of fifty guineas, and the following year he again became a competitor, and obtained the first, one hundred guineas. This picture had very considerable merit, and, allowing for the youth of the artist, was an uncommon production.

\* The subject of the first picture was, Edward the Confessor stripping his Mother of her Effects. The original sketch for this picture was lately in the Collection of Mr. Lambert of the Temple.

The second was, St. Paul preaching to the Britons.

Although



Although he had given undoubted proofs of his abilities, yet he did not meet with much employment, which most probably resulted from his neglect of that department of the art, by which alone the painter can acquire fortune in this country, for he rather neglected the study of portraiture. In truth, he seemed not over fond of that branch of painting, so that some of his productions of this kind were not so pleasing, as those of some of his cotemporary artists, who yet were much inferior to him in talent.

Yet, it should be observed, that he drew many heads the size of life, from several of his friends, which were executed in a very masterly manner, in black and white chalk, upon stained paper; but, in his painted portraits he failed in the colouring, which was too much of a clay-like hue. Far from imitating the conduct of Sir Joshua, he did not vary his process, in hopes of correcting his defects. The consequence was, that his large pictures wanted variety and brilliancy in their colouring.

In the spring of 1775, he married a lady, for whom he had long entertained an attachment, and, in the summers of 1777 and 1778, resided for some months at Aylesbury, where he painted a few portraits, particularly a picture of the family of the Drakes of Amerham; the figures of which were small whole-lengths. Before his marriage he had been employed by Lord Melbourn, for whom he painted a ceiling at his Lordship's seat, Brocket Hall, Herts, in which he was assisted by Mr. Wheatly, and Mr. Durno.

The favourite subjects of Mr. Mortimer's pencil, were the representations of Banditti, or of those transactions recorded in  
history,

history, wherein the exertions of soldiers are principally employed, as also incantations, the frolics of monsters, and all those kind of scenes, that personify "Horrible Imaginings."

He possessed great personal activity, and was fond of athletic sports, but imprudent in his conduct, and intemperate in his pleasures, by which he injured his health. He was cut off by a premature death, when about forty years of age. He died at his house, Norfolk-street, in the Strand, Feb. 4, 1779, and was buried at Great Maftingham, Bucks, but was afterwards removed to the church of High Wycomb, where his remains were deposited near the altar, at which place his great picture, St. Paul preaching to the Britons, was placed by one of his particular friends, some time before his death\*.

In reflecting on the life of this gentleman, it is not easy to refrain the tear of regret, which must follow the consideration, how such abilities were sacrificed to the mean pursuit of inelegant pleasures, and ignoble emulation. To be superior as a cricket-player, or to command on a loose frolic, were to him "worth ambition."

Owing to this neglect, his improvement in art was not equal to the just expectations and wishes of his friends. His conduct was irregular, but it must be admitted, in extenuation, that he was of very liberal sentiments and pleasant manners, generous, and ready to assist those who sought his friendship; in short, a character, which would have been highly revered, had it been regulated by sober reflection and manly prudence.

\* He was elected an Associate of the Royal Academy, November, 1778, but did not live to receive his diploma.

• Among

Among his works, the following pictures may be selected, from most of which there are prints :

Sextus consulting Erietho, before the Battle of Pharfalia. Vide Lucan.

An Incantation.

King John signing Magna Charta.

The Battle of Agincourt.

Vortigern and Rowana\*.

He also made many drawings of capricious subjects, which were executed with the pen in brown ink.

The following etchings are likewise of his hand, and were executed after his own designs :

Twelve heads from Shakespear's theatrical Characters, among which, those of Caliban and Edgar have great merit, both in character and expression.

A Set of Monsters, and other capricious subjects, dedicated to Sir Joshua Reynolds. Many of these are in a very masterly style of execution, particularly the heads of the figures.

A Frontispiece to Mickels Translation of the Lusiad, not very good, 9 in. by 7  $\frac{3}{4}$ .

A Frontispiece to Lloyd's Powers of the Pen, 9 in.  $\frac{3}{4}$  by 7,  $\frac{3}{4}$ .

\* In the cathedral of Salisbury, there is a large window of stained glass, the subject, the Elevation of the Brazen Serpent in the Wilderness, which was designed and drawn by Mr. Mortimer. It was painted by Mr. Pearson, and presented to the church by the Earl of Radnor. There is also a window of stained glass, by Pearson, at Brazen-Nose College, Oxford, representing Christ and the four Evangelists, the cartoons for which were drawn by Mr. Mortimer.

A satirical Print upon the late Dutchess of Kingston; the title, Iphigenia's late Proceſſion from Kingſton to Briſtol, by Chudleigh Meadows, 15 in. by 12  $\frac{1}{4}$ .

To theſe may be added, a copy from a Holy Family by Guercino, executed for Mr. Boydell, 11 in.  $\frac{1}{2}$  by 9  $\frac{7}{8}$ .

He alſo made ſeveral deſigns for Bell's Poets and Theatres, and for other publications.

Mr. Mortimer marked many of his etchings, but it is uncertain how he diſtinguiſhed his pictures \*.

After his death, a great many etchings were made from his remaining ſketches, by a perſon of the name of Blyth, but thoſe productions do not contribute to the fame of Mr. Mortimer.

#### AUGUSTINE BRUNIAS.

An Italian, who painted decorative ſubjects for pannels and ceilings, both in colours and *chiaro ſcuro*. After ſome ſtay in London, he went to the Weſt Indies, and reſided chiefly at Dominica.

In the exhibitions of the Royal Academy in the years 1777 and 1779, were pictures by this artiſt, ſome of which were views in the iſland, and others repreſenting the amuſements of the negroes at that place. From the latter ſubjects, there are

\* See marks in Appendix.

There are two portraits of Mr. Mortimer, one a mezzotinto, from a picture painted by himſelf, and ſcraped by V. Green, 1779; the other an etching, by Blyth, 1782.

K

prints,

prints, engraved in the dotted manner, some of which are by his own hand.

#### FRANCIS SMITH.

An Italian, who painted landscape and small domestic subjects. He was much connected with the late Lord Baltimore, and travelled with him to the East, where he drew several views, one of which, a view of Constantinople, was in the exhibition of the Royal Academy in 1770.

He again exhibited in 1772, when the subjects of his pencil were views on the Thames. As he had attended in the suite of some persons who were introduced to the Turkish court, he was enabled to represent some of the ceremonies of the Seraglio; and there are prints, which are said to be very faithful representations of the manner, in which the Grand Signior gives audience to strangers of rank, and also of the ceremonies consequent to their introduction to the Grand Vizier; together with a collection of dresses of the servants of the Ottoman court; which prints were engraved by Pranker, Vitalba, and others, from drawings in the collection of Lord Baltimore, that were executed for him, by Mr. Smith.

This artist died in London, though at what time is not exactly known, but before the year 1780.

JOHN COLLETT.

The son of a gentleman, who possessed a genteel appointment in one of the public offices. He was the pupil of Mr. Lambert, and painted in a variety of ways; but the favourite subjects of his pencil were pieces of humour, somewhat in imitation of Hogarth, less satirical than narrative, more ludicrous than witty, and oftentimes displeasing, without conveying any moral instruction. Of the latter, is the print entitled the Female Bruisers, engraved by Goldar, after one of his pictures, in which two prostitutes, one of them splendidly dressed, are represented as boxing, surrounded by a mob.

He was an exhibitor at the Society's Room in the Strand, in the year 1762. There are many prints engraved after his pictures, by Mr. Goldar, the subjects of which are all of a humourous kind, although the artist himself was considered by his friends as a man of grave manners and conversation.

There is also a drawing-book that was published by Mr. Sayer, of Fleet-street, which, among other subjects, contains some Academy figures, engraved after the designs of Mr. Collett, but they are not well adapted to the purpose of initiating youth in the principles of design.

Mr. Collett, who possessed an independent fortune, and maintained a very respectable character, lived long at Chelsea, where he died some time in the year 1780.

In the Addenda of Mr. Walpole's last or fourth volume of *Anecdotes*, mention is made of an artist of the name of John

Collett, who died at Chelsea, January 17, 1771, but this must either have been another person, or a mistake of the honourable author\*.

### WILLIAM THOMSON.

A native of Dublin, who practised in London as a portrait painter, and lived several years in Warwick-court, Holborn. His name stands in the catalogues of the exhibitions, from 1761 to 1777.

Though a man of education, with specious address and deportment, yet his talents as an artist were but feeble, and not giving much satisfaction to his employers, he relinquished his profession, and contented himself with the fortune he possessed by his wife's annuity, and, at her death, married a second wife †, who had also the means to maintain him. Yet, in spite of these prudential matches, he could not keep clear of confinement, once in the King's-bench, and afterwards in Newgate. While in the former of these situations, he was one of the principals of a party then under confinement for debt, who insisted upon being released, such punishment not being (as they asserted) either allowed by strict law, or consistent with the British constitution. This circumstance made some stir among the gentlemen of the law, at the time it was agitated, about the year 1770.

\* See octavo edition.

† His second wife was a widow, who kept a considerable boarding-school at Brompton, where Thomson taught drawing, but this female seminary did not flourish under their conduct.

He

He was for some time Secretary to the Chartered Society of Artists; and when a debating club was instituted at Mrs. Cornielle's \*, in Soho-square, Thomson was appointed the chairman, or moderator, in which office he acquitted himself with success.

As this gentleman ceased to practice his profession about the year 1780, it cannot be improper to introduce his name in this

\* This lady was a foreigner, or rather a native of Ireland, who might be considered as an *aventuriere*, whose principal pursuit was to acquire a fortune—*quocunque modo*. To accomplish this purpose, she engaged the premises, which had been the mansion and offices of the Earl of Carlisle, situate on the south-east corner of Sutton-street, Soho-square, called Carlisle-house. The apartments were fitted up under her own direction, with all the frivolity of taste, and gaudiness of shew, peculiar to the modern Italian theatres. This place she opened as gala rooms, or place of assembly; and the scandalous chronicles of the day asserted, that she took care to provide every species of gallant accommodation.—The fashion of this place lasted but for a short time. She next attempted to establish an Italian opera; but this scheme not being perfectly legal, the magistrates interfered, and her project was defeated.—By the failure of all her schemes, she was overwhelmed with debt, and her extensive premises fell into the hands of her creditors, who endeavoured to convert them to some profitable purpose for their own benefit, and they instituted an evening promenade, with tea and coffee; and also a debating society, to which ladies as well as gentlemen were admitted. It was upon this occasion that Thomson was employed as chairman, or moderator; and it must be confessed, that however imperfect his abilities might be as a painter, yet his confidence and manner rendered him competent to the appointment. The schemes of the creditors were as unsuccessful as those of the debtor. The premises were at last pulled down †, and the present row of houses, together with St. Patrick's chapel, were built upon the spot ‡, where this Empress of Taste (for so she styled herself) had endeavoured to establish a seminary of intrigue and dissipation.

† In the year 1781.

‡ About the year 1790.

place,



place, though he survived to the early part of the year 1800, when he died suddenly.

There are two mezzotinto prints after pictures painted by Mr. Thomson:

The first to be noticed, is a profile of Mr. James Stephens, who published the following work:

“*Considerations on Imprisonment for Debt.*” It was published by Thomson, in Warwick-court, 1771.

Stephens was confined in the King’s-bench, at the same time with Thomson, and was the principal instigator of the dispute relative to imprisonment for debt.

The second print is after a half-length portrait of Cadwallader, Lord Blaney, in the paraphernalia of grand master of the free masons.

#### HERBERT PUGH.

A native of Ireland, who painted landscape, came to England about 1758.

His powers in art were not very considerable, and his style of painting mannered and affected. There is a large landscape by him in the committee-room of the Lock-hospital, Grosvenor-place, and there are two pictures of his hand in the collection of Geo. Bowles, Esq. of Wansted, in Essex. He also painted two or three pictures, in a manner which he called an imitation of Hogarth, which are nothing but mean representations of vulgar debauchery. From these pictures there are

prints engraved by Goldar, but they are as indifferent in execution as the originals were in design.

He died some time between the years 1770 and 1780, having hastened his death by intemperance.

### ALEXANDER RUNCIMAN.

A native of Scotland, several of whose pictures appeared in the exhibitions of the Royal Academy, the first time in 1772. He then lodged at Mrs. Hogarth's, in Leicester-square. The next year he settled at Edinburgh, where he conducted the Academy of Arts, established in that city. He chiefly painted history; and, as the author believes, was for some time at Rome, but of his works he has an imperfect recollection. Those, however, which remain, have been much praised by his countrymen.

At the Episcopal church there is an altar-piece, painted by Runciman, the subject is The Ascension.

There are also several of his works at a seat not far distant from that city, called the Hall of Fingal, or Pennycuick, the seat of Sir Charles Clark, Bart. At what time he died is not exactly known, but it was about the year 1780. He was succeeded in the mastership of the Academy by his countryman, Mr. David Allen, who will be mentioned hereafter.

There are some etchings by Mr. Runciman, of which the author has only seen the two following :

Sigismunda weeping over the Heart of Tancred. Size of the plate, 5 in.  $\frac{1}{2}$  by 3 in.  $\frac{1}{4}$ .

A View

A View in Edinburgh; the Netherbow Port. Size of the plate, 8 in.  $\frac{1}{4}$  by 6 in.  $\frac{1}{4}$ .

The first of these is not very masterly, but the second is executed with great spirit and taste.

#### GEORGE ROGERS, Esq.

A gentleman who painted for his amusement. He was a resident of the Isle of Wight, and married a daughter of Mr. Jonathan Tyers, the proprietor of Vauxhall Gardens. His pictures, which were landscapes, possessed a considerable degree of merit. He was an exhibitor at the Spring-garden room, in the years 1761 and 1762. He died between the years 1780 and 1790.

#### GAETANO MANINI,

Commonly called Cavalier Manini, by birth a Milanese. He was a painter of history, but one of the lowest of the modern Italian school. His compositions were extremely frivolous, and his colouring gaudy. He possessed the knack of the improvatori, which he exerted with tolerable success, whenever he chose to oblige those, who requested a specimen of his impromptu metrical powers. He died between the years 1780 and 1790.

He was an exhibitor with the Chartered Society of Artists, in the year 1775.

C. CLERISSEAU.

This artist was born in Paris, and was brought to England by Robert Adams the architect. He resided some time in Great Marlborough-street; but when the affairs of his patron became deranged, he was obliged to quit London and return to Paris.

Clerisseau's practice was in drawings of architecture \* and ruins, in which he was pre-eminent. He studied long at Rome, and resided there at the same time with Sir William Chambers and Mr. Wilton.

This artist's productions were chiefly in water colours. He was remarkable for his expedition and facility of execution, of which he gave an extraordinary proof, while at Rome, where he executed sixty different drawings, between the morning and evening of the same day, for a wager. They were allowed to have great merit and variety. He won his wager, but his health was so much affected by his exertion, that he felt the impression for some weeks after. A few of these drawings are now in the possession of Mr. P. Sandby, to whom they were given by the Hon. C. Greville, who obtained them at Rome.

\* He was lately living at a very advanced age.

\* In a French publication, entitled, "Essai d'un Tableau Historique des Peintres de l'Ecole Française," &c. published in quarto, 1783, Clerisseau is styled Principal Architect to the Emperors of Russia.

## J. VERBRUGEN.

A native of Holland, who was many years master-founder at Woolwich Warren, where he greatly improved the process of casting and boring cannon.

On account of his professional abilities, he was invited to England, at the recommendation of Sir Joseph Yorke, when Ambassador to the States General.

Besides his skill in foundery, he was fond of painting, which he practised for his amusement, and, in 1772, exhibited \* four pictures, chiefly sea-views, in which subjects he shewed considerable talents.

He died at Woolwich, about the year 1780. His son succeeded him as master-founder, but survived his father but a few years. He also drew with considerable merit.

## JOHN WILLIAMS.

A portrait painter, said to have been a scholar of Richardson. His name stands in the first exhibition catalogue to a half-length portrait of Mr. Beard †, the celebrated singer, from which there is a mezzotinto print by M<sup>c</sup>Ardel.

\* In the exhibition of the Society of Artists.

† This respectable gentleman possessed a considerable share in Covent-Garden theatre. He died in Feb. 1791.

This

This person was very superior in abilities to many of his contemporary artists, as was evinced by a three-quarter portrait, exhibited at the Society's Rooms in the Strand, 1761, which was much and deservedly admired.

He lived long in Upper Scotland-yard. The time of his death is uncertain, but it is supposed to have been about the year 1780.

He left a son, with whom the compiler of these anecdotes was acquainted. He professed painting, but was not distinguished for his talents in the art.

#### MISS CATHERINE READ.

This lady possessed a considerable share of reputation as a painter of portraits, both in oil and crayons. She resided chiefly in the neighbourhood of St. James's, and was a frequent exhibitor. There are several mezzotinto prints, after pictures which she painted.

About the year 1770, she went to the East Indies, where she staid a few years, and then returned to England. She died in London between the years 1780 and 1790.

She had a niece \*, who, when young, was considered as of promising abilities in the art. She accompanied her aunt to the East, where she became the wife of Sir — Oakley, Bart. She is now resident in the vicinity of Shrewsbury.

\* Miss Beeton.

**JOHN KITCHINMAN.**

A miniature painter of good abilities, who also painted in oil. He was fond of naval pursuits, and in June 1777 won the silver cup, which was annually given, by the late Duke of Cumberland, to the best navigator of a sailing boat on the Thames.

At a very early period of life, he married a neighbour's daughter as young as himself, and, what generally occurs from such juvenile connections, they became tired of each other, and separated in a few years. Afterwards he fell into irregularities, which ruined his constitution, and he expired while the surgeon was amputating one of his legs, which was diseased by intemperance. He painted four pictures, which he denominated the Progress of a Cutter. They represent the Building, the Chafing, the Unloading, and the Dissolution. From these there are prints, which are well engraved by the late Mr. Pouncy.

He was early admitted a student of the Royal Academy. He drew a tolerably good Academy figure, and obtained several premiums of the Society for the Encouragement of Arts.

He died at his lodgings in Bedford-street, Covent-garden, in January 1782, about forty years of age.

**FRANCIS SWAINE**

Painted sea-views, and worked mostly for the shops. His pictures, though not of the first rank, yet have considerable merit.

When

When the Society for the Encouragement of Arts, &c. offered premiums for the painting of sea-views, Mr. Swaine became a candidate, and in the first year, 1764, obtained the second prize, 15 guineas, and in the next year the second prize, 21 guineas. About the year 1770, he painted the face of a wind-dial, with sea and ships, which he executed with great neatness. This work is in one of the apartments at the Queen's Palace.

This artist resided for many years in Stretton Ground, Westminster, but removed near Avereley Farm, Chelsea, where he died about the year 1782.

#### RICHARD WILSON, R. A.

This gentleman, it is believed, was born in Montgomeryshire, where his father, a clergyman, possessed a small benefice, but was afterwards collated to the living of Mould in Flintshire, while the son was very young. His connections were highly respectable, being maternally related to the late Lord Chancellor Camden, who was pleased to acknowledge him as his cousin.

At the time of life when it was necessary to fix on some profession, young Wilson was sent to London, and placed under the tuition of T. Wright\*, a portrait-painter of very slender abi-

\* Thomas Wright, an artist, of whom Mr. Walpole takes not the least notice, nor has the author ever met with any mention of him, except what can be found in the inscriptions under three prints, by Gerard Vander Gutch, engraved after cartoons of Guido, "In the Collection of T. Wright, Painter, Covent-garden.

lities.



lities. Wilson, however, acquired so much knowledge from his master, as to become a painter of portraits equal to most of his cotemporaries. He must also have acquired a degree of rank in his profession, for about the year 1749, he painted a large picture of his present Majesty, when Prince of Wales, with his brother, the late Duke of York, which was done for Dr. Hayter, Bishop of Norwich, at that time tutor to the Princes. He also painted another portrait of the same august personage, from which there is a mezzotinto print by Faber. The original picture is announced as in the collection of the Rev. Dr. Afcough, and is dated 1751.

After having practised some years in London, he went to Italy, and was at Rome at the same time with several English artists, who afterwards became the ornaments of their country.

In Italy he continued the study of portrait painting, though not with the same success that attended Sir Joshua Reynolds, for he was then unacquainted with the peculiar bias of his talents, and might probably have remained long ignorant of his latent powers, but for the following accident.

While Wilson was at Venice, he painted a small landscape, which being seen by Zuccarelli, that artist was so much struck with the merit of the piece, that he strongly urged Wilson to pursue that branch of the art, which advice Wilson followed, and became one of the first landscape painters in Europe. His studies in landscape must have been attended with rapid success, for he had some pupils in that line of art while at Rome, and his works were so much esteemed, that Mengs painted his  
his

his portrait \*, for which Wilfon in return painted a landscape.

It is not known at what time he returned to England, but he was in London in 1758, and resided over the north arcade of the piazza, Covent-Garden, at which time he had gained great celebrity as a landscape painter. To the first exhibition of 1760, he sent his picture of Niobe, which confirmed his reputation. It was afterwards bought by William Duke of Cumberland, and is now in the possession of his Royal Highness the Duke of Gloucester. In 1765, he exhibited (with other pictures) a View of Rome, from the Villa Madama, a capital performance, which was purchased by the late Marquis of Tavistock.

Though he had acquired great fame, yet he did not find that constant employment, which his abilities deserved. This neglect might probably result from his own conduct, for it must be confessed, that Mr. Wilfon was not very prudentially attentive to his interest; and, though a man of strong sense, and superior education to most of the artists of his time, he certainly did not possess that suavity of manners which distinguished many of his cotemporaries. On this account, his connections and employment insensibly diminished, and left him, in the latter part of his life, in comfortless infirmity.

When the Royal Academy was instituted, he was chosen one of the founders, and, after the death of Mr. Hayman, made

\* This portrait which is one of Mengs's best productions, was bought of Wilfon by the late Sir Watkin Williams Wynne, and is now in the collection of the present Baronet.

the librarian, which situation he retained, until his decayed health compelled him to retire to his brother's in Wales, where he died in May 1782.

Of this gentleman's talents as an artist, it is not easy to speak with precision, for before we can form a just estimate of his abilities, he must be considered in two capacities: first, as a portrait painter; and secondly, as a painter of landscape.

As a portrait painter, (which was his first pursuit) his works are not sufficiently known, nor are they marked by any traits which distinguish them from the general manner, which then prevailed among his cotemporaries in that line of art. No decided character can therefore be affixed to them. It may however, be asserted, that he drew a head equal to any of the portrait painters of his time. A specimen of which may be seen by a drawing now in the possession of \* J. Richards, Esq. which is the portrait of Admiral Smith, and which was drawn before Wilson went abroad. It is executed in black and white chalk, as large as life, upon brown French paper, and is treated in a bold masterly manner; but this is not a work which can authorize the critic to consider him as superior to the other portrait painters of his day.

But while we are unable to define his merits as a portrait painter, from the want of such specimens as would direct our judgment, we are by no means deficient in proofs of his powers in landscape painting, in which line his talents suddenly broke forth, and shone out with superior lustre.

\* One of the founders, and Secretary to the Royal Academy.

Though

Though there is reason to suspect, that Wilson had painted \* some landscapes before he went abroad, yet it is certain, that he did not commence a regular course in that study, until after he had been some time in Italy: When he began, however, he did not waste his time, nor subjugate his powers to the unimproving drudgery of copying the pictures of the old masters, but contented himself with making his observations upon their works, and afterwards confirming those observations by his studies from nature.

In consequence of this prudent method of cultivating his talents, he wisely avoided any imitation of the pictures of the Italian masters, who preceded him, and at once struck out a manner, both of execution and design, which was classical, grand, and original.

Of the originality of his style, we are convinced, by inspecting his works, for in most of them he has represented the *general character* of Italy with more decided precision, than can be found in the works of his predecessors.

In his pictures, the waving line of mountains, which bound the distance in every point of view; the dreary and inhospitable plains, rendered solemnly interesting, by the mouldering fragments of temples, tombs, and aqueducts, are all indicated in a masterly manner, exhibiting that local character, which, though it be familiar to the inhabitants, cannot but be considered as peculiarly grand and classical.

\* There is a print engraved by J. S. Miller, from a picture painted by R. Wilson, a view of Dover, without date, but evidently executed before he went abroad.

But leaving general praise or criticism, it will be proper to consider more particularly this master's productions. In doing this, we shall first take notice of a censure, which has been passed upon one of his principal works, by an artist, whose abilities and reputation command respect, though they cannot enforce our implicit assent to his opinions, I mean Sir Joshua Reynolds, who, in one of the discourses \*, which he gave in the Royal Academy, passed some strictures upon Wilson's picture of Niobe, which did not perfectly coincide with the sentiments of those, who then heard, or who have since perused them.

But in order to judge how far those strictures were just or otherwise, and whether the disapprobation, with which they were received, was or was not well founded, they are here presented to the reader.

“ Our late ingenious academician, Wilson, has, I fear, been  
 “ guilty, like many of his predecessors, of introducing gods  
 “ and goddesses, ideal beings, into scenes which were by no  
 “ means prepared to receive such personages. His land-  
 “ scapes were in reality too near common nature, to admit  
 “ supernatural objects. In consequence of this mistake, in a  
 “ very admirable picture of a Storm, which I have seen of his  
 “ hand, many figures are introduced in the foreground, some in  
 “ apparent distress, and some struck dead, as a spectator would  
 “ naturally suppose, by the lightning, had not the painter inju-  
 “ diciously (as I think) rather chosen that their death should

\* This discourse was read December 10, 1788, soon after the death of Gainsborough, and was the last but one delivered by the President.

“ be

“ be imputed to a little Apollo, who appears in the sky with his  
“ bent bow, and that those figures should be considered as the  
“ children of Niobe.

“ To manage a subject of this kind, a peculiar style of art  
“ is required, and it can only be done without impropriety, or  
“ even without ridicule, when we adapt the character of the  
“ landscape, and that too in all its parts, to the historical or  
“ poetical representation.

“ This is a very difficult adventure, and it requires a mind  
“ thrown back two thousand years, and, as it were, naturalized  
“ in antiquity, like that of Nicolo Pouffin, to achieve it.

“ In the picture alluded to, the first idea that presents itself,  
“ is that of wonder, in seeing a figure in so uncommon a situa-  
“ tion, as that in which the Apollo is placed, for the clouds on  
“ which he kneels, have not the appearance of being able to  
“ support him, they have neither the substance nor the form fit  
“ for the receptacle of a human figure, and they do not possess,  
“ in any respect, that romantic character which is appropriated  
“ to such a subject, and which alone can harmonize with  
“ poetical stories.”

Sir Joshua then observes, that “ the Dutch and Flemish style  
“ of landscape, not even excepting those of Rubens, is unfit  
“ for poetical subjects; but to explain in what this inaptitude  
“ consists, or to point out all the circumstances that gives  
“ nobleness, grandeur, and the poetic character to style in  
“ landscape, would require a long discourse of itself, and the  
“ end would be then perhaps but imperfectly attained.”

Though we may allow the foregoing observations to be perfectly just, when taken in a general sense, yet when they are applied to Wilson's picture of Niobe in *particular*, they certainly must be considered as forced, and as the effect of petulant pique, rather than the correction of just criticism.

This assertion is justified by the following inaccuracy: It is asserted, that Wilson's pictures are "too near common nature, to admit supernatural objects:" but the question here does not concern his other pictures, but relates to that of Niobe only, and consequently whatever improprieties may be selected from his other works, they cannot warrant a charge against this picture in particular.

But to form a just estimate of the work in question, we should first consider the species of objects, of which the landscape is composed, whether they be, or be not appropriate to the subject of the picture; and, upon such examination, it may certainly be allowed, that they all are of that kind, which can only be selected from what are universally considered as the grandest and most classical features in nature. But if the fastidious critic is displeased with those, which have been selected by Wilson, let him suppose his mind to be "thrown back two thousand years, and, as it were, naturalized in antiquity," what objects could then be selected from nature, by his imagination, which differ from her productions in the present day? The natural materials of landscape, have been the same in all ages. The only difference which characterizes antiquity, originates in the works of art, and if these had been introduced as antique features, they would

would certainly have counteracted the simplicity and grandeur of the picture as it now stands.

Sir Joshua next observes, that "the figure of Apollo is placed in an uncommon situation, the clouds on which he kneels not having the appearance of being able to support him." By this remark it seems, that Sir Joshua did not recollect the picture\*, or examine the print, when he wrote his critique, for the figure in question is by no means so disposed, as to give the spectator any idea of pain from its want of support; and the size is perfectly suited to its place or representation upon the picture, as the appearance of the cloud is fully equal to the weight, which it is supposed to sustain; and, indeed, the figure appears to be floating upon that species of cloud, which is often seen rolling along in a thunder-storm, near the surface of the earth, while the rest of the atmosphere is loaded, and uniformly obscured, by those dark and heavy vapours, that occasion the storm.

The severity of Sir Joshua, as before remarked, was in some degree attributed to private pique, and not without reason, for Sir Joshua and Mr. Wilson were often observed to treat each other, if not with rudeness, at least with acrimony. But that we may not seem desirous of concealing the defects in this artist's productions, we must observe, that Wilson, in the executive part of his works, was rather too careless, a defect which

\* It is very probable, that Sir Joshua formed his critique upon that picture, of the subject which was first painted by Wilson, and is now in the possession of Sir Geo. Beaumont, Bart. from which picture a print was lately engraved by S. Smith, who was a pupil of Mr. Woollet.



increased in the decline of his life, and that his foregrounds were at all times too much neglected and unfinished.

His English views, of which he painted several, had this defect in a very sensible degree, and they were rather too much Italianized, to produce a correct similitude to the scenes, from which they were drawn.

Another peculiarity in his practice cannot be passed over without notice, namely, his frequent repetition of the same subject or view, for, excepting his principal picture of Niobe, there are few of his paintings, which he has not repeated four or even five times, and with little or no variation. This circumstance will hereafter render it difficult to the future connoisseur, to determine the originality of many of Mr. Wilson's pieces, which, nevertheless, are the productions of his own hand.

Mr. Wilson left many excellent drawings and sketches, which are mostly executed in black and white chalk, upon blue grey Roman paper. They are generally distinguished by his mark, which is given in the Appendix.

Mr. Wilson had several pupils, among whom the following are the most considerable:

Mr. PLIMER, said to have been a native of Blandford, in Dorsetshire. He died young in Italy, before the year 1770.

Mr. JOHNSON CARR, or KERR, descended from a respectable family of the North. He was a young man of the most promising abilities, but of infirm constitution. His life was terminated

nated by a rapid consumption, of which he died, January 16, 1765, in the 22d year of his age.

He obtained several premiums from the Society for the Encouragement of Arts, &c. which were given by them for the best drawings of landscapes, by youths under the age of nineteen, particularly in the years 1762 and 1763, when he received the first prizes. Both these drawings had great merit, particularly the last, which was a view taken from the steam-engine at Pimlico, looking towards the towers of Westminster Abbey. It was drawn in black and white chalk upon blue paper, and was an excellent performance.

Mr. STEEL, a native of Ireland; who returned to his native spot, about the year, 1763.

JOSEPH FARINGTON, R. A.

WILLIAM HODGES, R. A.

THOMAS JONES, Esq. of whom a further account is given in another part of this work.

Mr. FEARY, who quitted the art.

Mr. ATKINSON, who also retired from the practice of painting.

*List*

*List of Prints engraved from Mr. Wilson's Pictures.*

Portrait of his present Majesty, when Prince of Wales (mezzotinto) - - - - -	} Engravers. Faber. 1751.
View of Dover - - - - -	Miller. No date.
Speculum Dianæ - - - - -	Wood. 1759.
Niobe - - - - -	Wollett, 1761.
Phaeton - - - - -	Ditto. 1763.
View in the Villa Madama, Il Teatro -	Wm. Byrn. 1765.
View in Italy - - - - -	J. Roberts. 1765.
Twelve Views in Rome, and other parts of Italy, long quarto - - - - -	} M.A. Rooker, Tar- rington, Gandon, Hodges, &c. chiefly etchings.
View of the Campania of Rome - -	Wm. Byrn.
Fall of the Niagara - - - - -	Wm. Byrn. 1774.
Six Views in North and South Wales -	} Mafon, Byrn, Rooker, and others.
Apollo and the Seasons - - - - -	} Wollet and Pouncey. 1777.
Meleagar and Atalanta; the figures by Mor- timer - - - - -	} Wollett and Ditto. 1779.
The same Subjects in mezzotinto - -	Earlom.
Solitude - - - - -	Woollet. 1778.
Cicero at his Villa - - - - -	Ditto. 1778.
* Niobe, the first of the subject which was painted	T. Smith. 1803.

\* For this print Mr. Byrn obtained a premium in 1765.

WILLIAM PARS, A.

Born in London. His father was by profession a chaser, a profession at that time more in request than at present.

The son received his first instructions in art at Shipley's drawing-school, and obtained several premiums from the Society for the Encouragement of Arts, at their first establishment.

He afterwards studied in the Duke of Richmond's Gallery, and in the Academy of St. Martin's-lane.

In the early part of the year 1764, he obtained the third premium, twenty guineas, for historic painting.

The same year the Dilettanti Society having determined to employ a portion of their accumulated subscriptions in the cultivation of elegant literature, they resolved to send some persons into Greece, to make further researches among the remains of antiquity, which are still to be found in Ionia; for which purpose the following gentlemen were selected: the Rev. Dr. Chandler of Oxford was appointed to the literary department; to Mr. Revet was assigned the architectural inquiries; and Mr. Pars was chosen as the draughtsman.

The instructions, by which the travellers were to regulate their conduct, were drawn up by order of the Society, and delivered to Dr. Chandler in May, and the party sailed in June 1764. They were absent about three years.

Some time after their return, Mr. Pars again visited the Continent, in company with the late Lord Palmerston, by whom he was taken to make drawings of the views and antiquities which

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his Lordship chose to select in his tour. Those drawings were chiefly made through Switzerland, the Glaciers, and part of the Tyrol; and several of the views, which were then taken, were afterwards exhibited at the Royal Academy, 1771.

In 1774, the Dilettanti Society again distinguished themselves, by resolving to send a student to Rome, for a certain number of years, upon a pension, to complete his studies as a painter, and Mr. Pars was chosen to that honour; on which account he left London, in the summer of 1775, and arrived at Rome in November following. He did not live many years after his arrival at that city, but died there of a fever, in the autumn of the year 1782, about forty years of age.

Before he went to Italy, he resided some years in Percy-street, Rathbone-place, where he had purchased a house, and where he practised chiefly portraits and views. One of his first productions was a portrait in the first exhibition of 1760. When at Rome, he made many excellent drawings from different parts of that city, and its neighbourhood, which were executed for Lord Palmerston, from whom he had a very liberal commission.

There are six prints, which were engraved by different masters, after some of the drawings which he made in his tour through Switzerland. There are also several in aqua tinta, by Mr. Paul Sandby, and likewise many that were engraved by Mr. William Byrne, after the views that were collected in Greece. The latter were executed at the expense of the Dilettanti Society.

He was elected an Associate of the Royal Academy in 1770.

Mr.

Mr. Pars had an elder brother, who was brought up to the profession of his father, but, as chafing declined in fashion, he engaged in conducting the drawing-school which was founded by Mr. Shipley. This juvenile academy has long been closed; and it is to be lamented, that, at this time, there is no school in this immense metropolis, where youth can be instructed in the first rudiments of the Arts.

#### GEORGE MICHAEL MOSER, R. A.

Born at Shafhausen in Switzerland. When young, he visited a distant Canton, where he met with one of his townsmen, and being inclined to travel, was soon persuaded to make a tour to England. He and his companion performed the journey together, chiefly through France, riding and walking occasionally, as best suited their convenience and finances. When they arrived in London, the person, to whom Mr. Moser had letters of recommendation, introduced him to the notice of Mr. Trotter, at that time a celebrated cabinet-maker and upholsterer in Soho, by whom he was employed as a chaser for the brass decorations of cabinets, tables, and such articles of furniture, as required those species of ornaments, which at that time were in fashion.

In this situation, his talents were sufficient to attract the notice of those who were concerned in modelling and chafing, and he soon rose to considerable rank in his profession.

It may with great truth be asserted, that the Royal Academy owes its origin to the exertions of the present artist, but of this  
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circumstance,

circumstance, an ample account has been already given in the former part of this work. It is therefore sufficient to observe, that, in the private Academy, which, during many years, was holden in St. Martin's-lane, Mr. Moser, by the unanimous consent of the members, always acted as Treasurer and Manager, trusts which he executed with the greatest punctuality and integrity.

At the foundation of the Royal Academy in 1768, Mr. Moser was appointed the keeper; and when his Majesty was graciously pleased to fix the institution at Somerset-house, he had apartments allotted to him in that ancient palace, where he resided until the present building was finished, when suitable accommodations were allotted to the Keeper\*. This situation Mr. Moser continued to fill, with the greatest respectability, till his death, which happened January 23, 1783; and such was the respect which the students entertained for him, that many of them voluntarily attended his funeral. He was interred in the burial ground of Covent-garden.

As an artist, Mr. Moser ranked very high, for his abilities were not confined merely to chasing; he also might be considered as one of our best medallists, as is sufficiently testified by several of his works in that line of art.

He likewise painted in enamel with great beauty and accuracy, and many of his productions, particularly some watch-cases †, were most elegant and classical in their enrichments. He was

\* And also the Secretary, who was the late Mr. Newton.

† One which he painted for her Majesty, has the portraits (whole figures) of the Prince of Wales, and Bishop of Osnaburgh, when they were very young.

well

well skilled in the construction of the human figure, and, as an instructor in the Academy, his manners, as well as his abilities, rendered him a most respectable master to the students\*.

Mr. Moser left an only daughter, who has greatly distinguished herself by her abilities in painting flowers, on which account she was admitted one of the first members of the Royal Academy. She married a gentleman of the name of Lloyd, but is now a widow.

#### FRANK VANDERMINE, or VANDER MIJNE.

A native of Holland, who lived many years in England, and practised as a portrait painter, both in London and the country. He was some time at Norwich, where he painted several heads.

He had considerable merit as an artist, but was of mean address and vulgar manners: He loved smoking and drinking, nor would forego his pipe, though it was offensive to his employers, so that he never acquired the practice which he might otherwise have obtained.

He boasted, that after he had painted a portrait, the likeness remained so strong upon his memory, that if the picture were immediately obliterated, he could repaint the resemblance without the assistance of the fitter.

\* In Mr. Malone's Memoirs of Sir Joshua Reynolds, there is a very respectful memorial to Mr. Moser, which was written by Sir Joshua, and published in some periodical work a few days after Mr. Moser's funeral.

*See Mr. Malone's Account, Vol. I. page xxvii.*

He



He died in indigent circumstances, at his apartments in Moorfields, some time in 1783.

Beside Frank, there were two other artists of the same name, R. and A. Vandermine, both of whom were related to the former. One of them painted for the shops, and there are many slight pictures of an Old Man, in a loose coat and hair cap, hugging a bag of money, which were painted by one of these artists. The wife of one of them was also of the profession: She painted fruit and flowers, and they were all exhibitors at the Society's Rooms in the Strand, in the years 1761 and 1762.

There is a mezzotinto portrait of Frank, from a picture of his own painting, inscribed, *The Smoker*. It represents himself in profile, with a pipe in his mouth.

#### TEMPLE WEST, Esq.

This gentleman, in the early part of his life, engaged in the naval department, with his uncle, Admiral West, who was second in command under Admiral Byng, in his unfortunate engagement with the French in the Mediterranean in 1756.

In this action he received a wound, which increased his former disgust to the naval service, which he therefore quitted, and entered into the military, where he attained the rank of Lieutenant Colonel in the late Duke of Gloucester's regiment of foot guards, in which situation he continued to the close of his life.

For his amusement he practised painting. The subjects of his pencil were sea views, in which he possessed considerable merit.

merit. He was several times an honorary exhibitor with the Royal Academicians, particularly in the year 1778, when the subject of his picture was a Ship scaling her Guns.

He was also a good amateur performer on the violin, and, by the elegant amusements of painting and music, greatly alleviated the pain he constantly suffered from the wound he had received in his youth, which at last occasioned his death, September 17, 1783, in the 44th year of his age.

MARY BENWELL.

This lady lived long in Warwick-court, Warwick-lane, and supported a respectable character as a painter of portraits in oil colours, crayons, and miniature. She first exhibited in 1762, and continued to display her works until 1783, after which her name no more appears in the catalogues of the exhibition.

She married a gentleman of the name of Code, who had a commission in the army, and for whom she purchased superior rank. He was afterwards stationed at Gibraltar, where he died, but at what time is not known.

She was living at Paddington in 1800, to which place she had long retired from her profession.

**JAMES JEFFERIES.**

Born at Maidstone in Kent. His father was a painter in that town.

The son was sent to London, and placed under the care of his townsman, Mr. Woollet, the engraver, but he studied painting, and entered of the Royal Academy; and, in 1773, he obtained the gold medal given annually at that time by the Royal Academy, for the best historical picture; and, in the year 1775, was sent to Rome upon the pension of that establishment. He staid in Italy about four years, and, at his return, fettled at London in Meard's-street, Soho; but being unguarded in his mode of living, caught cold, which hurried him into a deep decline, of which he died January 31, 1784.

There is a good print, which was engraved by Mr. Woollet, from a picture painted by Jefferies, representing the Destruction of the Spanish Floating Batteries before Gibraltar, in 1782, which picture was exhibited at the Royal Academy in 1783\*.

It should be observed, that the father was much employed at Maidstone, being what is called a painter in general, therefore frequently engaged in decorating coaches. He also painted landscapes and fruit pieces: Of the latter he produced some good specimens, several of which were in the exhibitions of the Royal Academy.

The father died in 1805.

\* This picture was in the European Museum in 1804.

GEORGE BARRET, R. A.

Was born in or near Dublin. It is not known that he received any regular instructions in painting. He began his attempts in the very humble line of colouring prints, in which he was employed by a person of the name of Silcock, in Nicholas-street, Dublin.

From this feeble commencement he rose to considerable powers as a landscape-painter, by studying from the scenes of nature in the Dargles, and in the Park at Powerscourt\*. He is said to have received patronage and encouragement from the noble possessor of the latter seat.

He came to England about the year 1763, and soon became famous by a picture he painted, for which he obtained the first premium (fifty guineas) that was given for the best landscape-painting, by the Society for the Encouragement of Arts, &c. in the year 1764.

He was for several years much employed and celebrated, but not being very prudent in his economy, he became a bankrupt, at which time he found a friend and patron in Mr. Lock, who employed him to paint a room at his seat at Norbury Park, near Leatherhead, in Surrey, which work is by many considered as the artist's master-piece.

He resided several years in Orchard-street, Portman-square, but after his engagement with Mr. Lock, he removed to West-

\* Both these places are in the neighbourhood of Dublin.

bourne Green, near Paddington, a situation more congenial to his health, than any town residence, as for some years he was afflicted with an asthmatic complaint, which at times obstructed his exertions.

At the institution of the Royal Academy, he was chosen one of the founders, and, in the latter part of his life, enjoyed the place of Master Painter to Chelsea Hospital, an appointment which was given to him by his countryman Mr. E. Burke, while in administration; but he did not long enjoy the situation, as he died in March 1784, leaving a widow and family.

The landscapes of Mr. Barret bore a high character during his life-time, but, since his death, their fame has something diminished: Their style is perfectly original, formed from nature, selected among the rocky scenes of his native island, and the north western counties of England.

It must be confessed, that there is a want of harmony throughout his pictures, which, in general, exhibit in his trees the deep greens of midsummer, opposed to the orange tints of autumn, thereby producing an opposition in the colouring, which is by no means pleasing even when exhibited in nature.

Mr. Barret made several drawings, chiefly in water colours. Some of them have considerable merit, and he sometimes painted animals, which he executed in a bold and masterly manner.

He also left some etchings of his performance, they are as follows:

A View in the Dargles, near Dublin, 11 in.  $\frac{1}{4}$  long by 8 in.  $\frac{1}{2}$ .

Six

Six Views of Cottages near London; one of them is a view of Wilfden Church, but reversed, and not very correct, 8 in. long by 5 in.  $\frac{3}{4}$ .

A large Landscape with Cottages.

Of these productions, the first is the best, the others were too strongly bitten by the aqua fortis, and are not very masterly; they are all without name or date.

The plates of these etchings were bought by Mr. Paul Sandby, but no impressions have yet been published.

Besides these works, there is a print of a quarto size, which is marked as etched by himself, but it is difficult to distinguish his portion of the work, as it is evidently finished by some engraver. The subject is a view of Hawarden Castle, published by Boydell, 1773.

#### NATHANIEL HONE, R. A.

A native of Dublin. His father was in the mercantile line in that city, and the son, having a natural inclination to painting, acquired the art by his own industry.

When he came to England is not known; but early in life he painted in several parts of the country, particularly at York, where he met with a lady of some property, whom he married. A short time after he settled in London, and resided for some years in St. James's-place, where he practised with reputation, both as a painter in oil, and in miniature, particularly

ticularly enamel; and after the death of Mr. Zincke, he ranked among the principal artists of his day in that line.

His name stands in the first exhibition catalogue to the following subject, "A Portrait in oil of a Brickduft Man," well known at that time in the streets of London.

In the year 1775, Mr. Hone made an exhibition of several of his works, at a great room nearly opposite to Old Slaughter's Coffee-house, St. Martin's-lane. The collection contained between sixty and seventy paintings; among them were two, which claimed particular notice. It seemed, that the first idea of this exhibition owed its origin to pique, and something of envy in the artist towards Sir Joshua Reynolds, and this opinion is suggested by the following anecdotes: In the exhibition of the Royal Academy 1770, there was a picture painted by Mr. Hone, entitled\*, "Two Gentlemen in Masquerade." They were represented as capuchin friars, regaling themselves with punch. When this picture was sent for admission, one of the personages was represented as squeezing a lemon, while the other was stirring the liquor with the *crucifix*, at the end of his rosary: but the Council considered the latter circumstance as too indecorous to allow the picture being exhibited in that state, and the artist was requested to alter the *crucifix*. This request was complied with; but Mr. Hone was much offended, when, in truth, he ought rather to have been pleased with their having pointed out an impropriety, which

\* The heads were the portraits of Captain Francis Grose, F. S. A. well known for his writings on Antiquities, and Theophilus Forest, Esq.

might not have struck him upon the first idea of his picture. However, the desired alteration was made, and a *ladle* introduced, which he painted with a substance easily washed away, and the picture was again displayed at his own exhibition, in its primitive state.

The other picture which was the leading feature of this exhibition, represented an old man, at half-length, the size of life, painted after the same model from which Sir Joshua Reynolds had painted his Count Ugolino. This picture, which Mr. Hone called the *Conjurer*, was intended as a satire upon Sir Joshua's method of composing his pictures\*. Yet Mr. Hone's ridicule was not very apparent, for his figure represented little more than an old man with a wand in his hand, performing incantations, by which a number of prints and sketches were made to float in the air, all of which were representations of those originals from which Sir Joshua had taken the actions of the figures and groupes, which he had introduced into some of his principal portraits.

As this picture, which did not display much vigour of mind, was evidently meant as an attack upon the President, the Council of the Royal Academy thought it prudent to exclude it from their exhibition, which again greatly displeased Mr. Hone, and he, like many others, disappointed in their private schemes, appealed to the public by an exhibition of his own.

\* It must be allowed, that Sir Joshua Reynolds made free with the ideas he collected from the prints, drawings, and sketches of the old masters of Italy, of which he had a most numerous collection.

Having



Having described the two principal pictures, it may entertain the reader to see some extracts from the catalogue which explained his exhibition, but which, in many parts, was written in so loose and careless a style, that some of the paragraphs are ludicrous, and others obscure; such are the following, which are faithfully copied from the original:

N<sup>o</sup> 10. Diogenes looking for an Honest Man, in the exhibition at Spring-gardens, 1768.

16. The Tripoline Ambassador, at the Royal Academy, 1769.

17. Two Gentlemen in Masquerade, at the Royal Academy, 1770.

29. A Lady at Church, at the Royal Academy, 1774.

These cross readings originated in Mr. Hone's inattention, in not describing them as *pictures* or *portraits*, before exhibited at the different periods marked by the dates in the exhibitions of Spring-gardens, and the Royal Academy. As a painter in oil, Mr. Hone was by no means an inferior artist, yet, it must be confessed, that the colouring of his pictures was too red in the carnations, and the shadows not sufficiently clear. His best portrait was painted from himself, and exhibited about 1782; it had much merit.

He had the honour of being one of those artists who were first chosen members of the Royal Academy at its foundation. A few years before his death, he removed to Pall-mall, and afterwards to Rathbone-place, where he died, August 14, 1784. His pictures and painting utensils were sold by auction soon after his decease, among which were the two pictures before mentioned, the Friars and the Conjuror, which last sold for ninety

ninety pounds, and was bought by some gentleman of Kent. There was also a small copy of the same subject, intended to serve for an engraving, but the print was not engraved. Mr. Hone's talents might be considered as by no means limited, for he painted several portraits in crayons, and also scraped some good mezzotintos, from his own pictures, particularly his own portrait, in a hair cap; and also a larger plate, from his picture of the monks before mentioned.

It should be observed, that this artist made a large and good collection of prints and drawings by old masters, all of which he distinguished by the mark of a human eye\*. These were sold by auction, some years before his death, and one lot deserves particular notice, namely a large volume, elegantly bound, of studies of draperies, &c. by † Fra. Bartolomeo di St. Marco. This collection was brought to England by Mr. Kent ‡, who bought them abroad. It is a very valuable work of art, and is now in the possession of Mr. West.

#### JAMES SHAW.

A native of Wolverhampton, and the pupil of Mr. Penny. He painted portraits, but did not acquire much celebrity in his profession. He lived for some time in Covent-garden; afterwards he removed to Charlotte-street, Rathbone-place, where he died about the year 1784.

\* See marks in the Appendix.

† He was a Dominican, a native of Florence, and is said to be the first who contrived and employed the Layman for the disposing of draperies.

‡ See Walpole's Anecdotes, Vol. IV. page 235, octavo.

**TILLY KETTLE,**

Was the son of a house-painter in the city. He studied at the Duke of Richmond's Gallery, and in the Academy, St. Martin's-lane; and, after practising for some time as a portrait painter, he left London for the East Indies, where he staid a few years, and acquired a fortune.

He returned to London about the year 1777, and soon after married the younger daughter of Mr. James Paine, senior, the architect. He continued the practice of portrait painting, but was not successful in his employment. Thinking he might acquire more notice by an increase of shew, he built for himself a house in Old Bond-street, opposite Burlington-gardens, soon after which he became bankrupt, and quitted London, for Dublin. He did not long reside in the last place, before he resolved to return to the East Indies, whither he endeavoured to travel over land, but died near Aleppo, in the spring of 1798, leaving a widow, with a son and daughter in England.

The last time he exhibited in London was in the year 1784. There are several mezzotinto prints, after pictures painted by him, viz. a whole-length of Miss Eliot, the actress, in the character of Juno; the portrait of Admiral Kempenfelt, whole-length; and a large mezzotinto print of Mahomed Ali Cawn, Naoob of Arcot, with his five sons, engraved from a picture which was exhibited by the Society of Artists, in 1771, of which he was then a member.

ALLAN RAMSAY,

Son of Allan Ramsay, author of that pleasing pastoral drama, the Gentle Shepherd, which will be read with pleasure, as long, at least, as those lines which, dictated by party-virulence, issued from the pen of the intemperate Churchill.

Mr. Ramsay was born in Edinburgh, a circumstance so displeasing to the Rev. Satirist, that he noticed the prudent painter by the following sarcastic lines:

“ Thence came the Ramfays, men of worthy note,  
“ Of which one painted, as the other wrote\*.”

Thus endeavouring to wound the mind of a respectable man, for the sake of insulting the people of a nation, who are, at least, as liberal and sensible, as any of those, who then formed the party, to whose service the poet prostituted his pen.

Mr. Ramsay, as an artist, was rather self-taught, but went early in life to Italy, where he received some instructions from *Solimene*, and also from *Imperiale*, two artists of much celebrity in that country. After his return, he practised for some time in Edinburgh, but chiefly in London, and acquired a considerable degree of reputation in his profession.

By the interest of Lord Bute, he was introduced to his present Majesty, when Prince of Wales, whose portrait he had the honour to paint, both at whole length, and also in profile.

\* *Prophecy of Famine*, 4th edit. 1769.

From these pictures, prints were engraved; the former by Mr. Ryland, and the latter by Mr. Woollett.

Beside these there are several mezzotinto prints\*, after pictures which he painted of some of the principal personages among his countrymen. Though he did not acquire the highest degree of rank in his profession, yet he practised with considerable success for many years, and, at the death of Mr. Shakelton, which was in March 1767, he was appointed principal painter to the Crown, a situation which he retained till his death, though he retired from practice about eight years after his appointment.

This gentleman visited Rome at four different times; the third was in 1775, when he made the tour for his health and amusement, and also to shew his daughter her native city.

He returned to England in good health and spirits, in 1777. His lady dying a few years after, he again ventured upon the same journey, in company with his son, and, at his return from this last tour, died a few days after his landing at Dover, in August 1784, about 75 years of age.

Although Mr. Ramsay, as a painter, did not acquire that vigour of execution, and brilliancy of colouring, which distinguished the works of Sir Joshua Reynolds, yet his portraits † possess

\* There is a mezzotinto print, by Mac Ardel, after a whole-length portrait of Lady Mary Campbell, which was painted by Mr. Ramsay. The lady is represented as holding an arch-lute.

† Monsieur Rouquet, in his pamphlet, entitled, "The Present State of the Arts in England," published 1755, mentions this gentleman in the following respectable

possess a calm representation of nature, that much exceeds the mannered affectation of squareness, which prevailed among his cotemporary artists; and, it may be justly allowed, that he was among the first of those who contributed to improve the degenerated style of portrait painting. That he possessed a considerable degree of public notice, may be presumed from the following observation of Mr. Walpole, who says, that "Reynolds and Ramsay have wanted subjects, not genius;" but the truth is, that if the latter possessed equal genius with the former, he still wanted that affection to his art, which, added to his natural taste, were the constant stimuli to Sir Joshua's exertions, and the cause of his great superiority above his brother artists\*.

Mr. Ramsay suffered himself to be diverted by literary pursuits, which he seemed to prefer to the cultivation of his art. Though he possessed the Latin, French, and Italian languages, yet, like Cato of old, he acquired the Greek in the advanced part of his life. He was a man of strong understanding, and exerted his pen in some political publications, but which are unknown to the writer of these Anecdotes.

respectable manner: "Ramsay is an able painter, who, acknowledging no other guide than nature, brought a rational taste of resemblance with him from Italy; he shewed, even in his portraits, that just, steady spirit, which he so agreeably displays in his conversation."

\* In the office of the secretary of the Royal Academy, there is an Academy figure, which was drawn by Mr. Ramsay, and is dated 1739. It is carefully executed, but the outline is rather in a feeble gusto.

A very good whole-length portrait of the celebrated Dr. Mead, which was painted by Mr. Ramsay, is now at the Foundling Hospital.

He was twice married. His last lady was a daughter of Sir David Lindfey. He left a son and daughter, the present General Ramfay, and the widow of Sir Archibald Campbell, who was born at Rome.

### HUGH DEAN.

A native of Ireland, who painted landscape. He found a patron in the late Lord Palmerston, by whose assistance he visited Rome, where he staid some years; and by a supple address, and insinuating manners, obtained the notice of several English gentlemen, who visited that city. He left a wife and son in England, of whom he became totally negligent, but his patron, disapproving this part of his conduct, sent her and the youth to Italy, with a letter of severe reproof for his unprincipled behaviour, and she arrived at Florence, where her spouse then resided, before he received the least notice of her journey. This was in the year 1776.

The meeting of the parties was attended with circumstances rather comic, for DEAN happening to be standing at the door of the Locanda, where he dwelt, and, seeing a calash approach with a lady, immediately advanced to offer her his assistance; but what was his surprize and chagrin, when he found that lady to be his wife, for whom he entertained the most sovereign contempt. He fled from the object of his disgust to Valembrosa, where he staid some days to recover his spirits. On his return, he contrived to persuade his lady to return to England, promising

ming her he would soon follow; but he had the kindness to retain the son, whom he placed soon after with Admiral Mann, at that time stationed in the Mediterranean.

Dean returned to London about the year 1779, and did not meet with the notice he expected. From the impropriety of his conduct, he lost the support of his patron and friend.

In the spring of 1780, he made an exhibition of his paintings, together with a transparent representation of Mount Vesuvius, in a large room in Great Hart-street, Covent-garden. In addition to his own works there were several drawings, the productions of an Italian, whom he had employed when in Italy. They consisted of views about Rome, together with studies from the noble trees and rocky scenes in the mountains of Valermbrosa. They were chiefly drawn in Italian black chalk upon white paper, and were executed in a manner truly masterly. Whether this exhibition was profitable to Dean or not, is unknown to the author of these Anecdotes, but the drawings were soon after sold by auction; and, in a year or two following, the unsuccessful painter became a methodist preacher, in which situation, he had talents not ill adapted to allure the attention of a weak and illiterate congregation. However, he did not long survive this change of profession, but died about the year 1784.

In the exhibition catalogues of 1766, 1767, and 1768, his name stands as an exhibitor; in the first, it is signed H. P. Dean, and the picture described, in the last, is a view in Hungary; he must consequently have left London before that time.



**JOHN FOLDSONE.**

A painter of portraits in oil, small heads, of no great merit, but with sufficient likeness to procure much employment at a small price. His practice was to attend his fitters at their dwellings. He commonly began in the morning, generally dined with them, if they lived at a distance, and finished his work before evening. He died young, about the year 1784, leaving a wife and small family. The eldest daughter studied miniature painting and succeeded, but unfortunately bestowed her hand in marriage on a man, who pretended both to family and fortune, without being possessed of either. Foldson made some attempts in historical painting, but they were too feeble to claim the notice of posterity.

**J. ALEFOUNDER,**

Painted Portraits, and resided for some years in Bow-street, Covent-garden. He went to the East Indies, about the year 1785, but died there after a few years residence.

JOHN BAPTIST CIPRIANI, R. A.

Descended from an ancient family in Florence, where he was born. He received his first instruction from an English artist of the name of Heckford \*, who had settled in that city, and afterwards went under the tuition of Gabiani, a painter of celebrity at that time in Italy.

In August 1755, he came to England, with Mr. Wilton and Sir William Chambers, on their return from the Continent, and was patronized in this country by the late Earl of Tilney, but that nobleman's interest was not very advantageous to him.

In the spring of 1758, the Duke of Richmond opened the Gallery at his house, in Privy Garden, and Mr. Cipriani, together with Mr. Wilton, were appointed to visit the students: The former gave instructions to those who pursued painting, the latter, to those who studied sculpture; but this school of art was not of long duration.

Soon after the accession of his present Majesty to the throne, it was determined to construct a new state-coach, and Mr. Cipriani was appointed to paint the pannels, which he executed with great taste †.

At the foundation of the Royal Academy, he was chosen one of the founders: He was also employed to make the design for

\* He was the brother of Mr. Heckford, an eminent dancing master, who built the music rooms, which have been long distinguished by his name in Brewer-street, Golden-square.

† This magnificent carriage was employed for the first time, Nov. 15, 1762:

the

the diploma, which is given to the Academicians and Associates at their admission into that Society. This work he executed with great taste and elegance. For this he received a silver cup, upon which was engraved the following inscription :

“ This Cup is presented to J. B. Cipriani, R. A. by the President and Council of the Royal Academy of Arts in London, as an acknowledgment for the assistance the Academy has received from his great abilities in his profession \*.”

After the death of Mr. Cipriani, the original drawing of the diploma was presented, by his eldest son, to the late Marquis of Lansdown. At the sale of the Marquis's collection of pictures, drawings, &c. this excellent specimen of art was sold, in the spring of 1806, and bought by Mr. G. Baker for thirty-one guineas.

Among other avocations, he was employed to clean and repair the pictures of Rubens, in the ceiling of Whitehall chapel, which work he completed with great success, in 1778. He had before repaired the paintings of Varro at Windsor, in which he was assisted by Mr. Richards.

About the year 1761, he married a young lady, with whom he afterwards received a genteel fortune, and by her he had two sons and a daughter: The latter died young. The eldest son possesses an appointment in the treasury. The youngest began the study of painting, and executed the drawing from

\* This elegant memorial was stolen from the house of Mr. Cipriani's son, on the night of the 25th of Feb. 1795.

Mr. Copley's picture of the Death of Lord Chatham, from which Mr. Bartolozzi engraved the print: This drawing, made in water-colours, was a most excellent though a laborious production\*.

Mr. Cipriani, in the latter part of his life, resided in the neighbourhood of Hammermith, where he died Dec. 14, 1785, and was interred in the burying-ground of Chelsea, in the King's Road: Over the grave is the following inscription.

Eximio Viro, Artifici, et Amico,  
JOHANNI BAPTISTÆ CIPRIANI, Florentino,  
Hic humi defosso, honoris, luctus, et benevolentiae,  
Uno descripto lapide, triplex edidit monumentum  
FRANCISCUS BARTOLOZZI, superstes.  
Obiit die decimâ quartâ Decembris,  
Anno Domini 1785, Ætatis 58.

Mr. Cipriani's abilities, as an artist, were very high, particularly as a designer. In the knowledge of the human figure he was pre-eminent, and his example was of great use in correcting the taste of the students, at that time in the Academy. Yet it must be allowed, that his colouring was not equal to his power of design. As a painter, his merits may be justly appreciated, by an inspection of the four pictures, which are by his hand in the cove of the ceiling in the library of the Royal Academy.

There is a ceiling, in the antique style, at the Queen's-house, St. James's-park, the compartments of which he painted,

\* For this he received only one hundred guineas.

He also made many very beautiful designs, most of which were engraved by Bartolozzi, particularly those for that elegant edition of Ariosto, published by Molini.

As a man he was very elegant in his manners, with most liberal sentiments, ever ready to assist those who solicited his instructions. Yet he had but few scholars\*: The most promising, as a painter, was his youngest son, already mentioned, who, not meeting with the employment he wished, forsook the art, and became an officer in the Huntingdon militia.

#### J. H. BENWELL.

The son of a person who acted as under-steward to the Duke of Marlborough. He was placed under the tuition of Mr. Saunders, a portrait painter, who resided for some years in Great Russell-street, Bloomsbury, but afterwards settled at Bath as a drawing master.

Mr. Benwell executed a few small pictures, in a way almost peculiar to himself: They were exceedingly beautiful, and painted with a combination of crayons and water colours, and from the few specimens which he produced, it is to be lamented, that he did not live long enough to display his powers in greater works.

He died of a deep consumption, at the early age of one-and-twenty, in the year 1785, being the last of several children of

\* Mr. Richard Earlom was also for some time under the tuition of Mr. Cipriani,

his parents, who prematurely sunk into the grave, under the same lingering disease.

Among the few productions which he left, are the following:

The Children in the Wood, from which there is an excellent print, engraved by Sharp, and published by Mr. Byrn.

Venus and Cupid, in the possession of Mr. West.

There are also engraved heads after designs of this artist; one, the St. Giles's, the other, the St. James's Beauty. All these works are oval, the largest of which is not more than ten or twelve inches in the transverse diameter.

### THOMAS REDMOND,

Son of a clergyman at Brecknock, in Wales, was apprenticed to a house-painter at Bristol, but improved himself as an artist in London, and studied a short time at the Academy in St. Martin's-lane.

He lived chiefly at Bath, where he practised as a miniature painter with pretty good success. He died there the latter part of the year 1785, about forty years of age, a widower, leaving three sons, who were taken under the care of Mr. Coward, the mayor of that city in 1782, and related to the orphans.

## SAMUEL WALE, R. A.

Born in London, and brought up as an engraver of plate. He afterwards studied design, in the Academy of St. Martin's-lane.

He also practised painting, in which he imitated the manner of Mr. Hayman, and executed several decorative pieces for ceilings: But his chief employment was among the bookfellers, for whom he made many designs, the principal part of which were engraved with great spirit by Mr. Grignon.

He understood architecture and perspective, and greatly assisted Mr. Gynn in the decorations of his architectural drawings, particularly in the section of St. Paul's, and was of service to him in the literary part of his publications.

At the establishment of the Royal Academy, Mr. Wale was chosen one of the founders, and appointed the first professor of perspective in that institution. Upon the death of Mr. R. Wilson, he was also made librarian; both which places he held till his death, which was on the 6th of February 1786.

For many years before his death, he was so infirm as not to be able to read his lectures in the Academy, and was therefore permitted to give private instructions to the students at his own house.

He possessed a good deal of science in the accessory parts of his art. His best works are the small drawings, which he executed for prints, most of which were drawn in Indian ink: Some of the larger were tinted with colours, but the latter are not equal to those of the octavo size, which are by much the

best. It may be said, that he was not one of the first artists of the age in which he lived; yet it should be remembered to his honour, that he was a man of excellent character and benevolent mind, ever ready to assist those who sought his aid or instructions.

To the future Antiquary, the following anecdote may be entertaining, especially as it marks the change of fashion and custom, which took place in the general appearance of the town, not long after the accession of his present Majesty.

Mr. Wale painted some Signs; the principal one was a whole-length of Shakespear, about five feet high, which was executed for, and displayed before the door of a public-house, the north-west corner of Little Ruffel-street in Drury-lane. It was enclosed in a most sumptuous carved gilt frame, and suspended by rich iron work; but this splendid object of attraction did not hang long before it was taken down, in consequence of the act of parliament which passed for paving, and also for removing the signs and other obstructions in the streets of London. Such was the total change of fashion, and the consequent disuse of signs, that the above representation of our great dramatic poet was sold for a trifle, to Mason the broker, in Lower Grosvenor-street, where it stood at his door for several years, until it was totally destroyed by the weather and other accidents.

Before this change took place, the universal use of signs furnished no little employment for the inferior rank of painters, and sometimes even for the superior professors. Mr. Catton painted several very good ones: But, among the most celebrated practitioners



practitioners in this branch, was a person of the name of LAMB, who possessed a considerable degree of ability: His pencil was bold and masterly, well adapted to the subjects on which it was generally employed. At that time there was a market for signs, ready prepared, in Harp-alley, Shoe-lane.

#### SPIRIDONA ROMA.

A native of Italy, who practised some time in London as a painter, but his chief abilities and employment consisted in cleaning pictures. Yet by some interest, he obtained a commission to paint a ceiling at the East India-house, a work too feeble to confer any credit either on the artist or his employers.

He died suddenly in the street, some time in the summer of 1786.

#### JOHN CLEVELY,

Was brought up in some department in the dock-yard, at Deptford; but by his own exertions, he acquired considerable skill and reputation in designing ships, and marine views.

When the late Lord Mulgrave went upon a voyage of discovery in the North Seas, Mr. Clevely attended as draughtsman: He also accompanied Sir Joseph Banks in his tour to Iceland.

He sometimes painted in oil, but his chief productions were in water colours.

He died in London, June 25, 1786, about forty years of age.

ALEXANDER COZENS.

By birth a Russian, was a landscape painter, but chiefly practised as a drawing-master. He taught in a way that was new and peculiar, and which appears to have been adopted from the hint given by Leonardo da Vinci, who recommends selecting the ideas of landscape from the stains of an old plaster wall, and his method of composing his drawings may be considered as an improvement upon the advice of da Vinci.

This process was, to dash out, upon several pieces of paper, a number of accidental large blots and loose flourishes, from which he selected forms, and sometimes produced very grand ideas, but they were in general too indefinite in their execution, and unpleasing in their colour; for being wrought in dark brown or bistre, they appeared sombre and heavy in the extreme, similar in their effect to the appearance of nature, when viewed through a dark-coloured lens. He published a small tract upon this method of composing landscapes, in which he has demonstrated his process.

He also published some other works, the most considerable of which was, a folio, entitled, "The Principles of Beauty, relative to the Human Mind." This work is illustrated by large outlines of profiles, which, by applying the representations of different head-dresses, printed upon transparent paper, can be varied, and thereby made to show different effects upon the same original outline of features. This work is dated 1778.

He:

He was also author of the following: "The various Species of Composition in Nature, 16 Subjects, in four Plates: to this is subjoined, some Observations and Instructions."

"The Shape, Skeleton, and Foliage of thirty-two Species of Trees. For the Use of Painting and Drawing, 1771." This last work is not very creditable to the artist. It was re-published 1796.

As a drawing master, he had very considerable reputation and employment. He attended for some years at Eton School, and among other pupils of high rank, had the honour of giving some lessons to his Royal Highness the Prince of Wales.

He died at his house in Leicester-street, Leicester-square, in April 1786.

He married a sister of Mr. Robert Edge Pine, by whom he left a son.

### JOHN COZENS\*,

Followed the same profession, and in some degree, the manner practised by his father, but with much greater brilliancy and elegance: He produced some drawings of great merit, executed by a process that may be considered as tinted *chiaro oscuro*, exhibiting very pleasing effects, and which has served as a foundation to the manner since adopted by Mr. Turner and

\* This gentleman sometimes signed his name COUZENS.

the late Mr. Girtin, both of whom copied many of his drawings\*.

Both the father and the son visited Italy. The latter was there twice.

In the year 1794, he became so deranged in his understanding, that he was placed under the care of Dr. Monro, whose liberal and disinterested conduct deserves the highest praise; for, although he received little or no gratuity, he treated his patient with great care and tenderness to the day of his death, which was some time in 1799.

Mr. John Cozens left two etchings, but they are extremely flight, and not very creditable to the artist: one is a loose representation of the castle of St. Angelo at Rome; the other an idea of a Lake.

#### MASON CHAMBERLAIN, R. A.

Was employed, in the early part of his life, as a clerk in a merchant's counting-house, but afterwards became the scholar of Francis Hayman.

He resided chiefly in the vicinity of Spitalfields, where he painted portraits with tolerable success, some of which possess

\* Mr. Beckford had a great number of drawings by this artist, many of which he parted with. They were sold by auction by Christie, of Pall-mall, the second week in April, 1805, ninety-four in number, which brought £.510. 4s. One, in particular, sold for twenty guineas. They were chiefly views in the neighbourhood of Rome, and some taken from other parts of Italy.

great force and resemblance, as those of \* Dr. Chandler, and of Mr. Caton the artist, both of which were exhibited.

In the latter part of his life, he removed to Bartlett's-buildings, Holborn, where he did not find that this change of situation increased either his fame or practice.

When the Royal Academy was founded, he was chosen one of the members. He died in January 1787.

There is a half-length portrait of Dr. William Hunter by Chamberlain, in the Council-room of the Royal Academy. This portrait is very like; but there is a great monotony in the tone of colouring, throughout the picture, which renders it not very pleasant.

Though he was not qualified to rank as an historical painter, yet he was sufficiently successful to obtain the second premium, given by the Society of Arts, &c. in the same year that Mr. Mortimer obtained the first, which was in 1764.

### ARTHUR DEVIS.

A native of Preston in Lancashire, and the pupil of Peter Tilemans. He painted in a variety of ways, sometimes portraits in large, but mostly in small whole-lengths and conversation pieces. He was an exhibitor at the Society's Rooms in the Strand, in 1761, but never joined either the Chartered Society or the Royal Academy. He lived long in Great

\* From this picture there is a very good mezzotinto print, which was published by Boydell. The original is in the possession of the Royal Society.

Queen-street, Lincoln's-inn-fields, where he supported the character of a respectable artist.

A few years before his death, he was employed to clean and repair the Hall of Greenwich Hospital, for which he received a thousand pounds. There is a print from a picture that he painted, which is a small whole-length portrait, of Miss Conyers, of Cophall, Essex, who is represented sitting at the mouth of a cave, and playing on a guitar. The print is engraved by Mr. Chambers.

He died July the 24th, 1787, about 79 years of age.

Among other children, he left two sons and a daughter. The former is a portrait painter, who was for some time in the East Indies, and is still living in London. The latter, Miss Ellen Devis, is the mistress of a highly respectable seminary for young ladies of fashion, and has published a short Grammar of the English language, for the use of the younger part of her own sex; which has been much approved.

#### ANTONY DEVIS.

Brother to the former. He was for some years in considerable reputation as a landscape painter and drawing-master. He lived in Lamb's Conduit-street, near the Foundling Hospital, but has long retired to Alberry, near Guildford, where he is still living.

## JOHN ASTLEY.

This artist, from the peculiarity of his good fortune, rather than by his exertions as an artist, has obtained a memorial in the \* Biographical History, which appears to have been written by one who was well acquainted with him.

He was born at Wemm in Shropshire, and received his early education in the country. His father was in the medical line. When of age to assume a profession, he was sent to London, and placed as a pupil under the care of Mr. Hudson. It is not known how long he staid with his master, but when he left him, he visited Rome, and was there about the same time with Sir Joshua Reynolds.

After his return to England, he resided for some months at a friend's house in London, and thence went to Dublin, where he practised as a painter for about three years, and in that time acquired three thousand pounds by his pencil.

His next adventure may be narrated in the words of the writer to whom we have alluded: "As he was painting his way back to London, in his own post-chaise, with an outrider, he loitered with a little pardonable vanity in his native neighbourhood, and, visiting Nutsford assembly, with another gentleman, Lady Daniel, a widow then present, was at once so won by his appearance, that she contrived to fit to him for her portrait, and then made him the offer of her hand," a boon which he did not think it prudent to refuse.

\* By Michael Adams, published by Hogg, in Paternoster-row. No date.

The lady, by marriage articles, reserved her fortune to herself; but Aftley's behaviour was so satisfactory to her, that she soon gave him a portion of her property, and, dying shortly after, settled the whole of the Duckenfield estate (estimated at five thousand per annum) upon him, after the death of her daughter by Sir William Daniel.

Aftley, after the death of his lady, who was his senior, lived not in the most economical manner, and, in a few years, he found his fortune diminished; when, unexpectedly, the daughter of Lady Daniel died while he was in treaty for a *post obit* of "the whole in succession to her life."

"The news of this event reached Aftley at midnight, and he hurried instantly into Cheshire, and, going through all forms, took possession of the estate, and returned to town before his wife's relations knew what happened, or could take the measures they proposed to counteract his claim."

After this increase of fortune, he bought the house in Pall-mall, of which Mr. Pennant, in his account of London, speaks in the following manner:

"In Pall-mall, the Duke of Schomberg had his house; it was in my time possessed by Aftley, the painter, who divided it into three, and most whimsically fitted up the centre for his own use."

He continued a widower for several years, until far advanced in life, when he married a third wife, a young lady, by whom he left two daughters and a son.

In the decline of his life, he appeared to be disturbed by reflections upon the dissipated conduct of his early days, and,  
when



when near his end, was not without apprehensions of being reduced to indigence and want. He died at his house, Duckenfield Lodge, Cheshire, November 14, 1787, and was buried at the church of that village.

This gentleman's talents, as an artist, were by no means of an inferior class, as the author can assert from his own knowledge, having seen a half-length portrait of a Mr. Payne, painted by Aftley about the year 1756, to which very few of his cotemporary artists could then have produced an equal. But he was not one of those who delighted in the art; unlike Gainsborough and Sir Joshua, he estimated his profession only by his gains, and having obtained a fortune, treated all future study with contemptuous neglect. However, he gave some proofs of good taste in architectural arrangement, both at his house in Pall-mall, in a villa on the terrace at Barnes in Surrey, and also at his seat, Duckenfield Lodge, all of which have been mentioned with much applause, as being excellent specimens of elegant domestic architecture.

It is not the intention of the author to enter into a more minute investigation of the character of this favourite of fortune: He will therefore refer those who seek for more, to the examination of the work to which he has alluded; the writer of which concludes by observing, that Aftley "owed his fortune to his form, his follies to his fortune."

He had a brother, a surgeon of eminence, who resided at Putney, and who was unfortunately run over by a waggon, and killed upon Putney Common: His fortune, which was not inconsiderable, devolved on his brother John.

FRANCIS ZUCCARELLI, R. A.

A native of Florence. In the early part of life, he studied as an historical painter, but afterwards confined his practice to the painting of landscape, with small figures, in which he acquired a very beautiful manner, both of composing and executing his pictures.

It has been remarked, that among the figures which he introduced in his landscapes, he frequently represented one with a *gourd bottle* at his waist, as is often seen in Italy. This is said to have been done intentionally, as a sort of pun on his own name, *zucco* being the Italian word for a gourd.

At what time he came into England is not exactly known\*, but the following anecdote may serve to ascertain, that it was not till after the peace of Aix-la-Chapelle; for, as he was travelling on the Continent, upon the territories of one of the belligerent states, he was detained as a suspicious person, but obtained his release with honour, by the following candid and ingenuous appeal to those who detained him.

After declaring his profession and name, both of which he considered as sufficiently known, he offered to prove the truth of his assertion, by painting a picture, provided the necessary materials were allowed him: His proposal was granted, and his veracity was confirmed by the production of his pencil, and he was consequently released.

\* Since writing the above, the author has been informed, that he came to England in October 1752.

In England, he met with much encouragement, and several of his pictures were engraved by Vivares. By the advice of some of his friends, he executed a collection of drawings, which he disposed of by auction. They were well received, and produced a handsome sum.

About the year 1773, he returned to Florence, where he chiefly resided, and where he was settled in 1775. Being far advanced in life, he relinquished the pencil, and lived upon the fortune he had acquired; but a few years after, he was disappointed in his future property, by the \* Emperor's dissolution of a monastery, on the security of which he had advanced money. This circumstance obliged him to resume his pencil, and he obtained much employ from the English gentlemen who visited Italy.

He died at Florence; at what time is not exactly known, but the event was confirmed to the Royal Academy in 1788. It is said that he was born in 1710.

At the foundation of the Royal Academy, he was chosen among those who were considered as founders of that institution.

The pictures of this artist have infinite merit, particularly those which he painted in the early part of his life, when resident at Venice. The productions of his latter days in England, are certainly inferior to the former, being less harmonious in the colouring, and too theatrical in the composition, to admit of being compared with his more early performances,

\* This was the Emperor Joseph the Second, who ascended the imperial throne in 1765.

many of which are most excellent. He made several etchings, particularly of figures, from the originals of Andrea de' l Sarto. They are marked with his name, Zuccarelli delin. et fecit.

About the year 1759, he painted a set of designs for tapestries, which were executed in the manufactory of \* Paul Saunders, the upholsterer, who, at that time, possessed a patent as Tapestry Weaver to His Majesty. They were wrought for the late Earl of Egremont, to decorate some part of the house which he built in Piccadilly.

### THOMAS GAINSBOROUGH, R. A.

The high degree of fame, which this gentleman acquired, by his superior powers in art, induced some of his surviving acquaintance to record anecdotes of their deceased friend, whose lasting fame, they well knew would rescue their own names from oblivion.

Among this class of writers, may be noticed P. Thicknes, Esq. who, soon after the death of the artist, published a small octavo pamphlet, entitled, "A Sketch of the Life and Paintings of Mr. Gainsborough †;" from which whimsical work, as also from some which have been published by other persons, several of the following anecdotes are selected, the truth of which have been confirmed by unquestionable authority.

\* Yeoman Arras Worker and Arras Taylor.

† Printed for the author, and sold by Fores, Piccadilly, 1788.

This excellent artist was born in 1727, at Sudbury in Suffolk. His father was a clothier in that town, and Thomas was the youngest of three sons. At a proper age he was sent to London, and placed under the tuition of Mr. Hayman \*, with whom he, however, staid but a short time. After quitting his master, he for some time resided in Hatton-garden, and practised painting of portraits of a small size, and also pursued his favourite subject, landscape.

After residing a short time in London, he married a young lady, who possessed an annuity of two hundred pounds, and then retired to Ipswich in Suffolk, where he became acquainted with Mr. Thicknefs, at that time deputy-governor of Land-guard Fort, who boasts, in his pamphlet, of having been one of his first patrons.

From Ipswich, Gainsborough removed to Bath, where he settled about the year 1758, and began his career as a portrait painter, at the low price of five guineas, for a three-quarter canvas; however, his great facility in producing a likeness, increased his employment and fame, and he soon raised his price from five to eight guineas.

At Bath he resided for several years, chiefly in the Circus, occasionally sending his works to the Exhibition in London, which he did, for the first time, in 1761.

\* Mr. Gainsborough received his first instructions in the rudiments of art from Mr. Gravelot, a circumstance not generally known, but which was lately confirmed to the author by that excellent artist, Mr. C. Grignon, the engraver, who was intimately acquainted with the painter in his youth.

In 1774, he quitted Bath and settled in London, in a part of that large house, in Pall-mall, which was originally built by the Duke de Schomberg.

In this respectable situation, possessed of fame, and in the acquisition of fortune, he was disturbed by a complaint in his neck, which was not much noticed upon the first attack, nor was it apprehended to be more than a swelling in the glands of the throat, which it was expected would subside in a short time; but it was soon discovered to be a cancer, which baffled the skill of the first medical professors. Finding the danger of his situation, he settled his affairs, and composed himself to meet the fatal moment, and calmly expired on the 2d of August 1788, in the sixty-first year of his age, and was buried according to his own request, near the remains of his former friend, Mr. Kirby, in Kew Church-yard. His funeral was attended by the following respectable Gentlemen, Sir J. Reynolds, Sir William Chambers, Mr. P. Sandby, Mr. West, Mr. Bartolozzi, and Mr. Samuel Coates, who attended as pall-bearers; his nephew, Mr. Gainborough Dupont, being chief mourner. He left two daughters, the elder of whom married Mr. Fischer, the musician.

To form a just estimate of Mr. Gainborough's character as a man, is by no means easy, for he was capricious in his manners, and rather fickle and unsteady in his social connections. This was sufficiently evinced by his general conduct towards the members of the Royal Academy, and by his whimsical behaviour to Sir Joshua Reynolds.

When the Royal Academy was founded, he was chosen among the first members, but, being then resident at Bath, he was too far

distant to be employed in the business of the institution, When he came to London, his conduct was not very respectful towards the members of that body, for he never attended to their invitations, whether official or convivial.

In the year 1784, he sent to the Royal Academy, among other pictures for exhibition, a whole-length portrait, which he ordered to be placed almost as low as the floor; but as this would have been a violation of the bye-laws of the Academy, the Gentlemen of the Council ventured to remonstrate with him upon the impropriety of such a disposition. Gainborough was not one of those men who submitted to be thwarted in his humour, and he returned for answer, that if they did not chuse to hang the picture as he wished, they might send it back. This they did immediately. He soon after made an exhibition of his works at his own house, which did not, however, afford the expected gratification. After this circumstance, he never again exhibited.

Among his amusements, music was almost as much his favourite as painting. This passion led him to cultivate the intimacy of all the great musical professors of his time, and they, by their abilities, obtained an ascendancy over him, greater than was perhaps consistent with strict prudence. Of his powers in the science, no better description can be given, than what has been already written by that able musician, Mr. Jackson \* of Exeter, who, in one of his publications, has furnished some plea-

\* Mr. Jackson had also a good taste for painting; and, in 1772, exhibited, at the Royal Academy, a landscape of his own design.

fant anecdotes of his friend, from which the following extract is selected :

“ Gainborough’s profession was painting, music was his  
“ amusement. Yet there were times when music seemed to be  
“ his employment, and painting his diversion. As his skill in  
“ music has been celebrated, I will, before I speak of him as a  
“ painter, mention what degree of merit he possessed as a  
“ musician.

“ When I first knew him he lived at Bath, where Giardini  
“ had been exhibiting his then unrivalled powers on the violin ;  
“ his excellent performance made Gainborough enamoured of  
“ that instrument, and conceiving, like the servant maid in the  
“ Spectator, that the music lay in the fiddle, he was frantic  
“ until he possessed the *very instrument* which had given him  
“ so much pleasure, but seemed surprized, that the music of it  
“ remained behind with Giardini.

“ He had scarcely recovered this shock, (for it was a great  
“ one to him) when he heard Abel on the viol-di-gamba ;  
“ the violin was hung on the willows. Abel’s viol-di-gamba  
“ was purchased, and the house resounded with melodious  
“ thirds and fifths, from morn till dewy eve. Fortunately  
“ my friend’s passion had now a fresh object, Fischer’s haut-  
“ boy !

“ The next time I saw Gainborough, it was in the character  
“ of King David ; he had heard a performer on the harp at  
“ Bath ; the performer was soon left harpless.

“ In this manner he frittered away his musical talents, and  
“ though possessed of ear, taste, and genius, he never had appli-  
“ cation



“ cation enough to learn his notes; he scorned to take the first  
 “ step, the second was, of course, out of his reach, and the  
 “ summit became unattainable.

“ His conversation was sprightly, but licentious; his fa-  
 “ vourite subjects were music and painting, which he treated  
 “ in a manner peculiarly his own; the common topics, or any  
 “ of a superior cast, he thoroughly hated, and, always inter-  
 “ rupted by some stroke of wit or humour.”

However frivolous or childish his conduct might be in his  
 musical pursuits, yet he was steady and manly in the profe-  
 cution of excellence in his own art, though not without some  
 degree of that caprice, peculiar to his character.

As an artist, his talents were unquestionably of the first class,  
 whether he be considered as a painter of portraits, of landscapes,  
 or of fancy pieces. In landscapes, his powers were great and ver-  
 satile, inasmuch that no person, who is not well acquainted with  
 his different works, could suppose, that the pictures of his youth  
 are the productions of the same man who painted those of his  
 latter days. This difference, however, is not occasioned by the  
 inferiority of the former, when compared with the latter, but  
 by a distinct manner of execution, and, above all, by a variation  
 in their style or choice of subject.

In his early landscapes, every part is copied from the detail of  
 nature, with simple effect and artless description, something in  
 the style of Ryfdale. In his latter works, bold effect, great  
 breadth of form, with little variety of parts, united by a judi-  
 cious management of light and shade, combine to produce a  
 certain degree of solemnity. This solemnity, though striking, is  
 not

not easily accounted for, when the simplicity of the materials is considered, which seldom represent more than a stony bank, with a few trees, a pond, and some distant hills, resembling those scenes which are found in the vicinity of Bath\*.

In his fancy pictures he much excelled his portraits, particularly in the execution of the heads of the figures; yet, in all there appears a singular process, from an indeterminate manner of *hatching* and scumbling the features, which leaves the face with an unfinished appearance: Indeed all his portraits, it must be allowed, convey the idea, that the artist, who painted them, was fearful of losing the likeness which he had obtained, and therefore did not finish the head.

This defective process is most whimsically accounted for, and even commended by an anonymous writer in the *Gentleman's Magazine* †, from which the following extract is taken.

“ He gives the feature and the shadow, so that it is sometimes not easy to say which is which; for the scumbling about the feature sometimes looks like feature itself, so that he shews the face in more points of view than one, and, by that means, it strikes every one that has seen the original, that it is a resemblance; and while the portrait, with a rigid

\* Mr. Gainborough was in the habit of making what might be called models for landscapes, which he effected by laying together stones, bits of looking glasses, small boughs of trees, and other suitable objects, which he contrived to arrange, so as to furnish him with ideas and subjects for his rural pictures. Upon this practice, Sir Joshua very justly observes, that such “ methods may be nothing more than mischievous trifling, or they may be aids, according to the general talent of him who uses it.”

† For August 1788, in the *Obituary List*.

“ outline,

“ outline, exhibits the countenance only in one disposition of  
“ mind, his gives it in many.”

In opposition to the foregoing injudicious attempt to praise that which is rather reprovably, we may offer the masterly comments of \* Sir Joshua Reynolds, who, in one of his discourses, has very happily palliated the objections that have been made against the peculiarity of Gainsborough's manner or process of painting, in the following terms †:

“ It is certain, that all those odd scratches and marks which,  
“ on a close examination, are so observable in Gainsborough's  
“ pictures, and which, even to experienced painters, appear  
“ rather the effect of accident than design; this chaos, this  
“ uncouth and shapeless appearance, by a kind of magic, at a  
“ certain distance, assumes form, and all the parts seem to  
“ drop into their proper places; so that we can hardly re-  
“ fuse acknowledging the full effect of diligence under the  
“ appearance of chance and hasty negligence. That Gainf-  
“ borough himself considered this peculiarity in his manner,  
“ and the power it possesses in exciting surprise, as a beauty  
“ in his works, may be inferred from the eager desire, which  
“ we know he always expressed, that his pictures at the Exhi-  
“ bition should be seen near, as well as at a distance.”

\* In the December, which succeeded the death of Mr. Gainsborough, Sir Joshua Reynolds, on presenting the gold medals to the successful students of the Royal Academy, delivered also a discourse, in which he introduced a very excellent critique upon the abilities and productions of Mr. Gainsborough.

† See Discourse the 14th, page 307, &c. in Mr. Malone's quarto edition of the Works and Life of Sir Joshua Reynolds, published by Cadell and Davies, 1797.

Sir

Sir Joshua again, in a succeeding page, may be said to sum up this masterly criticism in the following paragraph :

“ It is presupposed, that in this indetermined manner, there is the general effect, enough to remind the spectator of the original; the imagination supplies the rest, and perhaps more satisfactorily to himself, if not more exactly than the artist, with all his care, could possibly have done; at the same time, it must be acknowledged, there is one evil attending this mode, that if the portrait were seen, previous to any knowledge of the original, different persons would form different ideas, and all would be disappointed at not finding the original correspond with their own conceptions, under the great latitude which indistinctness gives to the imagination to assume almost what character or form it pleases.”

To this judicious criticism, it would be vain to attempt any addition, we shall therefore only observe, that, while it displays Sir Joshua's accurate judgment in art, it also demonstrates his conscious superiority as an artist, and his power of discriminating the peculiarities which marked the productions of his cotemporaries.

It has already been observed, that Gainsborough was capricious in his behaviour, a circumstance in his character which was well known to all his friends and acquaintance, and which is strongly indicated by the following anecdote mentioned by Mr. Malone.

“ Soon after Mr. Gainsborough settled in London, Sir Joshua Reynolds thought himself bound in civility to pay him a visit. That painter, however, took not the least

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“ notice

“ notice of him for several years, but at length called on him,  
 “ and requested him to sit for his picture. Sir Joshua complied,  
 “ and sat once to that artist; but being soon afterwards taken  
 “ ill, he was obliged to go to Bath for his health. On his re-  
 “ turn to London, perfectly restored, he sent Gainsborough  
 “ word, that he was returned; Gainsborough, who was ex-  
 “ tremely capricious, only replied, that he was glad to hear that  
 “ Sir Joshua Reynolds was well, and he never afterwards de-  
 “ fired Sir Joshua to sit, nor had any other intercourse with  
 “ him, till Gainsborough was dying, when he sent to request  
 “ to see him, and thanked him for the very liberal and favour-  
 “ able manner in which he had always spoken of his works.”

This latter circumstance was noticed by Sir Joshua in his fourteenth discourse. This affair seems to indicate, that Gainsborough, at his death, yielded the palm of superiority to Sir Joshua as an artist, though he could not, during life, connect himself as the intimate or friend of the man whom he considered as a rival in his profession.

Mr. Gainsborough left a great number of drawings, which he had made during his leisure moments. These productions, like his pictures, may be divided in two distinct classes, both as to the choice of subject, and the manner of their execution. In the first class, are those which he made in his youth, at which time he was attentive to rural scenery; and several of these early drawings possess a peculiar freedom of execution, accompanied by a judicious attention to the minutiae of nature, that is not surpassed by any productions of the Flemish masters

in the same line of art ; these were mostly in black lead, and some in black Italian chalk.

The second class consisted of those which he executed after he settled at Bath, where he adopted a very different manner, both of style and execution, the subjects being more romantic in their composition, and their execution more indeterminate, and (if the expression may be allowed) more licentious than those of the former class. These last were executed by a process rather capricious, truly deserving the epithet bestowed upon them by a witty lady, who called them moppings.

Many of these were in black and white, which colours were applied in the following manner : a small bit of sponge tied to a bit of stick, served as a pencil for the shadows, and a small lump of whiting, held by a pair of tea-tongs was the instruments by which the high lights were applied ; beside these, there were others in black and white chalks, India ink, bistre, and some in a slight tint of oil colours ; with these various materials, he struck out a vast number of bold, free sketches of landscape and cattle, all of which have a most captivating effect to the eye of an artist, or connoisseur of real taste.

In the spring following Mr. Gainsborough's death, an Exhibition\* was made, at his house in Pall-mall, of his pictures and drawings. Of the former there were fifty-six ; of the latter, one hundred and forty eight ; besides which there were several pictures of the Flemish and other masters, which he had collected during his life-time. They were announced for sale, and their

\* The price of admission one shilling.

prices marked in the catalogue, and several were sold. Some time after, the whole remaining collection was sold by auction at Christie's, and brought good prices.

It would be vain to attempt enumerating the pictures which this artist painted, yet the following short list may not be unentertaining or useless to the reader.

A whole-length Portrait of a young Gentleman, in a Vandyck dress, which picture obtained the title of the Blue Boy \* from the colour of the fatin in which the figure is dressed. It is not exaggerated praise to say, that this portrait might stand among those of Vandyck. It is now in the possession of Mr. Hoppner, R. A.

A Shepherd Boy with his Dog, looking up, and crouching under a Bank to avoid a storm: The size a half-length.

A whole-length portrait of Mr. Gio. Chris. Fischer, the once-celebrated performer on the hautboy. He is represented as leaning on a harpsichord, his hautboy and a violin, with other objects, which are uncommonly well painted †, lying near him.

A whole-length of Mr. Frederick Abel, the late excellent performer on the viol-da-gamba.

The Rev. D. Bate Dudley, whole-length.

A Cottage Girl, with young Pigs feeding out of a Pan of Milk. The pigs are uncommonly well painted, almost deceptions.

\* This was the portrait of a Master Brutall, whose father was then a very considerable ironmonger, in Greek-street, Soho.

† This picture was for several months exposed for sale in the shop of a picture-dealer, in Catherine-street, in the Strand.

Two Shepherd Boys with their Dogs fighting, whole-length.

A Woodman, with his Dog, in a storm, standing by a tree, whole-length.

He painted the portraits of Mr. Garrick and Mr. Foote, but did not succeed in their likenesses according to his wishes, and humourously excused himself for his failure, by observing, that "they had every body's faces but their own," a very true and pertinent remark, as applied to the portraits of dramatic performers.

To this list may be added a curious, but rather whimsical production that may be considered as a most beautiful galanti show, or rather an inverted camera obscura, exhibiting a most striking effect. This curious toy owed its origin to the following circumstance :

When Mr. Jarvis made an exhibition of some beautiful stained glass, at a room in Cockspur-street, Gainsborough visited it, and was so much struck with the effect of what he saw, that, upon his return home, he immediately set himself to construct an apparatus that should diffuse splendour on his pencil, and produce an effect similar to the stained glass which he admired.

The machine \* consists of a number of glass planes, which are moveable, and were painted by himself, of various subjects, chiefly landscapes. They are lighted by candles at the back, and are viewed through a magnifying lens, by which means the effect produced is truly captivating, especially in the moon-light pieces, which exhibit the most perfect resemblance of nature.

\* Now in the possession of Dr. Monro.

There



There are three etchings by the hand of this artist.

The first is small, and was done as a decoration to the first Treatise on Perspective, which was published by his friend Mr. Kirby; but it is curious to observe, that what little of perspective is introduced, is totally false. The size of the plate is 6 in. by 4 in.  $\frac{1}{4}$ .

The second is an Oak Tree, with Gypsies sitting under it boiling their kettle. The size of the plate 19 in.  $\frac{3}{4}$  by 17 in.  $\frac{1}{2}$ .

Both the above-mentioned were finished by the graver, though not improved, by Mr. Wood.

The third, a more extensive view, represents a man ploughing on the side of a rising ground, upon which there is a windmill. The sea terminates the distance. This he called the Suffolk Plough. It is extremely scarce, for he spoiled the plate by impatiently attempting to apply the aqua fortis, before his friend, Mr. Grignon, could assist him, as was agreed. Size of the plate 16 in. by 14.

He also attempted two or three small plates in aqua tinta, but was not very successful with them, as he knew little of the process.

Mr. Gainsborough's manner of penciling was so peculiar to himself, that his works needed no signature, nor is it known that he ever made use of any to his pictures, but the author has seen one or two drawings which were distinguished by a mark in gold letter \*, which he himself had applied by the same process that is used by the bookbinders, in the decorations of their book covers.

\* See marks in Appendix.

It is not known whether Mr. Gainsborough had any pupils. His nephew, who survived him but a few years, and who therefore may be noticed in this place, without much interruption to the chronological order of the work.

### GAINSBOROUGH DUPONT,

Painted portraits, and sometimes landscapes. After the death of his uncle, he continued with Mrs. Gainsborough, who remained a few years in Pall-mall, but afterwards removed to the corner of Grafton-street, Fitzroy-square, where he died after a few days illness, in January 1797, about thirty years of age.

His principal work is a large picture, containing the portraits of all the Trinity Masters, which is in the Court-room of their house upon Tower-hill, and for which he received £. 500.

### GEORGE ROBERTSON,

Was born in London. He received his school education from a gentleman of the name of Rolfe, who kept an academy of great respectability in Red-lion-street, Clerkenwell. Thence he was removed to Shipley's drawing-school, where he was much noticed for his drawings of horses, and where he obtained some premiums, particularly in the year 1761, when he received four guineas for the drawing of a horse.

He

He went at an early age to Rome, where he chiefly studied landscape painting, and produced some pictures of that kind which had much merit. When young, he acquired the friendship and patronage of William Beckford, Esq. of Somerley Hall, Suffolk, with whom he afterwards went to Jamaica, where he made several drawings and pictures of views in that Island, some of which were in the Exhibition of the Chartered Society \* of Artists in 1775.

He had returned to England before this period, but not acquiring fame or practice in his art, equal to what he might justly have expected, he engaged as a drawing-master, in which profession he was successful, and for several years attended the principal Ladies Boarding-school, in Queen's-square, Bloomsbury †, by which means he obtained a genteel subsistence.

Some years before his death, his circumstances were much improved by the death of a relation, whose fortune was bequeathed to him; but his health declining, he retired from practice, and resided at Newington Butts, where he died September the 26th, 1788, about forty-two years of age.

This gentleman's works were not without merit, as I have already observed; yet, it must be allowed, that they were not sufficiently harmonious in their colouring, that their compositions were rather of a theatrical cast, and that though he drew

\* He was for some time Vice President of that Society.

† This school, which was of the first rank in reputation, was closed at Christmas 1803, after having subsisted above a century.

trees with great spirit, they were oftentimes too exuberant and fanciful in their forms.

BENJAMIN WILSON, F. R. S.

A native of Yorkshire. His father was in the cloathing trade at Leeds, who meeting with misfortunes, was not enabled to give his son much assistance.

When young he was sent to London, recommended to Dr. Berdmore, master of the Charter-house, who patronized him. It is not known whether he received any regular education as an artist, but by his natural talents, and steady application, he acquired very considerable abilities as a portrait painter, and may be truly said to have assisted much in improving the manner of portraiture. He endeavoured to introduce a better style of chiaro oscuro into his pictures, and the colouring of his heads had more of warmth and nature, than the general class of his cotemporary artists could infuse into their works.\*

He may be considered as having been a man rather versatile in his pursuits, or at least in his amusements; for he employed himself both in theatrical, and in philosophical studies: Of these opposite attentions he gave sufficient proofs by the following circumstances.

When the late Duke of York, Lord Mexborough, Sir Francis

\* Over one of the chamber-doors of the British Museum, there is a half length portrait of the late Dr. Maty, who was one of the Librarians to that institution; which was painted by Wilson.

Blake De Laval, and others, formed a private theatre for their own amusement at Pimlico, Wilfon was engaged with them, and took the part of prompter. It may be presumed that this connection was of some advantage to the artist in his profession, for there is a print, which was engraved by the late Mr. Bafire,\* after a picture painted by Wilfon, of the portrait of Lady Stanhope,† in the character of Calista, in the Fair Penitent; a part in which that lady distinguished herself greatly in that private theatre.

It is also said that he lent his assistance to the stage upon another occasion, for in the *Biographia Dramatica*, there is the following paragraph:

“ In an after-piece which was written by Mr. D. Garrick, called *The Jubilee*; part was contrived by Mr. B. Wilfon, the portrait painter.”

Of his philosophical pursuits he gave more public proofs, for about the year 1778 he exhibited a large electrical apparatus,‡ at the Pantheon, Oxford Road; by which he endeavoured to prove the superior advantage of knobs, or balls, over points, as conductors of the electrical fluid, and the better security from the danger of lightning, upon which subject he gave a paper to the Royal Society, of which he was a member. But this paper was answered by Mr. Nairn, whose obser-

\* This was a private plate.

† This lady was sister to Sir Francis Blake De Laval, and wife of Sir William Stanhope.

‡ Of this apparatus, as viewed in the Pantheon, there is a print of a quarto size, which is very neatly engraved.

vations and experiments were by no means favourable to Wilfon's hypothesis.

Before this period he had published the following little work:

A Series of Experiments on the Subject of Phosphori, by B. Wilfon, F. R. S. and A. C. R. UPS, Soc. published by Nourfe; a second edition of which appeared in 1774.

Though he was in considerable practice as a portrait painter, yet he fought for wealth in a way not very honourable, by which means he became a defaulter in the Alley, from whence he retreated with disgrace, before the year 1766. Some years after he obtained the appointment of Master Painter to the Board of Ordnance, which he retained till a few years before his death.

Notwithstanding his unsuccessful speculations in the Alley, and the loss of his appointment in the Ordnance, he left behind him a very handsome property, which was the more unexpected and surprizing to his friends, as he had repeatedly complained of the narrowness of his circumstances, and the apprehension of leaving his family unprovided.

He died at his house in Great Russell-street, Bloomsbury, the latter end of the year 1788.

There are several etchings by this artist, particularly the following:

1. An old man's head with a hat and feather, and a ruff round his neck, in imitation of Rembrant.—Size of the plate 4 in.  $\frac{7}{8}$  by 4 in.

Under this print is the following inscription:—

“ A proof print from this plate, which was designed and  
“ etched

“ etched by B. Wilfon, was sold to a Connoisseur for *two guineas*, the 16th February, 1750.”

2. A small landscape, long plate, in imitation of the same master—6 in.  $\frac{3}{4}$  by 2 in.  $\frac{1}{2}$ .

On one corner of the upper part of this print is the following inscription :

“ A proof print from this plate, designed and etched by B. Wilfon, was sold as a very fine Rembrant, to one of the greatest Connoisseurs, for six shillings, the 17th of April, 1751.” \*

\* The circumstance, to which these inscriptions allude, is so whimsical, that the reader cannot but be entertained by the following explanatory anecdote.

Mr. Hudson, the painter, was a great collector of the works of Rembrant, and Wilfon made use of the following artifice to impose upon him :

He etched, or rather scratched, the two prints above-mentioned, and then employed an old woman, who sometimes used to attend the artists with a portfolio of prints for sale, to take an impression of each plate to Hudson, who was caught by the bait, and purchased the two prints as very scarce Rembrants : But Wilfon did not think his triumph complete, till he had made his deceit public ; which he did in the following manner :

He employed the money, which he had obtained for the prints, in preparing a supper, to which he invited Mr. Hudson and several other artists, and the principal dish of the entertainment was a cold roast sirloin of beef, which was garnished with a number of the same prints by which Hudson had been deceived. Upon this occasion Hogarth was also invited, and his exultation and pleasure was rather intemperate upon the occasion.

Much cannot be said in praise of this frolic, nor of the talents of Wilfon for imitation, as the two prints which he produced have not that confirmed mastery of execution, which distinguishes the prints of Rembrant. It may be truly said, that Wilfon discovered his vanity by attempting the deception, while Hudson betrayed the weakness of his judgment by not detecting the imposition, which, by the dates of the prints, must have been practised at two different and distant periods of time.

3. His

3. His own portrait in a wig, with very little drapery—The plate 5 in. square.
4. A very rough etching, intitled, “ The Repeal.” It was published upon the repeal of the American stamp act.

It is a satire upon the ministry who supported that measure, and contains the portraits of the leading men of the ministerial party.—The late Alderman Boydell told the author of these anecdotes, that Wilson made three hundred pounds by the sale of that print, at the low price of six-pence each—Size of the plate 16 in.  $\frac{1}{2}$  by 11 in.  $\frac{3}{4}$ .

There are also several mezzotintos after pictures which he painted; among them are the following:

Mr. Garrick in the character of Hamlet, half-length, scraped by Mac Ardel; dated 1754.

A scene in King Lear; Garrick as Lear. With another portrait, half-length, in which he has introduced a strong effect of light and shade, in imitation of Rembrandt.

There is likewise a print of the late Sir George Savile, Bart. represented at whole-length, sitting; which was etched by Mr. Wilson, and finished by Mr. Bafire.

One of his best pictures was a view of Tivoli, which he painted for the late Robert Udney, Esq.

He likewise made some drawings after pictures of the old masters, for the late Alderman Boydell; and also designed some views, particularly one from the South Terrace at Windsor, in which the portraits of several of the royal family were introduced.

There



There are several etchings by this artist; the subject of one is a man with cows and sheep—The size of the plate 11 in. by 8 in.  $\frac{1}{4}$ .

The other is a landscape, with no name or date—The size of the plate 9 in. by 6 in.  $\frac{1}{4}$ .

The author has lately seen four others, which are larger, and have great merit. They are about 12 inches high, and 9 wide—The subject large trees.

#### GILES HUSSEY.

The best account, that has hitherto been given of this artist, is to be found in a topographical work lately published, \* intitled, "The Beauties of Wiltshire," from which many of the following anecdotes are extracted, which, with a few alterations, have been confirmed to the author by a gentleman, who was well acquainted with him for several years before his death.

He was the fifth son of John Hussey, Esq. of Marnhull, in the county of Dorset, where the father possessed a genteel estate, and where the son Giles was born Feb. 10, 1710.

He received his education in the college of Douay, but afterwards removed to St. Omer's.

It is asserted, that he was intended for trade, but his natural inclinations leading him to the pursuit of painting, he was placed under the care of Mr. Richardson the painter, with whom he staid but a short time, and afterwards studied under Damini, †  
an

\* By Vernor and Hood, in the Poultry.

† Mr. Walpole, in the last or fourth volume of his Anecdotes, speaks twice of  
Mr.

an Italian painter of history at that time in England, who is said to have painted some decorations at Lincoln Cathedral, in which Hufsey assisted.

With this Italian, Hufsey travelled to Bologna in 1730, where the master robbed his pupil, and left him without money or clothes. In this state of indigence, Hufsey was relieved by the liberality of an Italian nobleman, and was afterwards enabled by his relations to proceed to Rome, where he arrived in 1733.

After he was forsaken by Damini, he became the scholar of Ercole Lelli,\* but whether his connection with this artist began at Rome, or before he left Bologna, is uncertain.

Mr. Barry, in his letter to the Dilettanti Society, takes much notice of Mr. Hufsey, and intimates that this connection took place at Bologna, but the writer of the topography above-mentioned says, that it began at Rome. However, it appears by

Mr. Hufsey. The first time under the name of Vincenzo Damini. This name, as the painter of the original picture, stands under a mezzotinto portrait, scraped by Faber 1738, to which there is the following inscription:

“Johannes Devoto historicus Scenicusq; Pictor.”

Of this Devoto the author can find no account, though he certainly was in England; for his name stands as the designer of a frontispiece, engraved by the elder Toms, which decorates an edition of the *Dictionarium Polygraphicum*, published in 1735, but the print is a poor specimen of the abilities of the artist, who is mentioned page 110, octavo edition, and again in the Appendix.

In both places he characterizes the abilities of the artist, as being very superior, particularly in his drawings.

\* Ercole Lelli was an artist of considerable abilities, and celebrated for his skill in anatomy. He was resident in Bologna, as is mentioned by Sir Robert Strange, in 1763.

both

both accounts, that the scholar was received by his master as a friend, rather than as a pupil.

It is not known to what department of art his studies were directed while at Rome, but he acquired so much notice from his countrymen who visited that city, that, upon his return to England in 1737, he found both his character and reception to be very favourable to his future prospects in life.

Yet his success was by no means equal to his hopes, or the expectations of his friends. Whatever were his views while in Italy, he had not attended to that line of art which can alone ensure lucrative employment to the painter in this country, namely, portraiture: the consequence was, that he soon found himself in circumstances by no means affluent, so that after having struggled for some years against a train of difficulties, he quitted the profession, and settled with his brother \*, at that time in possession of the patrimonial estate, who received him with great kindness. They lived some years together, till the death of the elder left Mr. Giles Hussey, as the next, in full possession of Marnhull.

After residing some time upon his native soil as the last surviving heir of his brother, he retired to Bearston, near Ashburton, in Devonshire, the residence of one of his nephews, to whom he resigned the estate at Marnhull.

In this situation he amused himself with the cultivation of a small garden, in which, while he was digging, he dropped down suddenly, and expired, in the year 1788.

\* His youngest brother was a Benedictine, and settled at Marlborough upon the Mission, where he died before his elder brother Giles.

As this gentleman has been frequently considered a person whose talents were not properly encouraged, but on the contrary experienced that neglect which has become a national reproach, it cannot be improper to offer some observations on his works as an artist, and also to note some of his peculiarities as a man; especially as those observations may in some degree account for that neglect which he experienced, and which drove him from his pursuit, at a time of life in which his faculties were by no means impaired either by age or infirmity.

At the time Mr. Hufsey began his studies as a painter, the arts in England had but slender claims to notice; and though there were several men then living, who gave convincing proofs of possessing strong natural abilities, yet the fashion (if it may be so called) both for study and practice was so loose and careless, that correctness or purity of outline appear to have been wholly neglected.

This defective mode of study seems to have impressed the mind of Mr. Hufsey with a resolution to avoid that error, so destructive to all excellence in painting; but, as too often is the case with many, in avoiding one evil he fell into the contrary extreme, and from great carelessness he shrunk into dry insipidity. In his drawings we find an elaborate attempt at purity of outline, with extremely neat finishing, indicating great patience, but exhibiting few marks of the master, or even a real knowledge of the human figure; yet, as there was uncommon neatness in his drawings, the novelty met with much applause from those, who mistake labour for science, and patience for erudition.

As this artist's drawings are not frequently met with, it may

not be in the power of those who consult this work, to ascertain whether the foregoing character be or be not just; therefore to enable them to form some judgment of Mr. Hufsey's powers, or at least of his turn of mind in the pursuit of his profession, the following description of one of his drawings, which the author has seen, may not be unacceptable:

It is a portrait of the old Chevalier de St. George, which he drew from the life, a profile the size of nature, and although so large was drawn in red chalk, hatched in fine strokes with infinite care and labour. There certainly can be no impropriety in asserting, that such a petit process, when applied to a portrait\* of such magnitude, does by no means indicate a mind sufficiently vigorous to produce any very great efforts in art.

As Hufsey had acquired a high character as an artist, so he obtained a respectable patronage, particularly from the late Matthew Duane, Esq. and the then Duke of Northumberland. The latter offered to receive him into his family, and to give him a handsome pension, with the attendance of a servant, upon condition that Hufsey should employ his talents chiefly for the Duke, but yet be at liberty to exert himself in favour of any other gentleman who might occasionally employ him. This offer he rejected, because the Duke did not comply with the further request, of keeping a *Priest* for him in the house. Mr.

\* In the Spring of 1804, a drawing of his, in red chalk, was sold at Messrs. Leigh and Sotheby's. It was about half the size of life, and was drawn with great labour and care, in a manner better suited to the practice of an engraver than a painter. It appeared to be the portrait of the late Prince Charles when young.

Hufsey

Huffey was strongly attached to the Church of Rome, and with a considerable degree of bigotry, as is acknowledged by those who were well acquainted with him.

The foregoing anecdote is, in some degree, corroborated by Mr. Barry, in his letter before mentioned: We shall therefore give the following extract from that work, in which is given an account of a conversation, which Mr. Barry had with the Duke concerning Mr. Huffey:—"His Grace told me as a matter " he could not account for, that he had once proposed to Mr. " Huffey an employment which he thought would be perfectly " agreeable; which was, to make *drawings*, large as the originals, of all the celebrated antique statues; that he would build " a gallery to place them in; but that Mr. Huffey refused."

We perfectly agree with Mr. Barry, who, in his reply to the Duke, observed, "that he was not surprised at Mr. Huffey's declining such a proposal; that it was to be expected from a " man, who had been forming himself upon those antiques, in " order to acquire abilities for the production of other, and " original works, in which opportunities might occur of disputing for the palm of excellence, with those very antiques " themselves."

Though there is some difference in the foregoing accounts, but no contradiction, on the subject of employment they both agree; and it is curious to remark, that the refusal of the artist, mentioned in the first, was as capricious, as the offer of his Grace, in the second, was whimsical: for what can be more

whimsical than the idea of *drawings*, from the Laocoon, or any other of the antique figures, as large as the originals? Such Colossal productions, by the process of drawing only, would be rather disgusting even to the eye of a scientific spectator, and the labour and time, necessarily consumed by such productions, would require a long life.

It may be inferred from the nature of the forementioned proposal, that his Grace did not consider the artist as a painter, but as a draughtsman; and indeed he was scarcely ever spoken of but under that character. Of his paintings, there are very few to be found; one is in the collection of his Grace, the subject of which is "Bacchus and Ariadne." The same noble Peer is also in possession of many of his drawings, and the late Mr. Duane had a large collection of them, which were sold after his decease.

There are some prints after his drawings, but the author recollects only two, which are both by Bartolozzi: The subject of the largest, is the Woman taken in Adultery, after a picture of L. Carracci, which was in the Zampieri palace at Bologna: The other is the Head of Jupiter Dodonæus, from an antient coin. The drawings, from which these engravings were made, are in red chalk, finished with extreme neatness, according to his general practice.

As by his religious principles he was strongly attached to the Chevalier, he drew a great number of portraits of that person, all of which were executed by the process already described. He also painted miniature of the latter kind. There is  
a portrait

a portrait of himself at Wardour Castle, where he frequently visited, and which is said to be an excellent performance.

By the best accounts that have been hitherto given of this gentleman, it appears he was peculiar in his opinions, fastidious in his manners, and by much too minute in the investigation of the principles of his art.

By these means he was led into metaphysical inquiries, that tempted him to adopt theories, which however ingenious, were yet wholly useless to him in the cultivation of his profession.

Though he understood nothing of music, yet he adopted the antient hypothesis of musical, or harmonic proportions, as being the governing principle of beauty, in all forms produced by art and even by nature.

It is by no means the intention or the business of the author, to attempt an investigation of this proposition: It is sufficient to observe, that the artist who suffers himself to be amused, and entangled, by such chimerical inquiries, will probably increase his vanity rather than improve his science, and will be more likely to talk with confidence, than to execute with success.

### GEORGE FARINGTON,

Descended from an ancient family in Lancashire, was fourth son of the Rev. William Farington, B. D. rector of Warrington, and vicar of Leigh, in that county.

He



He received his first instructions as an artist from his brother Joseph, at present one of the Royal Academicians; but his inclinations leading him to the study of historical painting, he acquired farther assistance as a painter from Mr. West.

He was for some time employed by the late Alderman Boydell, for whom he executed several very excellent drawings, after many of the capital pictures which at that time formed the collection at Houghton.

He studied long in the Royal Academy, and obtained a silver medal in 1779; and in the year 1780, obtained the gold medal for the best historical picture—the subject of which was, the Cauldron Scene in Macbeth.

In 1782 he left England, and went to the East Indies, being induced to undertake that voyage by some advantageous offers. In India he painted many pictures, but his principal undertaking was a large work, representing the Durbar, or Court of the Nabob, at Merhoodabad. Whilst employed on this work, he imprudently exposed himself to the night air, to observe some ceremonies of the natives, in order to complete a series of drawings begun for that purpose; when he was suddenly seized with a complaint, which, in a few days, unfortunately terminated his life in the year 1788, at the age of 34.

#### JEREMIAH MEYERS, R. A.

Born at Tubingen, in the Duchy of Wirtemberg. He came to England when 14 years old, in company with his father, who  
was

was a painter of small subjects, of no great talent. He pursued miniature painting, and studied under Zink, who at that time was deservedly esteemed, particularly for his miniatures in enamel; but Meyers surpassed his master, in the elegance and gusto of his portraits, a superiority, which he acquired by his attention to the works of Sir Joshua Reynolds, who, as well as himself, was at that time rising to fame.

In the year 1761, the Society for the Encouragement of Arts offered a premium of twenty guineas for the best drawing of a profile of the king, for the purpose of having a die engraved from it, and Meyers obtained the prize. He was afterwards appointed miniature painter to the queen.

He wrought both in enamel and water-colours, and had no competitor until Mr. Humphry, in the latter process, produced some performances of exquisite merit; but as that gentleman soon quitted miniature painting, he left Mr. Meyers without a rival in his department.

Mr. Meyers was many years a member of the Academy in St. Martin's-lane, and at the institution of the Royal Academy he was chosen one of the founders. He long resided in Covent Garden; but at the latter part of his life he retired to Kew, where he died January 20, 1789, and was buried there.

The following epitaph was written by Mr. Hayley.\* It has at least the merit of being appropriate to the character and profession of the person for whom it is intended as a memorial,

\* There are also some complimentary lines to Mr. Meyers by the same author in his *Essay on Painting*,—Ep. 2d.

but

but, as a specimen of poetical composition, it certainly cannot claim superlative praise.

MEYERS, in thy works the world will ever see  
 How great the loss of Art in losing thee!  
 But love and sorrow find their words too weak,  
 Nature's keen sufferings on thy death to speak.  
 Through all her duties, what a heart was thine,  
 In this cold dust what spirit used to shine?  
 Fancy and truth, and gaiety and zeal,  
 What most we love in life, and losing feel.  
 Age after age may not one Artist yield,  
 Equal to thee in painting's nicer field,  
 And ne'er shall sorrowing earth to heaven commend  
 A fonder parent, or a truer friend.

———VESPRES.

Of this name there were two persons, the one named VICTOR, the other FRANCIS XAVIER; but whether they were related is unknown to the author; though it is probable they were brothers, as they lodged together for some time in St. Martin's-lane.

One of these persons had pictures in the first exhibition, but as the surname only is given in the catalogue, it is not known which was the exhibitor at that period.

Victor painted fruit-pieces on glass. Francis executed portraits in oil-colours, crayons, and miniature, and also executed some plates in imitation of washed drawings, by the process of aquatinta.

Victor

VICTOR was some time in Dublin. Francis continued to exhibit in London until the year 1789; after which his name no more appears as an exhibitor.

### HUGH BARRON.

A scholar of Sir Joshua Reynolds. He was born in London, where his father was of the medical profession, who in the latter part of his life was apothecary to the Westminster Dispensary, in Gerard-street, Soho. When Hugh quitted Sir Joshua, he stayed some time in London, and practised as a portrait painter; but went to Italy about 1773, and as he made the trip by sea, he stopt some time at Lisbon, where he painted several portraits. Mr. Barron was in Rome in 1776, but returned about two years after, and settled in Leicester-fields, where he resided a few years. When he was a boy at the \* drawing-school, he made great promise of future excellence, but like many others failed in the accomplishment. His powers in painting were but feeble, though in music, particularly in the practical part, he was eminent, and was considered as the best amateur performer of his time on the violin. He died in the latter part of the summer of 1791, about forty-five years of age.

\* His first rudiments in drawing were obtained under the tuition of Fournier, who kept a drawing-school, and also taught perspective; and who in the year 1764, published a treatise upon that science, which is rather a copy of Mr. Kirby's quarto publication, than an original production.

His pictures were but feeble imitations of the works of his master, and his employment was more owing to his musical talents than to his merits as a painter.

#### WILLIAM AUGUSTUS BARRON,

Younger brother to the preceding artist, was a pupil to Mr. Tomkins, who is mentioned in another part of this work. He painted landscape, and also taught drawing.

Being a good amateur performer on the violincello, he was introduced to the late Sir Edward Walpole, the Clerk of the Pells, who gave him a situation in the Exchequer, which he still enjoys, having long quitted his profession.

There are several things of his hand; the largest are a set of Views of Castles, and other subjects taken in different parts of Essex.—The size of the plates 12 in.  $\frac{1}{4}$  by 8 in.  $\frac{1}{2}$ . Six of smaller dimensions; they are compositions, or rather compilations, chiefly after Chatelain.

There is also a view of Wansted-house, Essex, which was engraved by Picot. It is dedicated to Sir Joshua Reynolds, and is dated 1775, the original drawing of which was made by that artist.

WILLIAM

## WILLIAM PARRY, A.

Born in London, was the son of Parry, the celebrated blind performer on the Welsh-harp.\*

He received his first instructions as an artist in Shipley's drawing-school; from thence he removed to the Duke of Richmond's gallery, and afterwards became a pupil to Sir Joshua Reynolds; about which time he also entered the Academy of St. Martin's-lane. He was then considered as a young man of very considerable promise in his profession. He obtained from the Society for the Encouragement of Arts, &c. several premiums for drawings, both from the Gesses in the Duke of Richmond's gallery, and also for Academy figures after the life. He certainly drew well, but was too much elated by the praises he received, and rather too languid in his studies, in consequence of possessing the patronage and favour of the late Sir Watkin Williams Wynne, Bart.

When Mr. Parry left Sir Joshua, he practised for a short time in the neighbourhood of Winstay. In 1770 he went to Italy, sent thither by the friendship of Sir Watkin, who in a very liberal manner encouraged his studies, and for whom Parry executed a copy of the Transfiguration of Raphael, at that time in the church of St. Pietro, in Montorio.

\* This person, though blind, was remarkable for his skill in playing at draughts, in which few or none could excel him. He was also the best performer of his time upon the Welsh-harp.

He returned to London in the summer of 1775, and soon after married the only daughter of Keene, the architect, mentioned in another part of this work.

He then settled in Duke-street, St. James's, but not meeting with the employment he expected, and some unpleasant circumstances happening in his wife's family, through the providence of her elder brother, he retired to Wales, October 1778, where about a year after he lost his wife, who died in child-bed. Upon this he determined to revisit Rome, whither he soon after went, leaving an only son to the care of his brother.

At Rome he found employment sufficient to add to the comforts, which he possessed by the small fortune he had acquired by marriage, and he there began a small copy from the Last Judgment of Michael Angelo, which he did not live to finish; for he found his health decline, and being told that he would leave his bones to Caius Cestius, he was \* determined, if possible, to avoid it. He therefore set off for London, and arrived early in the year 1791, just in time to close the last scene on his native soil, and died on the 13th of February, about 47 years of age.

When at the Duke of Richmond's, he drew a view of the Gallery, with many of the figures, in which he also introduced

\* On the east side of Rome stands a pyramid, the only one in Europe; it was erected as a tomb to contain the ashes of Caius Cestius, who was prefect of the Epulones. The field or paddock before this tomb, and within the walls of the city, is appropriated for the burying-place of those Protestants who die at Rome. It is therefore become proverbial to say of one who is in bad health, and not a Catholic; that "he will leave his bones to Caius Cestius."

some

some portraits, particularly one of the Duke's porters: This drawing was executed in black and white chalk, upon silk paper, and had considerable merit, and would certainly be considered as a curiosity at this time it being the only representation of the place; but it is not known how it was disposed of, or whether it be now in existence.

He was chosen an associate of the Royal Academy, November 1776.

There is a small etching by his hand, the size of a card; it is the portrait of his father playing on the harp, an exact likeness. It was done as a ticket of admittance to a morning concert, for the old gentleman's benefit, held at Hickford's room, Brewer-street, and is, I believe, the only engraved likeness of this celebrated performer, but extremely scarce.

#### RICHARD PATON.

Of this artist's early history, little or nothing can be known; but the author was told by\* Mr. Williams, that he was born in so low a sphere of life, that Sir Charles Knowles took him out to sea, having found him a poor boy on Tower-hill.

How, or whether, he ever received any instructions in the use of the pencil is equally unknown with the history of his early

\* Mr. Williams was a natural son of Sir John Williams, Surveyor of the Navy: He was a pupil of Ryland, the engraver, and an exhibitor in 1771; but was afterwards appointed Clerk of the Check, at Chatham, where he died about the year 1799.

days;



days; yet it is certain, that as a ship painter he produced some good pictures, as may be seen by some of his performances in the Council Room, at Guildhall, which were presented to the city by the late Alderman Boydell. Among them is a view of the Lord Mayor's Shew, by water, the figures in which were painted by Wheatly.

About the year 1774, he finished a set of pictures, representing the naval victory which the Russian Admiral, Count Orloff, obtained over the Turks, in Cheseme-bay, on the 7th of July 1770; when the Turkish fleet was burnt and destroyed. The figures in these pictures were painted by Mr. Mortimer.

He also painted some views of the Dock-yards, by permission both of his Majesty and from the Admiralty; but his original scheme was never completed. The figures in these pictures were also painted by Mortimer.

Paton for many years enjoyed a post in the Excise, and was, at his death, one of the Accomptants-general in that Office.

He died at his house in Wardour-street, Soho, in March 1791, about 70 years of age. He was a man of respectable character, but rather assuming in his manners.

#### WILLIAM HOARE, R. A.

This gentleman received his early education as an artist under an Italian painter in London, but afterwards visited Italy,

Italy, where he became the pupil of Imperiale, and was with him at the same time with Pompeo Battoni.

On his return to England he settled at Bath, where, for several years, he maintained a high character as a portrait painter, both in crayons and oil colours; and at different periods, painted most of the gentry and nobility who visited that city.

Soon after the foundation of the Royal Academy, Hoare was chosen one of the members. He was a man of excellent character, and had received a liberal education, but his talents as a painter were not equal to some of his cotemporary artists, though he certainly produced some good portraits.

He died at Bath, in December 1792, at a very advanced age, not exactly known to his family, but supposed to be about 86.

At the altar of the Octagon Chapel at Bath, there is a picture painted by this artist—the subject, “The Lame Man healed at the Pool of Bethesda.”\* There is another at the Hospital of that city, which was exhibited in London 1762, but neither of these works are equal to some that have been since produced by the artists of the English school.

Mr. Hoare left, among other children, a son and two daughters; the eldest of whom married into the banker's family of that name. He had also a brother, who was a sculptor, and will be mentioned in another part of this work.

\* For this picture the artist received £.100. and a Pew in the Chapel. The other he presented to the Hospital.

The eldest son, Prince Hoare, who was educated as a painter, studied for some time in Rome, and also visited other cities of Italy. Since then he has exchanged the pencil for the pen, and has produced some dramatic pieces, among which are "No Song no Supper—The Haunted Tower—and My Grandmother," all of which have been favourably received by the Public. This gentleman, after the death of James Boswell, Esq. was elected in 1799 Secretary for Foreign Correspondence to the Royal Academy; which appointment he now fills with great credit to himself, and with more attention towards the Institution, than was before shewn by his predecessors in that department.

#### WILLIAM TOMKINS, A.

A landscape painter, born in London: Both his father and his uncle were practitioners in the same line of art, but of what rank cannot be easily ascertained, as their works are at present unknown.

He was first distinguished by \* Mr. Walters, who was much pleased with a picture of his painting, for which he obtained the second premium of twenty-five guineas in 1763.

By Mr. Walters he was recommended to many persons of fashion, and for them painted several views, both in the West and North of England. He also practised much as a picture cleaner.

\* Father-in-law to the present Lord Grimstone.

His

His best work was a large landscape, which he painted for his patron, as a companion to a good copy after Claude Lorraine, which was in the possession of Mr. Walters. There are also some good views, which he painted for Lord Fife, taken from his lordship's seat in the North.

He was among those who were first elected Associates of the Royal Academy.

He died at his house in Queen Ann-street East, Jan. 1, 1792.

Mr. Tomkins left four sons, two of whom are employed in the arts, and are now living; consequently cannot with propriety be much noticed in these anecdotes. The younger of the two is an excellent engraver, having been the scholar of Bartolozzi, and now resides in Bond-street. The elder, Charles, has published a "Tour in the Isle of Wight," the plates of which, eighty in number, are executed by himself, in aquatinta. The work is dedicated to Sir John Barington.\*

Among the few pupils to whom the father gave instructions, was the brother of his wife, Thomas Callard, who painted landscape, but died very young, about the year 1771.

### JOHN GREENWOOD,

Was a native of Boston, in New England, who, by his own industry, acquired sufficient powers in art to profess himself a painter. When a young man he left his native city, and went to Surinam, where he staid some time and practised painting,

\* In large octavo, published by G. Kearley, 1796.

and likewise employed himself in collecting subjects of natural history.

From Surinam he went to Holland, where he became a dealer in works of art, and formed an acquaintance with Mr. Blackwood,\* an English merchant, who dealt much in pictures.

After some stay in Holland, he came to London about the year 1763, and for some time practised both as a painter and engraver in mezzotinto. Of his abilities as an artist the author has no recollection, although he was an exhibitor † at different periods, from the year 1764 until 1773; after which he quitted his profession, and became an auctioneer. In this capacity he for some time occupied the rooms which had belonged to Ford, in the Haymarket, but afterward removed to Leicester-square, where he built a commodious room adjoining to his dwelling-house, and communicating with Whitcombe-street, in which situation his son for some years continued the same business, but has since removed to Bond-street.

The following circumstance did credit to Mr. Greenwood's judgment and integrity. In the latter part of the year 1780, he sold by auction a very large collection of sketches and drawings, which were the works of William Vandervelde, jun. They had been long shut up in the possession of a person of the name of Brown, who lived many years in Spring-gardens, and kept an obscure coffee-house opposite the passage into the Park. Upon the death of Brown, they became the property of his widow, who

\* This gentleman traded to Spain, from whence he brought some very fine pictures of the Spanish masters, particularly of Murillo.

† His first exhibition picture was a view of Boston, in New England.

after

after keeping them a few years, offered the collection to Mr. Greenwood for no great sum; when he honestly advised her to stand the sale; which advice she followed, and received a handsome sum as their produce. This collection contained some very beautiful specimens of the works of Vandervelde, which, by being thus dispersed, enriched the cabinets of many of the first collectors in England.

Mr. Greenwood died at Margate, Sept. 16, 1792, aged 63.

### ROBERT EDGE PINE,

Born in London, was the son of Mr. John Pine, the engraver, who executed and published the elegant edition of Horace, the whole of which is engraved.

He chiefly practised as a portrait painter, and was considered as among the best colourists of his time. He resided several years in St. Martin's-lane, in the large mansion opposite to New-street, Covent-garden.

In the year 1760, he produced a picture as candidate for the premium then offered by the Society for the Encouragement of Arts, &c. for the best historical picture painted in oil colours; the figures to be as large as life, and the subject to be taken from the English history. Mr. Pine selected the surrender of Calais,\* and obtained the first prize of one hundred guineas.

\* The point of time represented in the picture, is the approach of Eustace de St. Pierre, with his five townsmen, to Edward the third, while his queen Phillipa is kneeling and interceding for them.

This was the first time that the Society offered this liberal stimulus to the exertions of the British artists.

In 1762, he again offered a picture as candidate for the similar premium, and obtained the first prize; the subject, "Canute on the Sea-shore, reproving his Courtiers for their Flattery." \* At the same time his former pupil, Mr. Mortimer, obtained the second premium.

In the year 1772, upon the death of his brother Simon, he went to Bath, and staid there till 1779. He returned to London in the early part of 1782, and made an exhibition at the Great Room, Spring-gardens, of a collection of pictures painted by himself; the subjects taken from various scenes in Shakspeare; but the exhibition did not answer his expectations. It must be observed, that whatever merit those works might possess in their colouring and composition, his drawing in general was feeble in the extreme; as may be seen by the prints which were engraved after some of the pictures. As he did not meet with that employment he wished for in London, he quitted England, and went to America in the latter part of the same year, where he painted several portraits; among which were some of General Washington. Whether he there obtained sufficient employment to gratify his wishes is not ascertained; however, he did not return to England, but died at Philadelphia in 1790.

This gentleman's abilities as an artist were by no means solid, or extensive; and as a man, he was of a restless and litigious

\* Prints were engraved from both these premium pictures, by Aliamet, which were published by Mr. Pine.

turn of mind, qualities which introduced him among the most active of those turbulent members, who first disturbed, and afterwards, by a continuation of their factious conduct, completely dissolved the Chartered Society of Artists.\*

The following pictures, which were painted by him, may be considered as among his best specimens :

A whole-length portrait † of his late Majesty, George the second, at Lord Braybroke's, Audley End.

A whole-length portrait of the late Duke of Northumberland, in the Committee Room of the Middlesex Hospital, in which his Grace is represented as laying the first stone of that building. His picture of the Surrender of Calais, is in the Town-hall, at Newbury : It was bought of the artist by the Corporation, and the print which was engraved from it is dedicated to them by Mr. Pine.

He left a widow and some daughters, who returned to England after the death of their father.

#### SIMON PINE,

Brother of the forementioned gentleman, was a miniature painter, who resided for a few years in London, but chiefly at Bath, where he died in 1772.

\* Mr. Pine's turn of mind is sufficiently demonstrated, by observing, that he painted several portraits of the popular Patriots of his day, from which prints were engraved and published : Among others, is one of J. Wilkes, Esq. with the following inscription beneath,

“ Patricius Pine Humanarum Figurarum Pictor, pinxit.”

† Painted by Memory.

RICHARD



## RICHARD BROMPTON,

Was pupil to Benjamin Wilfon. He went afterwards to Rome, and received instructions from Raphael Mengs.

While at Rome, he was introduced to the patronage of the Earl of Northampton, who was then on his travels; and when his lordship was appointed ambassador to Venice, Mr. Brompton left Rome and joined his lordship's suite. By this means he was introduced to several English gentlemen, whose portraits he painted in company with the then Duke of York, which picture\* was afterwards exhibited at Spring-garden rooms in 1767.

He had returned to England some months before, and was settled in George-street, Hanover-square. He might have acquired considerable employment, but his vanity continually led him into follies, which disgusted his employers, and he therefore did not meet with that encouragement he expected. In the course of a few years his circumstances became embarrassed, and he was thrown into the King's-bench prison, where he remained till he was released by the Empress of Russia, to whom he had been recommended as a portrait painter. In consequence of which he went to Russia, † where he was well received, and met with much employment, but his silly vanity led him into a pompous style of living, which entirely precluded any improve-

\* This picture was a conversation piece, the figures small, whole-length.

† About the year 1782.

ment in his circumstances, nor did he survive many years. He died at Peterburgh, though at what time cannot be now ascertained, but it was certainly before the year 1790.

His best pictures are these :

A half-length portrait of Mr. Hustler, an elderly gentleman, sitting with his cane in his hand.

Two whole-lengths of the Prince of Wales, and his brother the Duke of York ; the former in the robes of the order of the Garter ; the latter in those of the order of the Bath.\* They are on separate canvasses as large as life ; from which there are also two small copies that were made for the engraver.

He was some time at Salisbury, where he painted a large picture of a West India gentleman and his family, and at the conclusion, quarrelled with his employer about the price, as he had before done with the person for whom he painted the portraits of the Princes.†

When at Salisbury, he was engaged to clean and repair the famous picture of Vandyck, at Wilton-house ; which he did with so little discretion, that the picture has irreparably suffered by his hand. His colouring was showy but heavy, his manner tame, and woolly in the penciling. He valued himself upon the labour and neatness of his finishing, qualities ill suited to the spirited and masterly touches which are peculiar to the works of Vandyck.

He left a widow, but no children. The lady afterwards mar-

\* There are mezzotinto prints from all the forementioned pictures.

† Lady Charlotte Finch.

ried an English merchant at Peterburgh, and returned to England.

#### FILETER STEPHANOFF, \*

Was by birth a Ruffian; it is not known when he came to England. He resided in London for some years, and at different times exhibited at the Royal Academy, particularly in the years 1778 and 1781.

He painted in a variety of ways—sometimes portraits, but chiefly decorations for ceilings; and was employed in painting some of the scenes for the Circus, in St. George's-fields.

It is a melancholy fact that this person terminated his existence with his own hand, though from what cause is wholly unknown to the author, nor can he exactly recollect when the rash act was committed, but it was before the year 1790.

Gertrude Stephanoff, his wife, painted dead game, and still life. In the year 1783, she exhibited two pictures, a pheasant and a hare.

#### SIMON TAYLOR,

Was educated as an artist at Shipley's drawing-school, and obtained several premiums. About the year 1760, he was taken

\* This artist sometimes signed himself F. N. Stephanoff.

by Lord Bute to paint botanical subjects, in which line of art he had given early proofs of abilities.

He was employed in the service of his lordship for many years, in painting a vast number of plants, which he executed in a very accurate and masterly manner. They were done in water colours upon vellum.

This noble and valuable collection, after his lordship's death, fell into the possession of the honourable Colonel Stewart, who thought proper to dispose of them, and they were sold by auction at Messrs. Leigh and Sotheby's, in the spring of 1794.

Mr. Taylor was also employed by the late Dr. Fothergill,\* for whom he painted a collection of plants, which were sold, after the doctor's death, to the late Empress of Russia. They were valued at two thousand pounds, though they cost the doctor much more.

Mr. Taylor's price for the drawing of a plant was three guineas.

He died about ten years ago.

#### PHILIP WICKSTEAD.

A scholar of Mr. Zoffani. He painted portraits chiefly in small whole-lengths.

He studied for some time at Rome, where he met with Mr. William Beckford, † of Somerly-hall, Suffolk, who took him to

\* He died in 1780.

† Cousin to Mr. Beckford, of Fonthill.

Jamaica. He there practised for a considerable period as a painter, but afterwards became a planter, in which undertaking he was not successful. This disappointment occasioned an uneasiness of mind, for which he sought a temporary but treacherous relief in drinking, which hastened his death. He died before the year 1790.

SIR GEORGE CHALMERS, BART.\*

A painter, by profession. The honours of his family descended to him without fortune, which was lost by connection with the Stewart family.

He was a native of Edinburgh, and the scholar of Mr. Ramsay, but he afterwards studied at Rome. Sir George was a gentleman of very respectable manners, but not of high rank as an artist.

He resided a few years at Hull; where he painted several portraits, and very frequently exhibited at the Royal Academy.

He died in London, about the early part of the year 1791.

There is a mezzotinto print of General Blakeney,† which was scraped after a picture painted by this artist at Minorca, when the General, who was his particular friend, was governor of that Island. The picture was painted in 1755.

In Bromley's catalogue of engraved portraits, mention is

\* The Baronetcy is of Culter, in Scotland, 1664.

† This respectable and veteran officer died at the very advanced age of 91, in 1761.

made of Roderick Chalmers, *Rose herald and Painter*, of Edinburgh, whose portrait was engraved after a picture painted by *G. Chalmers*. Whether these persons were related to each other, is unknown to the author.

### ROBERT CARVER.

A native of Ireland, and an ingenious artist. He painted landscapes and sea-views: In the latter, he had a happy mode of representing the waves breaking on the sea beach, or dashing against a rocky shore.

Carver was in great repute as a scene painter, and was engaged in that capacity at several theatres in his own country. He was introduced into England by his countryman Mr. Barry,\* the player, at whose recommendation he was engaged by Mr. Garrick to paint scenes at Drury-lane theatre. When Mr. Barry quitted Drury-lane for Covent-garden, Mr. Carver followed his friends and was employed at that theatre until his death.

He was for several years afflicted with the gout, of which he died the end of November 1791.

### EDWARD PENNY, R. A.

A native of Knutsford, Cheshire, who having in his youth an inclination to painting, was sent to Rome by some gentlemen

\* Some account is given of this gentleman by Mr. Davis, in his life of Mr. Garrick.

who subscribed for that purpose. He there became the scholar of Marco Benifali.

At what time he went to Rome is not known, but he certainly was there before the year 1748, which is ascertained by the following anecdote related by himself:

“ In going from Venice to Rome, and passing through an advanced guard of Austrian soldiers, he was requested to shew his passport, but of this he was totally unprovided, having neglected to procure one. From this difficulty, he was relieved by the ingenuity of the Vetterino, who, making great bustle as if to open the trunks for the requisite credentials, observed, that his was a Galantuomo, going to Rome about business to il Re Inglese.” This confident behaviour, accompanied with the prevailing influence of three sequins, procured for our traveller liberty to pursue his journey without further obstruction. When he returned to England, he met with considerable employment in painting small portraits in oil. He also painted various other subjects, such as the death of General Wolfe, from which a mezzotinto print was published by Sayer, of Fleet-street, by the sale of which he acknowledged to have made five hundred pounds. The portrait of the Marquis of Granby relieving a sick soldier, from which there is a print—Virtue rewarded, and Profligacy punished, two pictures which are also engraved.

Mr. Penny was an Exhibitor with the Society of Artists of Great Britain; and was some time Vice President of the Society, after a charter had been obtained. At the foundation of the Royal Academy, he was one of the members. He was appointed the

the first professor of painting in that institution, a place he held to the year 1783, at which time he resigned that situation, and was succeeded by Mr. Barry.

About this period he went to reside at Chiswick, and, having married a lady of property, lived some years in quiet retirement. He died November 15, 1791.

### RICHARD DALTON,

Was a native of Cumberland, and apprenticed to a coach-painter in Clerkenwell.

After quitting his master he went to Rome to pursue the study of painting, where, meeting with Lord Charlemont, he was engaged by his lordship to accompany him to Greece, about the year 1749.

On his return to England, he was, by the interest of his noble patron, introduced to the notice of his present Majesty, then Prince of Wales, who, after his accession to the throne, appointed him his Librarian. Soon after his appointment, it was determined to form a noble collection of drawings, medals, &c. for which purpose Mr. Dalton was sent to Italy to collect the various articles suited to the intention, in the year 1763.

The object of his tour being accomplished, he re-visited London, and when the Royal Cabinet was adjusted, his department of Librarian was changed to that of Keeper of the drawings and medals.

Upon



Upon the death of Mr. Knapton,\* he was, by his Majesty, appointed Surveyor of the pictures in the palaces.

Upon his first appointment at court he had apartments at St. James's palace, where he resided till his death, which was in February 1791.

When the Society of Artists was incorporated by charter, he was appointed the Treasurer, but soon resigned the Office, in consequence of the dissensions that took place in that institution.

As an artist he never acquired any great powers. In one of the early exhibitions was a drawing executed by him; the subject, an Egyptian dancing Girl, which was the only specimen he ever exhibited. He published several works at different periods of his life.

The first was a collection of prints after the antique statues, a few of which he etched himself, but they cannot be considered as masterly performances. Some of these are dated 1744.

2. Ceremonies and Manners of the Turks.
3. Remarks on Prints, intended to be published, relative to the manners, customs, &c. of the present inhabitants of Egypt, from drawings made on the spot in 1749. Published 1781, by Emsley and Cadell, in the Strand.

There are also some views of Mount Vesuvius, which were engraved after his designs.

\* He died in 1778.

JOHN HAKEWELL.

His father was employed as a foreman by Mr. Thornhill,\* the serjeant painter to his Majesty.

The son was some time under the tuition of Mr. Wale, and when young received several premiums from the Society of Arts, &c. particularly in the year 1760, when he obtained the first premium for the drawing of a landscape; and in the year 1764, for a figure after one of the casts in the Duke of Richmond's gallery.

He was by no means void of talents, but wanted resolution to encounter the difficulties of the art, and therefore contented himself with practising as a master house-painter, in which he held considerable rank.

His profession in that line certainly does not entitle him to a place in these Anecdotes; yet he cannot be passed over, having painted many subjects for decorations in the Arabesque, or Grottesque style, of which there are some specimens at Blenheim, Oxfordshire, and also at a gentleman's seat at Charlbury, in the same county. He also painted some landscapes, and at times attempted portraits, specimens of which he exhibited at the Spring-garden Room, in 1769.

He was suddenly seized with palsy, of which he lingered for some time, and died Sept. 21, 1791, about 50 years of age.

He left several children; the eldest son, now living, was for some time the pupil of Mr. Yenn, the architect.

\* James Thornhill, son of Sir James, and brother-in-law to Mr. Hogarth. See Walpole's Anecdotes, vol. iv. page 46, octavo edition, published by Dodley, 1782.

## SIR JOSHUA REYNOLDS, R. A.

Vaffari, who, like many other biographical writers of his country, delights in extravagant expression, and hyperbolic praise, begins his life of Michael Angelo,\* by observing that “ while “ the artists who succeeded Giotto, were endeavouring to attain “ the highest degree of perfection, the benign ruler of heaven “ cast his eyes on earth, and seeing the unavailing attempts of “ presumptuous man, determined to send a being on earth, who “ alone should demonstrate what was perfection in art:” Though it would be ridiculous to attempt imitating the foregoing extravagant exordium, by way of producing a parallel in favour of the artist of whom we are now speaking, yet it is but justice to observe, that at the time when Mr. Reynolds commenced his profession, “ the art of painting in England was in the “ lowest state it had ever been, (it could not be lower).”

This defective state of the art, particularly in portrait painting, certainly originated in the rapacity of that masterly artist Sir Godfrey Kneller, who, the better to enable himself to wade through the flood of business with which he was surrounded, struck out a flight and broad manner of marking his portraits, which as it was at the same time bold and masterly in its execution, gave him little trouble, though it satisfied his employers.

\* Vita di Michelagnolo Buonarrotti.

Giorgio Vaffari Fiorenza, 1568.

The consequence of this negligent practice was, that the artists, who were his contemporaries, being pleased with the boldness of his pictures, and the facility with which they were produced, became the mimicks of his manner, but, like all imitators, they fell short of his merits, while they copied his defects. Their successors, treading in the same path, with equal imbecility, seemed to have pursued a conduct the reverse of that, which the Italian biographer ascribes to those who preceded Buonarotti.— They appear to have laboured to become worse rather than better than their predecessors.

Though it may be justly allowed, that such an impoverished state of art was disgraceful to this age and country, yet on the other hand it afforded a favourable opportunity of display to one who possessed superior talents and vigour of mind; fortunately such was Sir Joshua Reynolds.

He was born at Plympton in Devonshire,\* July 16, 1723.— His father, the Rev. Samuel Reynolds, was master of the Free Grammar School of that town, but, as Mr. Malone observes, did not then possess or afterwards acquire any clerical preferment.

The son received his school education from his father. When very young he discovered a strong inclination to painting, which was confirmed by his reading Richardson's Treatise on that Art. This natural propensity was indulged and strengthened at intervals, by copies which he made after the various prints he could then procure; among which were the frontispieces to Plutarch's Lives, and also Jacob Catt's Emblems.

\* It is not unworthy of remark, that Sir Joshua was born about three months before Sir Godfrey Kneller died, which happened October 27, in the year 1723.

When he was at an age to assume a profession, he was placed with Mr. Hudson, who was at that time the most fashionable portrait painter. This situation was wisely chosen by the father, as being congenial to the natural inclinations of the son.

With Hudson he staid about three years, when they parted upon some difference taking place between them, which was probably occasioned by the unpleasent temper of the master.

While Reynolds was a pupil, he painted a head from an elderly female servant of the family, in which he discovered a taste superior to most of the painters of his day. It is said that his master upon seeing the portrait, foretold the future success of his pupil; not without discovering, in his subsequent behaviour towards young Reynolds, some symptoms of jealousy of his becoming a future rival.

When he quitted Hudson he returned to Devonshire, where he pursued the practice of portrait painting. He began his career at a very low price, by which he gained not only employment but improvement, as is strongly indicated in several of the heads he then painted, which possess a *style* of execution much superior to what can be found in the works of the portrait-painters of that time.

Mr. Malone, in his account of our artist, says, that while he was in the country, he did not pass his time in a manner that gave him perfect satisfaction in the subsequent part of his life.\*

However,

\* Left the author should be misunderstood, it will not be improper to quote the passage as it stands in Mr. Malone's work: " In 1743 he removed to Devonshire, " where, as he told me, he passed about three years in company, from whom  
" little

However, he was sufficiently prudent in that time to acquire the friendship of Lord Mount Edgcumbe, and of Captain (afterwards Lord) Keppel. The former encouraged him to visit Italy, and he sailed with the latter, who was appointed to a station in the Mediterranean. In consequence he left Plymouth May 11, 1749, and visited Gibraltar, Cadiz, Lisbon, Algiers, and Minorca. After spending about two months at Port Mahon, he went on to Leghorn, and thence proceeded to Rome. How long he staid in that city is not exactly known, but it was there that he may be said to have began his studies in art.

After leaving Rome he visited the other cities of Italy. At Florence he staid two months, where he painted several portraits. In Venice he resided six weeks, and at that city closed his studies and observations upon the works of the great masters of Italy.

From Venice he returned to England, and took the road of Mount Cenis, upon which mountain he very unexpectedly met with his old master Mr. Hudson, in company with Mr. Roubiliac, the sculptor, both going to pay a short visit to Rome.— This singular meeting of the quondam master and pupil, was marked by mutual congratulations, but did not detain the parties from their different journies. Mr. Reynolds arrived in London in October 1752.

At his first establishment he resided in St. Martin's-lane, but

“ little improvement could be got. When he recollected this period of his life, he always spoke of it as so much time thrown away (so far as related to the knowledge of the world and of mankind) of which he ever afterwards lamented the loss.”

soon removed to a large mansion on the north side of Great Newport-street, where he dwelt a few years. In 1761, he removed to the west side of Leicester-square, where he bought a good house, to which he added a very convenient painting room, and an elegant gallery for the display of his pictures.

Soon after Mr. Reynolds' arrival from the Continent, he distinguished himself by the portrait of Captain (afterwards Lord) Keppel, which was followed by those of Captain Orm, Aid-de-camp to General Braddock, Miss Crew and her brother, as Cupid and Psyche, all of which were whole-lengths, composed and executed in a style superior to any portraits that had been produced in England since the time of Vandyck.

His fame was still further confirmed when the first exhibition was opened, in which his pictures were evidently the first of the portrait class. He had the gratification of seeing himself the author of a style of portraiture, which was the object of imitation to all the rising artists of his age.

In 1762, he exhibited a whole-length portrait of Lady Elizabeth Keppel,\* in the dress which she wore as bridemaide to the Queen. The lady is represented as decorating the statue of Hymen, assisted by a black female servant. In the same year he also produced a picture of Garrick, between comedy and tragedy, which may be considered as his first attempt in historical composition.

\* From this picture there is a very good mezzotinto by Fisher, but without date.

In 1765 he exhibited a whole-length of Lady Sarah Bunbury, who in the picture is represented as sacrificing to the Graces. Thus he introduced into his portraits a style of gallant compliment which proved that as a painter he well knew how to ensure the approbation of the distinguished fair.

At this time he had attained the summit of his reputation as an artist, which he maintained to the close of his life, although Mr. Cotes, and afterwards Mr. Ramsay, shared in no small degree the fashion of the day.

Though he subscribed his name on the roll of the charter of the Society of Artists, at their incorporation, and was appointed one of the Directors, yet he took little or no part in the business of that institution. His manners and sentiments did by no means permit him to attend to meetings, in which he would have found himself blended with men, the majority of whom were deficient in talents, though at the same time sufficiently confident, to act with illiberality and rudeness towards those, who did not coincide with their own intemperate and violent measures.

The improper conduct of the refractory members of the Chartered Society having (as already observed in another part of this work) given rise to the Royal Academy, Mr. Reynolds was chosen President, and it must be confessed that no one at that time could have been selected, who was so perfectly qualified to fill the chair with honour to himself, and advantage to the institution. Upon this occasion he received the honour of knighthood, and on the 2d of January 1769, took his seat for the first time as President, when he delivered a discourse to the Royal Academicians, replete with candour, sound sense, and the  
most



most suitable advice to those who had the conduct of the schools then newly established. This practice he continued, as often as the gold medals were bestowed upon those students of the Academy who had produced the best historical picture.

Some years before he had obtained the intimacy and friendship of many of the first literary characters of the age, and had shewed himself capable of employing his pen as an able critic in his profession, for in the year 1759 he wrote three Letters, which were inserted in the *Idler*, a periodical paper, supported by his intimate friend Dr. Samuel Johnson.

The superior eminence to which he had attained, together with his critical talents, qualified him to share the honours of the first scientific institutions. He was accordingly admitted to the Royal, the Antiquarian, and the Dilettanti Societies.

These were not the only honours he received, for when the late Lord North was installed Chancellor of the University of Oxford, Sir Joshua was at the same time admitted to the honorary degree of Doctor of Civil Law, in the first week of July 1773. He had yet other honours conferred upon him, which were recorded by his own hand upon the following occasion.

In the latter part of the year 1775, he sent his portrait in his University dress, to the gallery, at the back of which is the following inscription :\*

\* From this picture there is a mezzotinto print scraped by Mr. Charles Townley, dated 1777. There is also a smaller one engraved by Carlo Faucci, after a drawing by Francisco Corfi, from the same picture. It serves as a frontispiece to the Italian translation of his discourses.

JOSHUA REYNOLDS, Eques Auratus,  
Academiae regiae Londini Praefes,  
Juris civilis, apud Oxonienses Doctor;  
Regiae Societatis, Antiquariae,  
Londini Socius.

Honorarius Florentinas apud Academiae Imperialis Socius  
nec non oppidi natalis, dicti Plimpton, Comitatus Devon.  
Praefectus, Infinitarius Morumque Cenfor.

Upon the death of Mr. Ramfay, Sir Joshua was sworn principal painter to his Majesty, (in August 1784) an appointment to which a small salary is annexed. To this distinction he had a very just claim, nor could it with propriety have been conferred on any other person. To close the whole of these well-deserved honours, the Painter-Stainers unanimously voted him the freedom of their Company,\* which they presented to him on the following festival of St. Luke, accompanied by a copy of complimentary verses, which are by no means destitute of merit. Before this period Sir Joshua had paid a second and third visit to the Continent, the former in 1781, accompanied by Mr. Metcalf, the latter in 1783. In these tours he not only made several excellent remarks upon the works of the Flemish masters, but also purchased a few pictures. On

\* Mr. Catton was at that time master of the Company.

his

his return he wrote some observations on the works of Rubens, which are among the best of his criticisms, and are very masterly illustrations of the merits of that Prince of the Flemish Painters.

These he intended to arrange and publish, but his other avocations prevented him from executing his design; and therefore Mr. Malone, to whose care they were consigned after Sir Joshua's death, has inserted them in his second volume.

During the course of Sir Joshua's active life, he enjoyed a state of almost uninterrupted health, until the latter part of the year 1782, when he experienced a slight shock of what was apprehended to be a paralytic affection, for which he visited Bath, and perfectly recovered in a very short time. He did not suffer any other unpleasant sensation till the year 1789, when he felt a weakness in his left eye, which increased so much as to render it useless. Fearing the total loss of sight, he resolved to relinquish his favourite pursuit, a circumstance that must have been extremely painful to him, as no artist ever delighted more in the use of his pencil.

Not long after he had formed this resolution, he felt some painful symptoms, which he considered as signs of approaching dissolution. His friends were willing to suppose that his spirits were unnecessarily depressed, and that by a little exertion his health would be restored; but they were too soon convinced that he did not complain without cause, for after lingering about three months, he died on the 23d of February 1792.

The disease under which he so long laboured, and which he bore with great patience and fortitude, was not understood by his physicians till about a fortnight before his death. It was then pronounced

pronounced to be a complaint in the liver, which was confirmed after his decease; for, upon inspection, it was found that this part of the viscera was increased to an excessive magnitude, and the brain was also much indurated. Thus closed the life of a gentleman, who, as himself candidly confessed, had passed his days in a state of professional honour and social enjoyment, that had scarcely been equalled, and never surpassed, by any of his predecessors in art.

On Saturday the third of March following, the remains of Sir Joshua Reynolds, after lying in state at the Royal Academy, were interred in the Crypt of St. Paul's, near the tomb of Sir Christopher Wren, the constructor of that noble building. The funeral was conducted with all the honours that could be bestowed upon departed merit, and the corpse was attended to the grave by many persons of the first rank in the kingdom.

As Mr. Malone has already given a particular account of that transaction, it can hardly be justifiable to repeat what could only be a copy of his narration. It will therefore be sufficient to say, that the members of the Academy, both Royal Academicians and Associates, as also several of the students, attended, together with other gentlemen who were considered as members of the Academy, among whom were Bennet Langton, Esq. and James Boswell, Esq. the former professor of Ancient Literature; the latter Secretary for Foreign Correspondence to the Royal Academy.

The Lord Mayor and Sheriff honoured the procession, and the pall was supported by the following noblemen:

C c

The

The Duke of Dorset, Lord Steward of His Majesty's  
Household

Duke of Leeds

Duke of Portland

Marquis Townsend

Marquis Abercorne

Earl of Carlisle

Earl of Inchiquin

Earl of Upper Offory

Lord Viscount Palmerston

Lord Elliot.

CHIEF MOURNER.

Robert Lovel Gwatkin, Esq.

Nephew to Sir Joshua by marriage.

EXECUTORS.

Edmund Burke, Esq.

Edmund Malone, Esq.

Philip Metcalfe, Esq.

Nor were his obsequies unhonoured by the most dignified of the church, for the Archbishop of York, and the Bishop of London, together with the Dean of Norwich, were also present; and Dr. Jefferies, at that time one of the Canons Residentiary of St. Paul's, performed the service, assisted by the full choir.

As Mr. Malone has also given a particular detail of the will which Sir Joshua made, on the 5th of November preceding his death,

death, I shall only mention what he has omitted, namely, his legacy to his sister Miss Frances Reynolds, to whom he left the interest of 2,500*l.* in the funds, the principal in reversion to his niece Miss Palmer, together with the bulk of his fortune. This lady, soon after her uncle's death, married the Earl of Inchiquin, (now Marquis Thomond). He also bequeathed some of his pictures to the following noblemen and gentlemen, who might be ranked among his intimate friends.

To the Earl of Upper Ossory—The first choice of any picture of his painting.

To Lord Palmerston—The second choice.

To Sir Abraham Hume—The choice of one of his Claude Lorraine's.

To Sir George Beaumont, Bart.—The Return of the Ark, by Sebastian Bourdon.

To the Duke of Portland—The upper part of his picture for the Oxford window.

To the Rev. Mr. Mason—The miniature picture of Milton, by Cooper.

To Mr. R. Burke, jun.—The picture of Cromwell, by the same master.

To Mrs. Bunbury—Her son's portrait.

To Mrs. Gwyn—Her own portrait.

To this will be appointed Mr. Burke, Mr. Metcalfe, and Mr. Malone, his Executors.

Sir Joshua in his manners was the well-bred man of sense, equally free from affected consequence or supple compliance. In his conversation he was remarkably pleasant and unassuming. As he cultivated the acquaintance and friendship of men of the first literary talents, he consequently improved his own mental powers, so that in the society of those distinguished in the study of the Belles Lettres, he supported a character of great respectability; highly esteemed as a man, and venerated as an artist.

To say that he was without fault, would be to decorate him with a character to which no man can have a claim. His general conduct was prudent and just, yet not without some alloy, from attention to his own interest. That he was fond of displaying among his friends of rank, his superiority in the government of the Royal Academy, cannot be denied, and it was owing to this weakness, that an unpleasant disagreement took place between him and the members of that institution, and which ultimately occasioned his resignation of the Presidency.\* But such was the respect which the Academicians entertained

\* The friends of Sir Joshua were so partial to him, that at the time of his resignation, they universally supposed that the members of the Academy had treated him improperly, but this was not the fact: They only opposed him in his endeavours to introduce improperly a person to be a member of the Academy.

Upon Sir Joshua's resignation, several of his friends chose to soothe him with complimentary verses. Among others Lord Carlisle (See the Annual Register for 1790) and Mr. Jerningham, employed their pens to reproach the members of the Academy, and to justify the President; but as they knew little of the dispute, their want of impartiality may be excused by their friendship.

for

for his general conduct and great abilities, that he was invited to return to his seat in a manner by no means disgraceful to either party. His Majesty also signified that he should be pleased if he would resume the Presidency, and he very properly returned to the chair, from which he was soon after obliged to retire by ill health, and on the 10th of November 1791, he deputed Mr. West to supply his place, and was never after able to resume that honourable situation.

A more pleasant character was never given of any man than that which was written by Dr. Goldsmith, in his elegant little Poem of RETALIATION, which, as far as it extends, is as just as it is beautiful.

“ HERE REYNOLDS is laid, and to tell you my mind,  
He has not left a better or wiser behind !  
His pencil was striking, restless, and grand,  
His manners were gentle, complying, and bland.  
Still born to improve us in every part,  
His pencil our faces, his manners our heart;  
To coxcombs averse, yet most civilly steering ;  
When they judg'd without skill, he was still hard of hearing ;  
When they talk'd of their Raphael's, Corregio's, and Stuff,  
\* He shifted his trumpet, and only took snuff.”

To form a just estimate of Sir Joshua's powers as an artist, it should be recollected, that when he entered upon the study of

\* Sir Joshua was under the necessity of using an ear-trumpet, for his hearing was very imperfect, owing to a fit of illness that he suffered at Rome, which not only left the above imperfection, but also produced a slight contraction on the left side of his upper lip, which was never quite restored, although he perfectly recovered his health.

painting,



painting, the art was in so low a state, that it was scarcely possible to procure, by instruction, the necessary and primary principles, by which the mind of a student could be formed; and to this circumstance it is owing that Sir Joshua never obtained a perfect or masterly knowledge of the human figure, a deficiency which he afterwards severely felt and candidly acknowledged.

In this unprepared state he visited Rome, and was, as he owns in the fragment quoted by Mr. Malone, by no means gratified at the first sight of those works which he went to study. But as he, with great prudence, suspected this disappointment to originate in his own defective judgment, rather than in the productions of Raphael, he resolutely persevered in his examination and consideration of those examples, until he discovered their merits, and profited by them.

As history-painting was not the branch of art which he then studied, he applied his whole attention to those parts only which suited his purpose as a portrait-painter, particularly as he wished to establish to himself a process and style superior to that wretched manner to which he had been initiated in his youth. For this purpose, he made several studies after the heads of those figures of Raphael, which are in the stanzas of the Vatican, and by these means acquired a power of marking the features of his portraits, in a style far superior to all the portrait-painters who were his contemporaries.

To this masterly attainment in drawing the heads of his portraits, he also added an improved system of colouring, which he formed by his attention to the works of the Venetian masters. Though his first manner was imperfect in comparison with that

to

to which he afterwards attained, yet it was infinitely superior to the general practice of the other artists in England; but as the brilliancy of his works was too much supported by glazing with transparent colours, many of his portraits, in a few years, lost something of their splendour. This circumstance occasioned that charge against him of the failure of his tints, which in a certain degree must be admitted. At the same time it should be remembered, that although his heads might fail in the splendour of their appearance, they yet retained their harmony and transparency.

Whatever might be the defects of his process, or of the materials which he employed in the production of the portraits, painted in the early stages of his employment, no such failure can be found in the latter productions of his pencil; for he not only improved in the richness of his colouring, but so varied his process, that his latter pictures will be equally permanent with those of any other artist ancient or modern.

It was not in the use of colours only that he surpassed his contemporaries; he also excelled in the *chiaro oscuro*, and in the decorations of his pictures, particularly where he introduced \*

\* It is worthy of notice, that although Mr. Gainsborough excelled in landscape, yet those which he introduced into the back-grounds of his pictures were much inferior to what enriched the portraits of Sir Joshua Reynolds. On the contrary, the few landscapes, painted by Sir Joshua, were by no means equal to Gainsborough's; for though he made some studies from nature, yet it is not known that he finished more than three: one of which was a view of his own house at Richmond; which may be considered rather as an arrangement of rich and brilliant colours than a defined landscape. From this last-mentioned picture there is a small print engraved in dots, by William Birch, in a work which bears the following title: "Delices de la Grande Bretagne," published 1788.

landscapes

landscapes into the back-grounds of his whole-length portraits. These decorative parts were executed with great breadth, and freedom of penciling—rich in their colouring, and brilliant in their effect, and many of them are not inferior to the works of Titian and Paul Veronese. In the architectural parts he was not equally successful, a circumstance which must be attributed to his imperfect knowledge of that science; though even here his deficiencies were well concealed by his elegant taste.

When Sir Joshua is considered as an historical painter, he cannot be placed in the same rank which he holds in the line of portraiture, yet such was the partiality of his friends, that they did not hesitate to pronounce his works in that line of art as equal to the first masters of Italy, so erroneous are the decisions of a fond admiration.

But however defective his historical works may be in accuracy and style of drawing, they must still be allowed to possess great taste, and some of them great expression.

In his light poetic pieces he much excelled his narrative or historic subjects. At the head of the former class, may be placed his Hope suckling Love; of the latter, The Nativity, for the Oxford window, claims precedence; but his principal picture is The Count Ugolino and his Sons, in the dungeon,\* which may be said to unite both the poetic and the narrative. This picture is nobly composed, with strong expression, and rich colouring; and I will venture to assert, that the head of the youngest son, who is represented as grasping the Count's knee, is equal to the production of any master.

\* There is an excellent mezzotinto print from this picture by Mr. Dixon.

Among

Among his other historical pictures are the Hercules in the Cradle, and the Continnence of Scipio, both painted for the Empress of Ruffia.

The Cauldron Scene in Macbeth, and the Death of Cardinal Beaufort, both painted for the late Alderman Boydell's publication of Shakspeare.

To offer any criticism upon these works might, perhaps, be imprudent, or I should venture to suggest, that neither the picture of the Hercules in the Cradle, nor the Macbeth in the Cave, will hereafter confer any honour upon the pencil of Sir Joshua Reynolds.

The Death of Cardinal Beaufort is an admirable specimen of colouring, but the introduction of the little *Imp* or *Devil* on the pillow of the Cardinal, as tormenting the wretched finner in his last moments, is too ludicrous and puerile to escape censure; and it has been matter of great surprize, that a man of Sir Joshua's understanding could persevere in the admission of such an object, even against the advice of his friend Mr. Burke, to whose judgment he ever paid great deference.

In enumerating the works of Sir Joshua Reynolds, there are two other historical pictures which cannot be passed over unnoticed, namely, The Nativity, and The Holy Family.

The former of these was executed as the original design for the painted window at the west end of the chapel of New College, Oxford.

The centre of this window represents the interior of a ruined building, converted into a stable, in which Joseph and the Family are lodged. In the upper part of the picture is an Angel

contemplating, with the text, "which things the angels desire to look into." On each side of the central compartment are some figures, representing Shepherds; one of which is the portrait of Sir Joshua himself—the other, that of Mr. Jervaise who painted the glass.

Under the principal subjects is a row of seven female figures, representing the four cardinal virtues, with Faith, Hope, and Charity: most of these figures are very graceful, and the whole work taken together is a very splendid production. The centre part of the window before it was taken to Oxford, was exhibited at the rooms which had been the Royal Academy, in Pall Mall, and produced a very noble effect.

The whole of this window was engraved by the two brothers G. S. and J. G. Facius,\* for the late Alderman Boydell, who published the work in 1785. In the prints, which are executed in the dotting manner, the compartments are given separately, and also together, as in the whole window.

At the commencement of the work is a short description of the different subjects, which concludes with the following observation:

"It may, perhaps, be affirmed, that this admirable picture will stand in competition with, and even *surpass* any productions of the ancient masters."

An excessive praise, which can only serve to betray the defective judgment of its author. For, surely, to say that the

\* These artists are natives of Ratibon. The elder came to England in 1775, and the younger followed the next year.

nativity of Sir Joshua " *may even surpass*" the productions of the ancient masters, could only be the assertion of those who prefer brilliancy of colouring, and the effect of light and shade, to the more important properties of grandeur of style and purity of outline, qualities which Sir Joshua never acquired by his own study and practice, but which he endeavoured to imitate from the sketches and designs of the ancient masters.

The Holy Family is among the last of his historical pictures; it consists of four figures, namely, the Virgin with Joseph, the Infant Christ, and St. John. The colouring of this picture is excellent, particularly the Infant, and the whole has a most beautiful effect. The drawing is also more correct, than in the greater part of his works. The head of Joseph has rather a mean character, and seems to have been painted from a model deficient in dignity.

This picture may be considered as one of Sir Joshua's best productions: It was purchased by Mr. Macklin,\* who published the splendid edition of the Bible, and he employed Mr. Sharp to engrave it. Afterwards he sold it to Lord Gwyder, who conveyed it to his seat at Beckenham in Kent.

The last picture which I shall mention, and which may be classed among his historical subjects, is the figure of Puck or Robin Good Fellow, from Shakspeare. It was bought by the late Alderman Boydell, who had it engraved, and introduced the subject into his edition of the works of that poet.

This picture is a most excellent piece of art, and the poetic

\* For this picture Mr. Macklin paid 500 guineas; and after having it engraved, he sold it to his Lordship for 700 guineas.

being, whom Shakspeare has made one of the principal agents in his play of *Midsummer Night's Dream*, is represented by a little naked boy, sitting upon a mushroom in an exulting attitude, with his hands spread out, and an archness of character in the face, which is inimitable. The colouring of this picture is also excellent, and the work may be considered as one of Sir Joshua's happiest productions.\*

It will not be improper to remark, that Sir Joshua's manner of pencilling was peculiarly adapted to the representation of children, in which he many times surpassed the works of the old Italian masters, who, in the marking of their infantine heads, were oftentimes so decided as to render their appearance hard and heavy. In this respect, and this only, he may be said to have frequently surpassed his Italian predecessors; but as a head can only be the part of a picture, the praise he merited for that part should not be extended to the whole, which was often very defective.

That the foregoing criticisms are not very different from the opinion generally entertained by the connoisseurs, may be presumed from the following circumstance:

When the Shakspeare Gallery was disposed of by Lottery,† the building itself, and many of the capital pictures, formed the principal prize, which was won by Mr. Tassie, of Leicester-square, who, after shewing it a few months divided the property into

\* This picture was bought by Samuel Rogers, Esq. a banker.

† This was decided by the State Lottery of 1805; and the first or great prize was determined by the first drawn ticket, on the first day of drawing, which was Monday, the 28th of January.

several lots, and sold them by auction. In that sale the pictures of Sir Joshua produced the following sums, which are here contrasted with the prices paid to Sir Joshua by Mr. Boydell :

Prices paid to Sir Joshua by Mr. Boydell.	Prices for which they sold by Auction.
	£. s. d.
Macbeth and the Witches } in the Cave - £. 1000 }	- - - - 378 0 0
Death of Cardinal Beaufort, } 500 guineas }	- - - - 535 5 0
Puck or Robin Good Fel- } low - - 100 guineas }	- - - - 215 5 0

Of Sir Joshua's abilities as a writer, the world may judge from his literary works, and of their merits there are more numerous and competent judges, than of his talents as a painter.

I shall therefore content myself with observing, that as a portrait painter Sir Joshua ranks with the greatest masters ; that in historical painting he gave proofs of great natural abilities, which he wanted the means of sufficiently cultivating ; and when considered as a critic \* upon the arts, his writings are superior to all who have preceded him in that class of literature.

\* In one of the Reviews, mention is made of a pamphlet, with the following title, but the author has never seen it ; " Observations on the Discourses delivered at the Royal Academy." Printed for Almon, 1774.

Of



Of his literary productions the following is a list arranged as they were published :

Three letters to *The Idler*, a periodical paper, supported by his friend Doctor Johnson, first published September 29, October 20, and November 10, 1759.

Several Notes upon passages in the dramas of Shakspeare, in the edition of Dr. Johnson.

Notes in Mr. Mason's translation of *Du Fresnoy*, published by Doddsley, quarto, 1782.

\* Fifteen Discourses delivered in the Royal Academy, from the year 1769 to the year 1790 inclusive.

In the *Gentleman's Magazine* for 1791, page 603, is a Letter on the miniature picture of Milton, which is said to be written by him.

Sir Joshua made a very large and valuable collection of pictures, the works of the old masters; the study of which were to him the materials of his art. He also amassed a vast collection of prints and drawings of the Italian and Flemish schools: From these he made a copious and elegant transfer of actions into his portraits, but when he employed their assistance in the composition of his historical pictures, he was not sufficiently cautious to conceal the source of his ideas.

\* These Discourses were all published separately, in quarto, soon after they were delivered: The early sets were printed for T. Davis, the latter for Mr. Cadell; and after Sir Joshua's death, they were published together in octavo, by Mr. Cadell. Seven of these discourses were translated into Italian by Mr. Barretti, and published at Florence in 1778, but whether the translations were afterwards continued, is not known to the author. They were also translated into French.

Of

Of this collection of pictures of old masters, he made a public exhibition in April 1791, at the room which had belonged to Ford, the auctioneer, in the Haymarket: The profits arising from the price of admittance \* he gave to his servant Ralph Kirkly.

A short time before his death, a great quantity of his duplicate prints were sold by Mr. Greenwood, of Leicester-square.

After his death, his valuable collection of drawings by the old masters, were arranged and valued by Mr. Poggi: Many of them were sold by him, at his house in New Bond-street, where he had an elegant and convenient room for the purpose of displaying the prints, drawings, and pictures, in which he was a dealer.

The following account specifies the different sums obtained by the successive sales of his collections of pictures, prints, and drawings:

	£.	s.	d.
The drawings which were disposed of by } Mr. Poggi, in May 1794, brought - }	570	12	6
The pictures by old masters only, sold by } auction, March 1795 - - - - - }	10,319	2	6
The remaining portraits, studies, and un- } finished pictures of his own performance, } sold in April 1796 - - - - - }	4,505	18	0
The drawings unsold by Mr. Poggi, to- } gether with his prints, disposed of } by auction by Mr. Phillips, March } 1798 - - - - - }	1,903	16	6
Total - -	£. 17,299	9	6

\* The admittance One Shilling, and the Catalogue was entitled, "Ralph's Exhibition."

Sir

Sir Joshua scarcely ever made any drawings, and the few which he did produce, cannot claim notice but from their great scarcity, and for being the work of so distinguished an artist. The few Academy figures \* which he drew, are poor and feeble in the extreme. It would be difficult to collect a dozen specimens of all of them together.

When he found it necessary to make any sketches for his pictures, they were always executed in oil colours in a slight manner, merely to determine the general effect, but of these there are very few remaining.

While he was with Mr. Hudson, he made some copies after the drawings of Guercino, which he executed with great success; but it may be presumed, that in the more advanced part of his life, he did not think this practice very advantageous to an artist.

During his residence at Rome, he painted several caricatures, particularly one picture containing about twenty figures, which were done after most of the principal English gentlemen then in that city. Mr. Malone speaks of this picture, as having seen it in the possession of Joseph Henry, Esq. of Straffan, in the county of Kildare.

Sir Joshua never applied any mark or signature to his portraits, except to the whole-length of Mrs. Siddons, in the character of the Tragic Muse, upon which he wrote his name on the hem of her garment.

The drawings by old masters, which he collected, are distin-

\* The late Mr. N. Hone had one or two specimens, which were sold in the sale of his collection of prints and drawings.

guished

guished by a mark, which is given in the Appendix, but this distinction was not applied by himself, but by some other person after his decease, before they were offered for sale.

This account shall be closed by a statement of the prices he received for his portraits, at different periods, as his reputation increased.

	GUINEAS.
In the year 1755 a three-quarter portrait	- 12
1758 - - - ditto	- - - 20
1760 - - - ditto	- - - 25
1770 - - - ditto	- - - 35
1780 - - - ditto	- - - 50

There are several portraits of Sir Joshua, most of which were painted by himself: They are all good likenesses, but the best is that in which he is represented with spectacles, which is the last he painted. From this there is an excellent print by Miss Caroline Watson, which stands as a frontispiece to Mr. Malone's edition of Sir Joshua's works. There are two others, one by Gabriel Stewart, an American, who was for some years in London; the other by — Breda, a German. There is also a small whole-length, exceedingly like his air and manner, in the picture painted by Zoffani, of the Royal Academy, from which there is a mezzotinto by Earlom. There is likewise a bust, which was modelled from him by Ceraci.

Of all the portrait-painters who have hitherto flourished, there has been no one whose works were so well suited to the engraver in mezzotinto, as those of Sir Joshua. The consequence has been,

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that

that a very great number of prints are scraped after his portraits, by all the different masters in that branch of engraving.

The earliest of these productions are two portraits, one of Lady Charlotte Fitzwilliam, a very young lady, with her hair curled and decorated with a feather and beads, and holding up some loose drapery with her right hand. The other, from a half-length of Lady Ann Dawson, sixth daughter of the Earl of Pomfret, in the character of Diana, with a spear in her right hand, and her left upon the head of a greyhound. These prints are both by Mr. Mac Ardell, and are dated 1754.

In 1794, a catalogue of the prints, engraved after the portraits of Sir Joshua, was published by Mr. William Richardson, who then lived in Castle-street, near the Mews, but now resides the corner of Vere-street, in the Strand.

The pamphlet, which is a small octavo, contains a list of near seven hundred prints; some of which are duplicates engraved for books, but the chief part are in mezzotinto, and certainly form the most numerous collection of portraits that have ever been engraved after the works of one artist.

The following list contains the names of the several gentlemen who were his pupils, and from whom he received great assistance in his draperies and back-grounds.

Giuseppe Marchi, born at Rome, was brought to England by Sir Joshua.

Thomas Beach, a native of Dorsetshire.

Hugh Barron, died 1791.

William Parry, A. R. A. died 1791.

John Berridge, a native of Lincoln.

— Dufign,

\* — — Dufign, died at Rome 1770.

—— Gill, son of Gill the pastry-cook, of Bath, who is mentioned by Anstie, in his Bath Guide.

† William Doughty, died in Portugal 1780.

James Northcote, R. A. a native of Plymouth.

In closing the anecdotes of Sir Joshua, the author would be wanting in candour, if he did not acknowledge the advantages he received from the perusal of Mr. Malone's account of the life and writings of his friend; for, although well acquainted with him, and frequently in his company, there are many circum-

\* As two of the above-mentioned gentlemen died too young to acquire any great rank in art, it may be sufficient to complete the account of their Memoirs in this place.

Mr. Dufign was son of Colonel Dufign, by Lady Dorothy, daughter of the Earl of Hyndford.

This young gentleman was a few years with Sir Joshua, and, after he left him, was for some time at Bath, where his father resided, and he there painted some portraits; thence he went to Rome, where he survived but a short time, and died in the latter part of the year 1770.

† William Doughty was a native of Yorkshire, and was noticed by the Rev. Mr. Mason\*, by whose means he was put under the care of Sir Joshua.

In the year 1780 he left London for the East Indies; but the ship in which he was embarked was unfortunately captured, together with the rest of the convoy, by the combined squadrons of France and Spain. This event affected his health, and he died not long after at Lisbon.

In the Exhibition of the Royal Academy in 1778, there was a three-quarter portrait of the Rev. Mr. Mason, which was painted by him, and had much merit.

\* Precentor of York, author of *Caractacus*, &c.

stances narrated by Mr. Malone, which could only be known to those who enjoyed the familiar intimacy of Sir Joshua. The whole of his work is worthy the perusal of every student in art, as it contains a valuable collection of reflections and criticisms on painting, sculpture, and architecture.

There is also another account, which appeared soon after Sir Joshua's death, by an anonymous writer: the title, "Testimonies to the Genius and Memory of Sir Joshua Reynolds," by the author of *Imperfect Hints towards a New Edition of Shakspeare*, quarto. (A rhapsodical account of Sir Joshua, together with several of his contemporaries and friends.) Published for J. Walter, Charing Cross, 1792. Price five shillings.

### ROBERT DAVY,

Born at Columpton in Devonshire. It is not known who was his master. He studied some time at Rome, whence he returned to London about the year 1760. He chiefly painted portraits, but was not very successful in his practice, and therefore became a drawing-master; in which capacity he for some years attended one of the Ladies' schools in Queen's-square. He was also Under Drawing-master at the Academy at Woolwich.

As he was returning home in the evening, he was knocked down near his own door in John-street, Tottenham-court-road, in consequence of which he languished a few days, speechless, and died the last week in September 1793.

He

He sometimes copied pictures, among which he made an excellent small one of Mr. West's Death of General Wolfe.

JACOB MOORE,

A native of Edinburgh, who painted landscape. He went to Rome about the year 1773, where he practised till he acquired considerable reputation.

Great praise has been bestowed upon his works, but they were very much over-rated, when rashly compared to the productions of Claude Loraine\*. He had some plates engraved from his landscapes, while at Rome, which, together with some pictures and other property, were brought to London after his decease, and sold by auction by Christie.

At Rome he was employed by the Prince Borghese to conduct the alterations which were made in the gardens of his villa, near the Porta Pinciana, executed in imitation of the modern

\* The following extract is taken from a late publication: "A few years ago, Prince Borghese patronized Jacob Moore, who was the boast of the British nation, and then studying at Rome as a landscape painter. He not only felt the beauties of Claude Loraine, but rivalled them. His own portrait, with an accompaniment of forest scenery, contributed by himself to the Chamber of Painters in the Gallery at Florence, is an honourable testimony of uncommon excellence."

Vide *Anecdotes of the Arts, &c.* published by the Rev. James Dallaway, M. B. F. S. A. quarto. Printed for Cadell and Davies, 1800.



style of gardening,\* now practised in England; and it may be presumed, that the Prince was perfectly satisfied with Moore's exertions, as he testified his approbation by some very elegant presents, which he bestowed upon the artist.

Mr. Moore died of a fever at Rome in 1793, leaving a respectable property to his relations in London.

### DOMINIC SERRES, R. A.

Born at Auch in Gascony, and educated in the college of that city.

When he was a young man, he left his friends rather abruptly, and went to the West Indies, which voyage was occasioned, as he said himself, by a disappointment in a tender connexion.

He staid a few years at the Havannah, and afterwards entered on board a Spanish ship, in which he was taken prisoner, brought to England, and confined in the Marshalsea prison in the Borough. There he married, and, when released, settled in a shop upon London-bridge; whence he removed to Piccadilly, nearly opposite the Black Bear inn, where, in a small shop, he exposed his pictures at the window for sale, which were mostly sea views, and sometimes landscapes.

In this situation, it should seem, that he acquired notice, as

\* There is a View of the Lake and Temple that form part of the alterations of these gardens, which was etched by A. C. Dico at Rome, and is dated 1788.

from

from this place he removed to Warwick-street, Golden-square, where he obtained much respectable employment, and acquired the patronage of some gentlemen of rank in the naval department.

In the year 1785, Mr. Serres painted a large picture of an engagement between a French and English frigate by moonlight, in which the former claimed some sort of merit in not being captured, as the English was obliged to retreat, in consequence of another French vessel interfering. This picture the artist carried to Paris, where it was left, but upon what speculation the author never could learn. This was the only time in which the painter ever saw Paris, although a native of France.

He also painted the Naval View of Lord Howe's Engagement with the Combined Squadrons of France and Spain, off Gibraltar, 1782. It was done to accompany Mr. Copley's picture, which is now in the Council Chamber at Guildhall. But Mr. Serres's name was not announced to the public, when his work was exhibited in the Green Park, St. James's.

When the Royal Academy was instituted, he was chosen one of the members, and some years after appointed Marine Painter to the King. In January 1792, he was appointed Librarian to the Royal Academy in the place of Mr. Wilton, who resigned that post upon being appointed Keeper. In this situation, it must be allowed, he was better qualified than some others who have enjoyed it, for he was a tolerable Latin scholar, spoke the Italian language perfectly, understood the Spanish, and possessed something of the Portuguese; add to this, that few foreigners were better masters of the English language: but,  
what

what is still more to his praise, he was a very honest and inoffensive man, though in his manners *un peu du Gascon*.

He died at his house in St. George's-row, near Oxford Turnpike, where he had resided several years, November the 3d, 1793, and was buried at Paddington. He left a widow, two sons, and four daughters; the eldest, who pursues the profession of his father, visited Italy in 1790, and is now settled in London; the youngest teaches drawing.

#### GEORGE JAMES, A.

Was grandson to the person who built Meard's-court, Dean-street, Soho. It is not known who was his instructor in painting, but he studied for some years in Rome.

On his return to London he settled in Dean-street, and practised as a portrait-painter; but not being much employed, he went to Bath about the year 1780, where he was not more fortunate.

After a few years residence in that fashionable city, he went to Boulogne Sur Mer, where, in common with many more of the English, who then resided at that place, he was confined in prison, under the sanguinary tyranny of Robespierre. His constitution sunk under this oppression, and he died there some time in the year 1794.

He was one of the early associates of the Royal Academy, yet as a painter could not be said to rank very high in the profession; but, as he inherited property, and also married a lady  
of

of considerable fortune, his circumstances were sufficient to support him in genteel independence, without the aid of his pencil.

As a matter of pleasantry it may be allowed to observe, that in the Exhibition of the year 1768, there was a large picture painted by this Artist, and announced in the Catalogue as "The Portraits of Three Young Ladies \* of Quality;" upon which, the Critic of the day pronounced it to be the "Portraits of Three Young Ladies of no Quality at all!" which in truth was but a just characteristic of the work: It was tame and inelegant both in design and execution, and, though carefully painted, did not possess the least traits of the hand of a master.

### SAMUEL HIERONIMO GRIMM.

A native of Switzerland, who came to England about the year 1768. His chief employment was in drawing landscapes and views of antiquity, in which he was not remarkably powerful, yet had constant employment, as his prices were low.

His principal work was a drawing which he made for the Society of Antiquaries, after an ancient picture preserved in Windsor Palace; the subject—"The Departure of Henry the

\* The ladies were the daughters of the Countess Waldegrave, now Duchess of Gloucester: they were at that time among the youthful and beautiful of the sex.

Eighth for Boulogne \*;" from which drawing a print was engraved by Bafire.

The late Mr. Burrell, and the Rev. Sir Richard Kay, Bart, employed him much in making sketches and drawings for their topographical collections.

He died at his apartments, Covent Garden, in June 1794, leaving a small property to his relations in Switzerland.

### JOHN WEBBER, R. A.

Born in London ; but his father, who was a feulptor, was a native of Berne, in Switzerland.

The fon received great part of his education as an artift in Paris, but afterwards entered the Royal Academy of London.

In the laft voyage which Captain Cook made to the South Seas, Webber was appointed draughtfman to the expedition ; and when the two fhips, the *Discovery* and the *Refolution*, arrived at St. Peter and Paul, Kamtschatka, Webber was obliged to aft as interpreter between Captain Gower and Major Behm, he being the only perfon on board of either fhip who understood German.

From this voyage he returned in 1780, when he was employed by the Lords of the Admiralty to fuperintend the engraving of the prints, executed after the drawings which he

\* This picture has been fince removed to the Society of Antiquaries.

had made, representing the different events and scenes that occurred in the voyage.

When this work was concluded, he published, on his own account, a set of views of the different places he had visited in the voyage. They were etched and aquatinted by himself, afterwards coloured, and produced a very pleasing effect. This work was in part completed, when his health declined, and, after lingering for some months, he died April 29, 1793. His complaints were not understood till after his decease, when they were found to have proceeded from a decay of the kidneys.

His works consisted of paintings and drawings; the former were chiefly landscapes, though he painted some figures representing the inhabitants of the South Sea Islands, but they were deficient in the drawing. His landscapes were pleasing, and carefully finished, with rather too much attention to the minutiae, and the colouring frequently too gaudy. There is a picture painted by him in the Council Chamber of the Royal Academy; but the best picture of his hand is a small View, in the possession of J. Farington, R. A.

At his death he left a very decent property, acquired by his own industry, and which descended to his brother William, who is a sculptor, and was a pupil of the late Mr. Bacon.

He was elected an Associate of the Royal Academy, November 7, 1785, and Royal Academician February 1791.

## MAURITIUS LOW.

Whether considered as an artist, or as a man, is not very deserving the notice of the biographer ; but, as he was the person who obtained the gold medal first offered, by the Royal Academy, to the student who should produce the best \* historical picture, he cannot be passed over in silence.

He was the pupil of Mr. Cipriani, but improved little under his tuition. He was also admitted a student of the Royal Academy, among the first of those who entered that institution. In this situation he made very slender advances in art, being too indolent and inattentive to his studies to attain any excellence. His character is rather favourably described in the following paragraph, which appeared in one of the public papers soon after his death :

“ DIED,

† “A few days ago, at an obscure lodging at Westminster, Mauritius Low, a painter of considerable eminence in his profession at starting, being the person the Royal Academy first sent to Italy, to paint a picture according to one of the articles of their institution ; but being of a debauched habit of mind, he painted no picture at Rome, but dissipated his

\* The subject given for the pictures was, Time discovering Truth, with two other figures of Envy and Detraction. The size, a half-length canvass.

† From the Sun, September 19, 1793.

“ time

“time to no purpose. He was a natural son of the late Lord Sutherland, from whom he had an annuity. He was much esteemed by Dr. Johnson, who bequeathed him a legacy, and stood to one of his children as godfather. Some of his conversations are recorded in Jemmy Boswell’s book. He was a person of elegant education and agreeable address.”

This account, like most of the obituary anecdotes in the public papers, is partly true and partly false.

It must be allowed, that Mr. Lowe’s conduct while at Rome, to which place he was sent by the Royal Academy in 1771, is justly described, but his being esteemed by Dr. Johnson is extraordinary; for Mr. Low’s morals, and religious, or, rather irreligious, principles, must have been very artfully concealed, or he never could have acquired so much of the Doctor’s good opinion as he certainly possessed. It must also be observed, that the legacy was left not to Mr. Low, but to his child, who was the Doctor’s godson.

Of the elegance of his education, or of his agreeable address, it would be difficult to produce any favourable proofs. It has been said, that he was for a short time at Westminster school; if so, he acquired a very slender portion of improvement from that seminary. Mr. Low in his person was rather below the middle size, but well made; his features much injured by the small pox, and farther disfigured by the want of an eye, which he lost in infancy, and, as he himself said, by the neglect of his parents.

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As an artist his abilities were very slender, nor did he ever produce any work worthy of notice, except a long drawing of Homer reciting his Iliad to the Greeks; the principal figures about nine inches high; but this was rather a sketch than a finished drawing.

If it be asked, how Mr. Low, though deficient as an artist, could obtain the medal? it may with truth be said, that he owed his success to the partiality of the Italian gentlemen, members of the Academy, who voted for him at the solicitation of Mr. Barretti, for whom Mr. Low had been a very favourable evidence on his trial in the year 1769.

The other candidates upon this occasion were,

Mr. Wm. Parry,

Mr. Jas. Durno,

Mr. Wm. Bell, of Newcastle-upon-Tyne,

and the Author of these Anecdotes; who would be suspected of partiality, were he to attempt any farther comments upon the circumstance, than that of remarking, that Mr. Durno's picture possessed infinitely more merit than that of Mr. Low.

—— MIERS.

A landscape-painter, who came to England about the year 1788, after the democratic troubles in Holland, in which he had taken part, and therefore was obliged to quit his native country.

His

His productions were generally small, seldom larger than the three-quarter canvases, in which the figures, cottages, and trees were finished with great care, labour, and neatness; but they do not possess that masterly correctness which is to be found in the works of Ostade, the master whom he seems to have imitated.

He worked much for some of the picture-dealers, but received more pleasant encouragement from the liberality of George Bowles, Esq. of Wanstead.

He executed several drawings, or rather pictures, in water-colours, in which the extreme neatness of handling is the more remarkable, they being produced by the process generally called *body colours*, and which is certainly the most intractable method in which colours can be employed.

He died of the gout at his lodgings in Berner's-street, Oxford-road, February 1793.

A picture on a half-length canvass, which he painted for Mr. Grefs, was sold for thirty-three pounds twelve shillings, in the sale of that gentleman's effects; the subject, a Waterfall. This was executed in a manner much more masterly than the generality of his pictures, and probably was among the largest of his works.

The author has been shewn some etchings which were said to be of his hand, but they are no more than outlines, and appear rather to be doubted.

## L. GUTTENBRUNN.

A native of Dresden, who came here about the year 1789, and staid nearly three years. His name stands in the Catalogue of the Exhibitions of the Royal Academy until 1792, about which time he went to Petersburg, by the advice and recommendation of the Russian Ambassador. There he staid but a few years, yet long enough to acquire a fortune sufficient to gratify his wishes, with which he retired to, and settled at Berlin.

He was a member of the Academy of Florence, and therefore, it may be presumed, had studied in Italy. He painted both portraits and history; the latter were chiefly small figures, of which kind there is a print after one of his pictures, engraved in the dotted manner by the brothers Faccius; the subject, Apollo and The Muses. It is but justice to say, that the print gives a very good idea of the picture, which is not a very striking specimen of great powers in the painter. This print was published by himself in 1794. The plate was afterwards sold to Mr. Colnaggi, and some of the figures were altered by Mr. Bartolozzi.

When the print was first finished, most of the heads of the female figures were portraits from Italian ladies then living.

CHARLES BENAZEE.

The son of an engraver of that name. He was many years abroad, where he studied as a painter.

He painted both portraits and history. Of the latter, there are some subjects representing the melancholy Catastrophe of the unfortunate Monarch of France, Louis the Sixteenth, from which prints have been engraved. His abilities as a painter were not very considerable. He died in the summer of 1794.

FRANCIS MILNER NEWTON, R. A.

A portrait-painter, the scholar of M. Teufcher. As an artist, he never produced any distinguished works; but, if his abilities did not qualify him to acquire fame, he was so far favoured by fortune, that through marriage, and the partiality of friends, who left him legacies, that before his death he possessed a very ample income.

At a time when the artists were accustomed to assemble for their mutual benefit, before they obtained a charter, Mr. Newton was generally chosen Secretary, and when they were incorporated, he was appointed to the same office. This situation he resigned, in consequence of the disputes that took place among the members of that body.

At the foundation of the Royal Academy he was chosen a  
G g member;

member ; he was also appointed the first Secretary to that institution ; and, when the buildings at Somerset Place were finished, he had apartments allotted to him, where he resided until December 1788, when, finding the duties of his situation increase beyond his declining powers, he resigned \* his post, and was succeeded by Mr. Richards.

Mr. Newton had for some years a house at Hammersmith, as a country residence. It is singular, that when he returned there, after leaving the Academy, the first information he received was, the death of an old acquaintance, named Earle, and that he had left him a large fortune ; in consequence of which, he retired to Somersetshire, on a part of the estate bequeathed to him, where he died the latter end of August 1794, at Barton House, near Taunton.

He was for several years Deputy Muster Master of England, but quitted that engagement some years before his death.

In detestation of the cruelty of such parents as Mr. Earle, the author may surely be allowed to relate, that in making Mr. Newton his heir, he disinherited an only son, who had committed no other fault than that of marrying a woman without fortune : nor was Mr. Newton in the least inclined to mitigate the severity of the parent's conduct, for liberality, unhappily, formed no part of his character.

\* Upon his resignation, the Council of the Royal Academy presented him with an elegant silver cup of the value of eighty guineas.

JOHN ALEXANDER GRESSE,

Born in London, but his father was a native of Rolle, on the Lake of Geneva.

The son received his first rudiments in drawing from Scotin, the engraver—was afterwards a short time under the tuition of Mr. Major, and, after quitting him, was under the care of Mr. Cipriani, with whom he staid several years, during which time he also received some instructions from Zucarelli.

He was among the first of those who attended the Duke of Richmond's Gallery. He soon after entered the Academy in St. Martin's-lane. In both these situations he obtained premiums, being one of the first candidates who claimed the notice of the Society, then newly established, for the Encouragement of Arts, &c.

Though his talents were good, his application and energy were not of the force necessary to ensure success in the higher departments of Art; and inheriting a decent fortune from his father\*, he added to it by the profession of a drawing-master, in which he acquired high reputation and great practice; and

\* The ground upon which Stephen-street and Gresse-street, Rathbone-place, now stand, was the property of the father, and was let by him on a building lease, and the streets named from him. They were finished about the year 1771, before which time the space had been gardens belonging to the mansion of a wealthy brewer, who formerly resided in Tottenham-court-road.

in May 1777, he had the honour of being appointed drawing master to the Princess Royal, and the younger Princesses.

In his youth he executed several drawings for Mr. Boydell, and also etched the figures, &c. which are in Kennedy's Account of the Statues and Pictures at the Earl of Pembroke's, at Wilton, though it must be confessed that those plates received much improvement from the assistance of Mr. Bartolozzi.

There are also extant four other etchings by his hand; one, a View of Framlingham Castle, Suffolk; another, a Cottage; also two figures, one of which, a St. Jerome, is mentioned by Bassan in his Catalogue; the fourth is from Nicholo Pouffin, the subject a Satyr sleeping, the size of which plate is twelve inches by nine. All these are scarce.

He died February 19, 1794, in the fifty-third year of his age, and was buried at St. Ann's, Soho, leaving a widow, from whom he had been divorced by the Ecclesiastical Court some years. As he died without relations, he bequeathed his fortune to different friends, among which he kindly included the writer of these Anecdotes, who would consider himself as guilty of ingratitude, were he to pass over the circumstance in silence.

#### DAVID ALLAN,

Was a native of Edinburgh, who received much patronage from Sir William Erskine. He painted portraits and historical subjects. He was for several years at Rome, whence he returned  
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in the year 1777, and resided in London a few years. About the year 1780 he settled in his native city, where he succeeded Mr. Runciman as the master of the \* Academy, which is there established, for the introduction of Youth in the Arts of Design, that they may be qualified to conduct the decorative departments of the various manufactories of that place.

He died at Edinburgh in August 1796.

There are several prints published after his pictures, one of which is engraved—the subject, *The Origin of Painting, or, the Corinthian Maid drawing the shadow of her Lover.*

There are also four prints, which were executed in aqua tinta by Mr. Paul Sandby, from drawings made by Mr. Allan while at Rome, which represent the Sports and Employments of the People during the Carnival, in the Corfo. Several of the figures introduced in them, are portraits of persons well known to the English who visited Rome between the years 1770 and 1780.

### BENJAMIN VANDERGUTCHT,

Was the son of Gerrard Vandergutcht, the engraver, who is mentioned by Mr. Walpole in his Catalogue of Engravers.†

It is remarkable that Benjamin, who was one of twins, was

\* This Academy, which is a public institution, is now under the care of Mr. Graham, an artist, who resided for some years in London.

† Page 221, octavo edition, 1782.



the thirty-second child of his parents, who both survived to a very advanced age.\*

The father who was bred an engraver, engaged as a picture dealer, but the son Benjamin began his career as a painter, on which account he entered the Academy in St. Martin's-lane; and, at the foundation of the Royal Academy, was admitted one of the first students in that institution. He for some time pursued the arts, and produced some pictures of very considerable promise; one of the most striking was, a half-length portrait of Woodward, the comedian, which was in the exhibition of the Royal Academy in 1774, and afterwards presented by the artist to the Governors of the Lock Hospital, where it is still to be seen in the Committee Room. He also painted several portraits from other actors in different dramatic scenes, after which there are prints in mezzotinto; also one of David Garrick, as Steward of the Stratford Jubilee, from whom the young artist received some patronage.

Whatever promise these works might indicate as to the abilities of the artist, he appeared not himself to be much encouraged by the profit they procured to him, for he quitted the practice of painting, and adhered to the trade which his father had established before him, namely, that of dealing in pictures; to which he added, the business of cleaning them; which last employment gave occasion to his unfortunate death, which happened in the following manner.

He was employed to clean and repair the pictures at Bur-

\* The father died 1776, aged eighty, and the mother survived some years,

lington-house, Chifwick, whence he generally crossed the Thames in the evening, to a house which had at East Sheen. In this passage, when near Barnes Terrace, the boat was run down by a barge, under which poor Mr. Vandergucht sank and perished. It was supposed that he struck his head against the bottom of the vessel, for he was an expert swimmer, and, though soon found, yet no means could restore him to animation. There were also in the boat two women and an infant; the latter floated and was taken up safe, but one of the women perished. This fatal accident took place on the twenty-first of September 1794.

At the time of his death, his town residence was in Lower Brook-street, Grosvenor-square, the same in which his father lived several years, and where he had built a large room to hold his pictures. This room was greatly improved by the son, in which he arranged his collection, and exhibited them to his friends and the amateurs of art, who were invited and admitted by tickets given for that purpose: Strangers paid a shilling on admission.

Before this room was opened, he resided a short time in Pall Mall, in a house where the Shakspeare Gallery now stands, but quitted those premises in consequence of the following event.

He had sold a picture to Mr. Desenfans, but, after the purchase, a dispute took place, whether it was an original of Pouffin, or only a copy. This terminated in a lawsuit, in which several eminent artists gave their different opinions; but the defendant lost his cause, the majority pronouncing it to be a copy; therefore the picture was returned, and the purchase money

money paid back. It is, however, but justice to observe, that Sir J. Reynolds gave it as his private opinion, that the picture in dispute was an original, but he was not subpoenaed upon the occasion, owing to some misunderstanding which had taken place between him and Vandergucht, prior to the litigation.

After his death, his collection of pictures and other productions of art were sold at auction by Christie, at his rooms, Pall Mall, March the 11th and 12th, 1796.

### JAMES DURNO.

His father was a native of the North, who, in the latter part of his life, resided at Kensington Gravel Pits, the proprietor of a brewery. The son was first a scholar of Cassini, and afterwards received some instructions from Mr. West, whom he also assisted in some of the duplicates of his pictures.

He chiefly practised as an historical painter, and in the year 1771, obtained a premium of thirty guineas for an historical picture; and again in 1772, one hundred guineas, being the first premium given that year for the best historical picture.

He also assisted Mr. Mortimer in the ceiling which he painted for Lord Melbourn, at Broomfield Hall, Herts, about the year 1771.

In 1774, he left England and went to Rome, where he chiefly resided till his death.

In Boydell's Shakespear Gallery there was but two pictures painted by Durno when at Rome; the subjects were, Falstaff raising

raising Recruits, and in the Disguise of the Old Woman of Brentford ; but these works did not answer the expectations of those for whom they were painted.

He died at Rome the latter part of the year 1793.

STEPHEN ELMER, A.

A painter of dead game and still life, in which line of art he produced several good pictures, and was considered as the superior artist of his time for the representation of those objects which are familiar to the sportsman, the cook, and the *bon vivant*.

He resided chiefly at Farnham in Surrey, where he dealt as a maltster, and where he thought himself conveniently situated to pursue his favourite study, but which he intimated to be much more pleasant than profitable to him.

At what time he died is not exactly known ; but he ceased to exhibit in 1795, that being the last time that his name appears in the Exhibition Catalogue of the Royal Academy, of which institution he had for several years been a very respectable associate.

At his death, he left his collection of pictures and other property to a nephew, who, in the spring of 1799, made an exhibition and sale of his uncle's works, at a great room in the Haymarket, the same which had belonged to Ford the auctioneer.

The title of the catalogue, which contained the description of

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the pictures, was, *Elmer's Sportsman's Exhibition*. It contained a list of one hundred and forty-eight pictures painted by Mr. Elmer; among which were, six Heads, from one of which there is a print: to these were added some few by old masters, which the artist had collected. Many were sold, and certainly at no despicable prices, as may be supposed by the following list: 1. a Dead Hare, on a three-quarter canvass, eighteen guineas; 2. Water Spaniel and Heron, on a half-length canvass, thirty guineas; 3. Dead Hare and Brace of Woodcocks, half-length canvass, twenty-five guineas; 4. The Politician—an old man reading news, kit-cat size, thirty guineas.

The following year these pictures were removed to a house in Gerrard-street, Soho, which by some accident caught fire on the night of the sixth of February 1801, and was totally consumed, together with a collection of the works of Mr. Woollet, comprehending proofs of all his principal works, from his earliest to his last productions. This unfortunate event diminished the number of Mr. Elmer's pictures, but did no great injury to the fortune of the nephew, as he recovered the sum of three thousand pounds, as their value, from the Insurance Office.

### GEORGE CARTER.

Born at Colchester, Essex, of inferior parents, and educated in the free school of that town. He first appeared in London in the quality of a servant, afterwards became shopman to Mr.

King, the mercer, and then engaged as partner in the same line of business with another person in Chandos-street, Covent-garden. But they failed in a few years, when he announced himself as a painter; and, being a man of good person and specious address, he insinuated himself into the society of some of the artists, whose assistance he obtained in the correction of his imperfect productions.

It is unknown by what contrivance he procured the means of travelling, but he visited Rome, Peterburgh, Gibraltar, and, last of all, the East Indies. At the first place he affected to study the art, though his stay was too short for him to acquire any advantage by the visit; but at other places, when his pursuit was gain, he had the art to acquire a sufficient fortune to enable him to retire to what he called his cottage, at Hendon, where he died, though at what time I cannot now ascertain. His prints and other articles were sold at auction by Greenwood, in May 1795.

In the Exhibition of the Royal Academy 1778, there was a picture painted by him, which he afterwards presented to the church of St. James, Colchester; the subject, The Adoration of the Shepherds. Whoever views that production, will be inclined to pity the imbecility of the artist, if they do not reflect, that nothing but great effrontery could possibly stimulate a man to present so wretched an offering at the altar.

Early in the year 1785, he made an exhibition of his works at the same room, in Pall Mall, which had been used by the Royal Academy at its first foundation.

The catalogue to this Exhibition specifies thirty-five articles,

nine of which are so curiously and pompously described, that the reader may probably be entertained with a few extracts, which are faithfully given from the original, now become extremely scarce.

After the title, the description of the pictures is introduced by the following little poem :—“ These pictures were all painted without commission—the motive --- to celebrate good men and “ brave actions --- they are now at the disposal of any Noble- “ man or Gentleman who may wish to possess either the whole, “ or a part of them.”

The catalogue then enumerates nine pictures, with their descriptions, some of which nearly fill a quarto page. They are as follows:

- “ No. 1. Siege of Gibraltar.
- “ No. 2. Her Royal Highness the Princess Royal conducting  
“ the young unmarried Nobility to the Altar of  
“ the Graces.
- “ No. 3. The Immortality of Garrick.
- “ No. 4. The Death of \* Cook.
- “ No. 5. The Death of Sir Philip Sidney.
- “ No. 6. Floating Batteries.
- “ No. 7. The Death of † Farmer.
- “ No. 8. The School of Shenstone.

“ *In imitation of Spencer.*”

The description of the last-mentioned picture is so curious,

\* Capt. Cook.

† Capt. Farmer, of the Quebec.

that

that the reader can hardly be displeas'd with the following extract.

“ Beautiful poem ! that renovates, in the most pleasing tones, all the little frolics and wayward passions of childhood\*.” The *author* was so captivated with *the* description of *this* school, that he scarcely ever lost sight of it for upwards of four years, although at that time he travelled many thousand miles ; he was therefore induced to paint it, that his thoughts might be at liberty to embrace other subjects.” How far the artist’s mind might be invigorated by the relief he found in the use of his pencils upon this occasion, cannot be determined, but certainly his after embraces of other subjects were not sufficiently vigorous to produce any thing more than abortions of art, similar to those which he then exhibited.

“ No. 9. Twelve o’Clock (its companion.)”

The subject of this picture is compos’d from the latter part of the same poem, in which the poet describes “ the wayward frolics” of the children after they are dismissed from school.

The rest of the exhibition consisted of inferior subjects, particularly Views of the Fortrefs of Gibraltar ; “ which, should they meet the public approbation, he may probably have them engraved in aqua tinta.” Such was the probability in

\* *Sic orig.* We presume the painter meant as follows : “ The *artist* was so captivated with the *poet’s* description of a *country* school.”



the mind of the artist, but the public did not furnish approbation sufficient to enable him to produce the prints.

He published several prints, taken from the pictures just mentioned, in which the merits of his performances are fully illustrated. He also published, an Account of the Loss of the Grosvenor Indiaman, collected from a seaman who was on board the ship, and made his way with great difficulty to the Cape of Good Hope. In the title to this work, he styles himself historical painter.

#### GEORGE WILLISON.

A native of Scotland, who studied for some time as a painter at Rome:

Upon his return to England, he settled in Greek-street, Soho, where he resided in 1771, and the following year, and was an exhibitor at the Royal Academy in the same years. Not meeting with much employment, he went to the East Indies, where by his pencil, assisted by friendly connexions, he acquired a fortune, upon which he returned to his native soil, and settled in Edinburgh, where he died about the year 1795.

The pictures which he painted before he went to the East are flat and feeble in the drawing, but have some attempt at colouring.

Mr. Willison, before his death, was considered as the richest commoner of his country in jewels, as some person of large fortune in the East had bequeathed him the whole of his property,

perty, much of which consisted in these valuable articles. This acquisition he obtained through the skill he possessed in physic, by which he was enabled to cure his benefactor of a wound, with which he had been long and painfully afflicted, and therefore in acknowledgment left him his heir.

ANTONIO ZUCCHI, A.

A native of Italy; was introduced to this country by Messrs. Adams, the architects, by whom he was principally employed in painting decorations for the edifices which they erected in different parts of the kingdom.

The subjects of his pencil were poetic-history, ruins, and ornaments, all which he painted in a light and pleasant manner, but with no solid learning or power in art.

Some of his performances may be seen at the Queen's House, in St. James's Park, where there is a ceiling painted by him. There is also much of his work at Osterley\* Park.

After residing here several years, he quitted † London, and retired to Rome, in company with Angelica Kauffman, where he continued to his death, which happened the latter part of December 1795.

He was an Associate of the Royal Academy.

\* This seat was originally built by Sir Thomas Gresham, and was lately possessed by Robert Child, Esq. from whom it descended to his grand-daughter, the present Countess of Jersey.

† In August 1781.

## JOHN MEDINA,

A portrait painter, was grandson to Sir John Medina, mentioned by Mr. Walpole in the third volume of his *Anecdotes*.

He resided some time in London, and was an exhibitor in the year 1772, and the succeeding year.

In a daily paper of October the 5th, 1796, some account was given of this artist, in consequence of his death, which happened the latter end of the preceding September, at Edinburgh; of which place he was most probably a native, as his grandfather was long settled there, who, as Mr. Walpole observes, was the last person knighted in Scotland before the Union.

It is curious to note, that the writer of the paragraph above mentioned, says nothing of his abilities as a "*limner*," for so he styles him, but observes, "that the public at large have just cause to deplore his loss, from that superior professional talent of which he was possessed, of rescuing from decay and ruin some of the best collections of pictures in the kingdom, a recent instance of which occurred of that of our Scottish kings, in the palace of Holyrood House, the renovation of which will long appear as monuments of his unrivalled merit. With him ends, in the male line, the name of Medina in this country."

This is indeed a specimen of injudicious praise; for, if the chief merit of Mr. Medina consisted in cleaning or renovating decayed pictures, his claim to the reputation of an artist may well be denied to him, without the imputation of injustice or severity.

**H. W. SCHWEICKHARDT,**

A native of Holland, who, in consequence of the disturbances of that State, came to England in the year 1788.

He resided a few years in London, and painted cattle and landscape, particularly frost pieces, and was a frequent exhibitor at the Royal Academy.

His pictures were of that class which the Italians distinguish by the title of *pasticcios*, rather than original compositions; but they were executed in a neat, pleasant style, which was their principal merit.

There is a collection of prints of animals, which were etched and dedicated by him to Mr. West. This little work was published by Messrs. Boydell, and is dated 1788.

He ceased to exhibit in the year 1796, about which time he returned to Holland. He styled himself "Director of the Academy at the Hague."

**WILLIAM HODGES, R. A.**

The only child of his parents, was born in London. His father was a smith, who kept a small shop in St. James's-market.

When young, he was sent to Shipley's drawing school, where he received the early part of his education as an artist; whence he was taken by Mr. Wilson, the landscape-painter, as an assistant and pupil.

After he quitted his master he resided alternately in London and the country, particularly at Derby, where he painted some scenes for the Theatre of that town.

About the same period he painted an interior View of the Pantheon, Oxford-road, which, if not quite so correct as might be wished, is yet the best representation that now remains of that once beautiful building.

Though possessed of much ingenuity, yet his employment was not equal to his wishes: he therefore prudently accepted an appointment to go as draughtsman in the second voyage to the South Seas, which was conducted under the command of Capt. Cook. This situation he obtained through the interest of the late Lord Palmerston, at that time one of the Lords of the Admiralty.

After an absence of three years he returned in 1775, and for some time was employed to arrange the drawings which he had made in the voyage, and to superintend the execution of the plates which were engraved after them, to serve as illustrations of the narrative. He also painted some pictures for the Admiralty, of Scenes at Otaheite and Ulieta.

Soon after he returned, he married and settled at Pimlico; but his young wife dying in child-bed, and he himself not meeting with much employment after he had completed the business of the Admiralty, he left England for the East Indies; where, being assisted by the patronage of Mr. Warren Hastings, he acquired a very decent fortune, and returned to England in June 1784.

Soon after his arrival he married a second wife, who was niece to Mr. Whitehurst\*, and settled in a house in Queen-street,

\* Author of the Theory of the Earth, and other works.

May-fair, where he built a handsome painting-room, intending to pursue the art. But he again met with an interruption of his domestic comforts, for this lady also died a few months after marriage.

But this loss he repaired in less than twelve months, by marrying Miss Carr, a very amiable young lady, who was an excellent performer on the piano-forte, having been educated for the profession of music, under the tuition of that very able master Mr. Charles Westley.

About the year 1790, he made a trip to the Continent, and collected some Views upon the Rhine. He also visited Peterburgh, whether at the same time or afterwards is not known to the author; but, in the year 1793, he sent a View of that City to the Royal Academy Exhibition, which was by no mean one of his inferior works.

When the Pantheon, Oxford-road, was converted into a theatre for Operas, in consequence of the destruction of that in the Haymarket\*, Mr. Hodges was appointed to paint the scenes; but his productions were not satisfactory. In truth, he was not perfectly qualified for such undertakings; for, in architecture and perspective, those essential requisites in the decorations of the stage, he had but slender knowledge, though a little too much vanity.

It is not pleasant to reflect, that although this gentleman had, in the early part of his life, experienced many of

\* The Opera House in the Haymarket was burnt down in the evening of June 17, 1789, and the Pantheon, Oxford-road, early in the morning of January 14, 1792.

those difficulties which are consequent to the pursuits of professional profit and fame, yet he was not in mature age prudent to retain that decent competency which he had acquired in India. This mistaken conduct was probably owing to his desire of appearing as an artist of high rank, and to the hope of thereby procuring employment; for it should in justice be observed, that he was by no means guilty of extravagance or dissipation. But, whatever was the cause, he found his fortune impaired: he therefore endeavoured to employ what remained in establishing a banking-house at Dartmouth in Devonshire, where he settled in 1795. But the commercial interest of that town suffering from the devastations of the French at Newfoundland, his house experienced a shock that completely ruined his finances, which, affecting his health, brought on a fit of the gout in his stomach, of which he died March the 6th, 1797, about fifty-three years of age, leaving an amiable widow, who was so deeply affected by grief and reflection on her destitute situation, that she did not survive her husband more than three months.

Of this gentleman's abilities as an artist it is not easy to form a just estimate. Educated as he was under a master not over careful in finishing his pictures, like too many of those pupils who endeavour to imitate their masters, he copied more of Wilson's defects than of his perfections; in consequence of which, his works in general have too much the appearance of that neglect, which has been considered as the effects of slovenliness united with the affectation of mastery.

Most of his pictures are Views after Nature: the best of which

which are three or four that he painted in India, and which he brought with him to England ; together with a View of Windsor, taken from the Great Park, which may be considered as his best picture.

In subjects of composition he painted but few, and of those which he produced, the greater part should be considered as compilations from the old masters, rather than original selections from nature of his own choice. Of the latter kind he painted two or three for Mr. Boydell's Shakspeare.

In all his productions he discovered too little attention to the true similitude of the objects he represented. This fault pervaded the drawings which he made in the voyage to the South Seas, and was objected to them by those who had before visited the places whence the Views were taken.

After his return from India he published several works, as follows :

Four prints, engraved after pictures painted by himself, of Views in India. They were executed by different artists.

A collection of Views in India, executed in great part by himself in aqua tinta. Large folio. Dedicated to the Hon. East India Company.

Travels in India in 1780, 81, 82, and 83, by William Hodges, R. A. decorated with Plates engraved from his Designs.

The expense attending the execution of the above-mentioned works, is said to have injured his fortune.

The last works which closed the career of this artist's pursuits in painting, were two pictures which he painted, and afterwards exhibited



exhibited in a room in Old Bond-street; in which works he made a vain attempt to produce what might be called a didactic style of landscape; and he endeavoured to explain his intentions by a sort of catalogue *raisonné*, which was given to those who visited his exhibition.

The titles of the pictures were, *The Effects of Peace and War*\*. But as it would be impossible to explain the intention of the painter, or to describe the pictures in language more appropriate than what he employed in his catalogue, the following extracts are given:

“ TO THE PUBLIC.

“ It is usual for every exhibitor of works of art to state,  
“ with different degrees of modesty, the nature of those objects  
“ to which he presumes to solicit the public attention and  
“ encouragement.

“ I have the less scruple to avail myself of the custom, as  
“ my peculiar plan demands some little explanation, that my  
“ design may be fully known, and my labours fairly appreciated.

“ The branch of painting, towards which my studies have  
“ been principally directed, is landscape. These studies were  
“ begun under the greatest modern master of that art, Wilson.  
“ I must be permitted to value myself upon such an advantage,  
“ which I hope very extensive travels through various countries  
“ must have improved.

\* There are prints after these pictures. The originals are in the collection of  
— Soane, Esq. the architect.

“ Upon

“ Upon maturely reflecting on the nature of my profession,  
“ I have been led to lament a defect, and humbly to endeavour  
“ at a remedy. I found in the ancient and in many of  
“ the modern masters of landscape, the grandest combinations  
“ of nature, and the most exact similitude, the happiest composition,  
“ and pencilling governed by the hand of Truth.  
“ But I confess there seemed very rarely to me any moral purpose  
“ in the mind of the artist. The storm has been collected  
“ over the peaceful trader, or the brilliant skies of Italy have  
“ illumined merely the forms of inanimate nature. We have  
“ seen foliage frowning on one side, and the blasted trunk  
“ exhibiting its dreary desolation on the other; but the whole  
“ has evinced only the ordinary progress of life, and the effects  
“ of elemental war.

“ It could not escape me, that the other branches of the art  
“ had achieved a nobler effect—History exhibited the actions  
“ of our heroes and our patriots, and the glory of past ages—  
“ and even Portrait, though more confined in its influence,  
“ strengthened the ties of social existence. To give dignity to  
“ landscape painting is my object. Whatever may be the value  
“ of my execution, the design to amend the heart while the  
“ eye is gratified, will yield me the purest pleasure by its success.  
“ I may flatter myself even with an influence that shall  
“ never be acknowledged; and the impression of these slight  
“ productions may be felt in *juster* habits of Thought, and Conduct  
“ consequently *improved*. From slight causes, the Author  
“ of our minds has ordained that we should derive most important  
“ convictions. Perhaps the enthusiasm of the artist carries

“ ries me too far ; but I hope and trust that my progress in this  
 “ design may be serviceable to my country, and to humanity.

“ The first fruits of this purpose I now present to the Public.  
 “ Making it, as every good man should do, a matter of con-  
 “ science, I shall not desist from the prosecution of my object.  
 “ My pictures will constantly be lessons, sometimes of what  
 “ results from the impolicy of nations, or sometimes from the  
 “ vices and follies of particular classes of men. These illuf-  
 “ trations will be wide and various—from Europe and Asia,  
 “ wherever the moralist can draw the substance of his animad-  
 “ version, I shall select the subject of my pictures. The task  
 “ is arduous and new, but I resolve to pursue it with vigour  
 “ and fidelity.

“ Requesting attention to the descriptive character of the  
 “ pictures now exhibited, I leave my cause with confidence to  
 “ the judgment, and, I should hope, the feelings of the  
 “ people. W. H.”

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“ The EFFECTS of PEACE,  
 “ and the CONSEQUENCES of WAR.

“ In the first are intended to be shown the blessings enjoyed  
 “ by the happiest constitution, and supported by a vigorous  
 “ executive government.

“ The scene represents a sea-port thronged with shipping,  
 “ expressive of Commerce ; the great public buildings denote  
 “ its Riches ; a large bay opening to the ocean, merchant  
 “ ships

“ ships going out, others returning, shew the extension of its  
“ trade to the most distant quarters of the globe.

“ From the interior of the country a river empties itself into  
“ the bay, across which is a bridge, for the convenience and  
“ communication of commerce : the loaded waggon evincing  
“ the labours of the manufacturer.

“ A rich corn field marks the industry of the peasant, and the  
“ high state of agriculture in the country.

“ On the foreground of the picture is displayed the happy  
“ state of the peasantry.

“ Shrouded in a rich wood is a cottage, covered with the  
“ vine and the fig-tree, and the family enjoying the breeze in a  
“ mild, soft evening. The group of figures exhibits three  
“ generations—from venerable age to infancy—with the sym-  
“ pathy of maternal affection, and surrounded by domestic  
“ animals, while the father and the brothers are at work in the  
“ field.

“ The two dogs in the front of the picture point out the  
“ beneficence of the landlord, by the care his tenant has taken  
“ of them in the recesses of the hunting season.

“ THE CONSEQUENCES OF WAR.

“ The same scene as the above picture, under the most me-  
“ lancholy difference—the city on fire—ships burning and  
“ sinking in the harbour—the once happy cottagers destroyed  
“ or dispersed—the building dismantled, and the last remnant  
“ of the wood is the scathed tree. Batteries of cannon now  
“ occupy the rich fields of husbandry—soldiers of a distant

K k

“ region

“ region now usurp the happy retreat of the peasant—and vultures perch where domestic pigeons brooded over their young.”

Although it is by no means the wish of the author to be guilty of ill-natured criticism, yet he cannot forbear saying, that these two pictures were in their execution scarcely above mediocrity. To which may be added, although the artist declared in the poem of the catalogue that he resolved to pursue the arduous and new task he had imposed upon himself, yet the neglect of his exhibition by the public checked the ardour of his pursuit, and he immediately quitted the profession.

Another observation occurs on the circumstance of two dogs, described as in the front of the picture; which serves to exemplify the absurdity of attempting to lead the mind of the spectator into a train of speculative ideas, by the representation of some uninteresting object, which in itself has neither the power of expressing the meaning of the artist, nor of raising any moral ideas in the mind of the spectator: for how can the simple representation of two dogs indicate the *liberality* of a landlord, whose figure is not introduced into the picture? or why should the cottagers represented be supposed the tenants of a sportsman?

With these two pictures there were also three-and-twenty others, which were all painted by Mr. Hodges. But the exhibition was not productive, and suddenly closed upon the following occasion:

The Duke of York and the Prince of Gloucester visited the room;

room ; and his Royal Highness, upon seeing the pictures, very pertinently observed, that he thought no artist should employ himself on works of that kind, the effects of which might tend to impress the mind of the inferior classes of society with sentiments not suited to the public tranquillity ; that the effects of war were at all times to be deplored, and therefore need not be exemplified in a way which could only serve to increase public clamour, without redressing the evil.

Soon after the close of his exhibition, Mr. Hodges disposed of his pictures by auction, but they produced an inconsiderable sum. His View of the Equestrian Statue at Petersburg, together with the frame, sold for no more than ten guineas ; it was about six feet long, and proportionably high : but this price was certainly not equal to its merit.

In the early part of his life, Mr. Hodges obtained some premiums from the Society of Arts, &c. ; and after his return from India, he was elected Associate of the Royal Academy, November the 6th, 1786, and Royal Academician, February 1787.

He generally marked his pictures. See Marks in Appendix.

It is not known that there are any etchings of his hand, except one, which is a View of Torre del Grotte, near Naples, done for a set of Views, published by Mr. Wilson, after drawings which he made in Italy. The size of the plate ten inches by seven inches and a half.

**DAVID MARTIN,**

Was a native of Scotland. He was a scholar of Mr. Ramfay, and was with him at Rome, but at a time when he was too young to receive much advantage by the visit. When he returned to England, he studied much at the Academy in St. Martin's-lane, and obtained some premiums for drawings after life.

When he left his master, he practised both as a painter and engraver, and also scraped some portraits in mezzotinto. Of the latter kind there is a very good print of Roubiliac, the sculptor. Among his engraved portraits, there is one of Lord Bath, from the original picture, which he painted from his Lordship; as also a whole-length portrait of Lord Mansfield, from another of his own pictures.

He married a lady of decent fortune, and lived for some years in Dean-street, Soho; but after he lost his wife, whose death was very sudden, he retired to Edinburgh, where he died about the latter end of 1797, or beginning of the following year.

His best portrait is a half-length of Dr. Franklin, which is said to be the best likeness of that remarkable person, from which there is a mezzotinto print, dated 1775.

## JOSEPH WRIGHT, A.

Commonly called Wright of Derby, was a native of that place, his father being the town clerk.

He was the scholar of Mr. Hudson, at the same time with Mr. Mortimer. After he left his master he returned to Derby, where he settled as a portrait-painter, and received much encouragement.

In 1765, he sent two pictures\* to the Exhibition, which were much noticed. But the following year he sent three, one of which confirmed his reputation as a painter of candle-light and fire-pieces. The subject of this favourite piece was, "A Philosopher giving that Lecture on the Orrery, in which a Lamp is put in the place of the Sun." The personages represented were half figures the size of life, and the picture had very great merit. From this there is a very good mezzotinto, which was scraped by Mr. Pether.

In 1773, he visited Rome and other parts of Italy, in company with Mr. Downman. They returned to London in 1775; soon after which Mr. Wright went to Bath, but did not there meet with the encouragement he expected. He therefore left Bath, and settled at Derby, where he received much

\* Mr. Wright introduced his own portrait in one of these pictures: the subject, "Three Persons viewing the Gladiator by Candle-light," from which there is a mezzotinto print by Mr. Pether.

employment



employment as a portrait-painter, and where he continued till his death, which was in the autumn of 1797.

In 1782, he was elected an Associate of the Royal Academy; but, offended at Mr. Garvey's being chosen Royal Academician before himself, he resigned his Associate's diploma in disgust, yet continued to exhibit at intervals with that Society.

In 1785, he made an exhibition of his own pictures at the Great Room, which was originally Langford's auction room, (now Robins's) in the Great Piazza, Covent-garden. This collection consisted of twenty-four pictures of different subjects. The principal one was, a Representation of the Destruction of the Floating Batteries before Gibraltar. There was also a small picture representing a distant View of Mount Vesuvius during an Eruption, which was a beautiful production. It was bought by Mr. Bacon, the sculptor, and afterwards engraved by Mr. Byrne.

Mr. Wright was a very respectable character, rather inclined to melancholy, a perfect valetudinarian, who never long enjoyed a firm state of health, though he survived beyond the expectations of his friends, and was at his death above sixty years of age. He left several children, the eldest of whom, a daughter, was born at Rome.

## J. L. MOSNIER.

A native of France, and portrait painter to his monarch. He came to London at the commencement of the troubles of that kingdom, and received much encouragement in this country. He first exhibited in 1791, at which time he resided in lodgings in Leicester-square, but soon after removed to Devonshire-street, Portland-place, where he staid till the year 1797, when he returned to Paris. Although he had sufficient employ in this country, yet the *amor patriæ* was so predominant, that he eagerly seized the first opportunity of returning to Paris the moment the violence of political fury appeared to subside. Nor did he express himself thoroughly satisfied with the treatment he received in this country. But it is more than probable that his displeasure arose from the comparison of his own works with those of others in the Exhibition of the Academy; for, though he ranked high in the French school, his pictures were too much laboured, and appeared too mechanical in their execution, to stand in competition with the portraits of the English artists. He indeed complained that his works were not well disposed in the Exhibition; but this complaint was wholly unfounded.

## GAVIN HAMILTON.

A painter of considerable estimation, who practised in history, and sometimes painted portrait. He was of very good family, and was born at Lanark in North Britain. He went young to Rome; and was the scholar of Augustine Maffuchi. He resided but little in England, though he was certainly settled here about 1752, as there are two prints after pictures which he painted of the Dutchess of Hamilton, and her sister the Countess of Coventry, who were at that time the celebrated beauties of the English Court. He also painted a picture of Mr. Dawkins and Mr. Wood, at their first discovery of the ruins of Palmyra, figures as large as life, from which there is a print that was engraved by Mr. Hall.

After having painted those pictures, he returned to Rome, where he resided till the death of his elder brother, when he came to England, to take possession of the property which descended to him; but he staid a very short time, as he disliked the country and climate, and therefore returned to his favourite city, where he continued till his death, which happened in the summer of 1797.

He was a man of very pleasant manners and respectable character, but not calculated to pursue the study of his art with that vigour that is necessary to the attainment of great excellence.

About the year 1773, he published a volume of prints after celebrated

celebrated pictures in various collections in Italy. They were engraved by different masters, chiefly by Volpato and Cunego, who were at that time the principal engravers of Rome.

The title of the work is, "Schola Italica Pittura," &c. large folio, and contains forty plates.

Before this work appeared, he published some prints, which were engraved from pictures that he had painted; one in particular, of Achilles dragging the body of Hector at the wheels of his chariot, the figures as large as life. There is also another, of Andromache weeping over the body of Hector, companion to the former, the original of which was in the Exhibition at Spring Gardens 1762.

There is a picture, the subject, an Apollo, as large as life, in the Council Room at Guildhall, which was painted by Hamilton, and presented to the City by the late Alderman Boydell. This last-mentioned work may serve as a specimen of this artist's abilities as a painter; and if criticism should pronounce it tame and dry in the execution, it would be neither malevolent nor unjust; for this artist, by most of his works, appears to have been rather timorous, and cautious of avoiding fault, but never sufficiently daring to have produced any great beauties; so that a tame outline, accompanied by cold and heavy colouring, render his pictures unpleasing both to the scientific and the vulgar eye.

As Mr. Hamilton passed the greater part of his life at Rome, he was naturally led into the speculations peculiar to the artists of that city; among which the excavation of those spots where the ancient villas are known to have been situated, has been

one of the most favourite pursuits, because it has in general been the most profitable.

He commenced these subterranean inquiries about 1769, when he opened the Site of Hadrian's Tiburtine villa, where he found sufficient to encourage his farther progress, and therefore continued his researches at different places in the vicinity of Rome, particularly at Gabii: and though not equally successful at every place, yet he fortunately obtained a great number of very fine specimens of ancient sculpture, several of which were conveyed to England, and some graced the collection of the late C. Townley, Esq.; while others may be found among the elegant collections that have been formed by different noblemen and gentlemen in this kingdom.

#### THOMAS JENKINS.

Though this person is not known by the works he left behind him, yet his name cannot be omitted in this work, as his original destination was the profession of painting, and for which reason he went to Rome\* to study as a painter.

Not being so well qualified by nature for the attainment of excellence in art, as for the acquisition of fortune by trade, he cultivated his interest by dealing in pictures and antiquities.

He also became a banker, and for more than twenty years

\* He made the journey in company with Mr. R. Wilton, the landscape-painter.

officiated as *chargé d'affaires* in behalf of the Cavalieri Inglese, who visited Rome.

In these situations he acquired a very considerable fortune. But upon the irruption of the French he was obliged to quit Rome, when he travelled to England through Germany, in an obscure and unattended manner. This penurious conduct contributed to shorten his days, and he died soon after he landed at Yarmouth, either in 1797, or the following year.

There are two mezzotinto portraits, one of the late Mr. Whitfield the Methodist preacher, the other of Geminiani the musician—the former is marked with the name of Jenkins as the painter, and dated 1750; the latter is marked Thomas Jenkins: but whether those pictures were the production of the artist before-mentioned, cannot now be known.

#### CHARLES CATTON, R. A.

Was born at Norwich, and apprenticed to a coach-painter, in London, of the name of Maxfield. With a laudable ambition to improve his talents in art, he became a member of the Academy in St. Martin's-lane, where he acquired a good knowledge of the human figure, which, together with his natural taste, ranked him above all others of his profession in London.

He was the first herald-painter who ventured to correct the bad manner of painting the supporters of coats of arms, which had long been the practice of his predecessors, whose representations of animals were considered as heraldic fictions, rather

than the resemblances of animated nature. At the foundation of the Royal Academy, he was appointed one of the members.

He also served the office of Master of the Company of Painter-stainers in the year 1784.

He retired from business some years before his death, which happened rather suddenly in the last week of August 1798, in the seventieth year of his age.

He left a son, who practises in art, particularly as a scene-painter.

It should be observed, that the profession of coach-painting might some years ago boast itself as holding rank among the arts; but, since the opulent coach-makers have taken this branch of decoration into their own hands, the herald-painters are become no more than their journeymen; consequently the most ingenious among them have no stimulus to exert their talents, or seek improvement, when neither honour nor profit can be obtained by their exertions.

Hence it is, that, while carriages have been in the highest degree improved both for elegance and comfort, the painted decorations have degenerated into a state of frivolity and meanness, from which it is not probable that they should emerge, until the profession can be restored to that independent state, which it enjoyed at the time Mr. Catton began his career.

CHARLES RUBEN RILEY,

Was born in London; his father was a private in the horse-guards. His person was deformed, and his constitution feeble. He was placed under the tuition of Mr. Mortimer.

In 1778, he obtained the gold medal at the Royal Academy, for the best painting in oil; the subject, the Sacrifice of Iphigenia.

At the recommendation of his master, he was employed by the Duke of Richmond in the decorations at Goodwood, and afterwards went to Ireland upon similar employment for Mr. Conolly; which journies very much improved his health and spirits.

He also painted a ceiling for Mr. Willet, at his seat at Merly in Dorsetshire.

His chief employment was in making drawings and designs for bookfellers; and he for some time taught drawing at Camden-house Boarding School, Kenfington.

In the early part of his life he was of a Methodistical turn; but when in a more advanced life, he became irregular and debauched, which contributed to shorten his life. He died at the house he had purchased in the New Road, Mary-le-bon, October 1st, 1798, about forty-six years of age.



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STORDY.

A miniature-painter, both in enamel and water-colours. He was a native of Ireland. In the latter part of his life he was in very indigent circumstances, in an obscure lodging at Kenfington Gravel-pits, overwhelmed with the gout, 1799.

His name stands in the first Exhibition Catalogue.

## AUGUSTUS TOUSSAINT.

The pupil of Mr. Nixon. His father was a jeweller of eminence in Denmark-street, Soho. He for some time practised as a miniature-painter in London; but having a sufficient fortune left to him by his father, he retired to Lymington in Hampshire, where he died between the years 1790 and 1800, and was buried in the churchyard of that place, where there is a stone inscribed to his memory.

## SAMUEL FINNEY,

Descended from an ancient family long settled at Fulham in Cheshire, where the artist was born.

He was of much celebrity as a miniature-painter, both in enamel and water-colours, and was appointed enamel-painter to her Majesty. In 1765, he exhibited two miniature pictures

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one of which was a portrait of that august personage, painted from the life.

At that time he lived on the south-side of Leicester-square; but a few years after, his circumstances were much improved by the decease of some of his relatives, whose fortunes fell into his possession. By this acquisition he was placed in genteel independence, and therefore quitted painting, and retired to his native county, where he very lately died at the advanced age of eighty-six.

#### WILLIAM BELL.

A native of the north of England, it is believed of Newcastle-upon-Tyne. He came to London about the year 1768, and was among the first of those who entered as students in the Royal Academy; and when the gold medal was offered by the Council, for the best historical picture, he became a candidate, but the prize was obtained by Mr. Low.

In 1771, he again became a candidate for the gold medal\*, and obtained it. His success was owing to the following circumstance: Mr. William Hamilton, then a student, was also a candidate; but it was discovered that his picture had been touched upon by his master, Mr. Zucchi; for which reason, Sir Joshua very properly observed, that it could not be considered as the genuine work of Mr. Hamilton, and that Mr. Bell's

\* The subject, Venus soliciting Vulcan to forge Arms for her Son.

picture,

picture, as the next in merit, was therefore entitled to the prize.

He was much patronized by Sir John Delaval (now Lord Delaval), and, while he was in London, resided at his Lordship's house. In the year 1775 he exhibited two views of his patron's seat\*, but their merit did not sufficiently impress the author to enable him from memory to describe them.

At the same seat are several whole-length portraits of his Lordship's family, which were painted by Mr. Bell, but they are of inferior quality.

After he left his Lordship, he resided at Newcastle, where he subsisted by painting portraits, but did not acquire much employment. He died there in 1800, or soon after, at about sixty years of age.

**MICHAEL ROOKER,**  
(Or, MICHAEL ANGELO ROOKER.)

In his Will, which was written by his own hand, he signed himself Michael Rooker, commonly called Michael *Angelo* Rooker; which additional name he assumed, because his early instructor, Mr. Paul Sandby, in a jocular way, added Angelo to the other names.

\* Seaton Delaval, one of the seats of Lord Delaval, is situated near the sea coast, about six miles north of Tynemouth, in the county of Northumberland. It is a noble edifice, built by Sir John Vanbrugh.

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He was the son of Mr. Edward Rooker, mentioned in another part of this work, and by him was taught the use of the graver. He was afterwards placed under the care of his father's friend, P. Sandby, to be instructed in drawing and painting landscape.

He first appeared as an engraver; in which capacity he gave early proofs of ability, which were confirmed by his mature productions, excellent specimens of which may be seen in a View of Wollerton Hall, Nottinghamshire, and in many other prints which he engraved. But his talents were not confined to the graver, for he also employed the pencil, and in 1772 exhibited a View of Temple Bar, which he painted as it then appeared. The picture has considerable merit.

He was for several years employed as principal scene-painter to Mr. Colman's Theatre in the Haymarket; and in some theatrical burlesque pieces which were performed on that stage, his name was announced to the public in the bills of the day with an Italianized termination—"Signor Rookerini."

In the summer season he generally visited some part of the country, where he selected Views, of which he afterwards made finished drawings; so that at his death he possessed a very numerous collection of topographical drawings of great merit.

But his powers as an engraver were excellent; in consequence of which he was many years engaged to engrave the head pieces to the Oxford Almanacks, for which productions he received fifty pounds each. But this engagement he relinquished a few years before his death, because he disliked the

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practice of engraving. They were executed from his own drawings, and it is to be lamented, that he preserved no regular series or collection of those excellent prints, which certainly exhibit some of the best Views which have been taken in that elegant city.

A few years before his death he lost his situation as scene-painter at Colman's Theatre, which was occasioned by his refusing to join in the liquidation of the Manager's debts. This circumstance affected his health, and, after lingering for some months, but without symptoms of great danger, he died suddenly in his chair, at his lodgings in Dean-street, Soho, March 3d, 1801, about fifty-eight years of age, and was buried at St. Giles's in the Fields.

His drawings, of which he left, as before observed, a large collection, together with his pictures and painting utensils, were sold by auction at Squibb's Room, Saville-row, (four days sale) the first week in May after his death, and produced £. 1,240.

Mr. Rooker was chosen one among those who were elected the first Associates of the Royal Academy; and it ought to be observed, that, though something rough in his manners, he was a man of integrity and honesty.

#### ARLAND.

A native of Geneva, who painted portraits in miniature. He resided in London at two different periods, where he met  
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with encouragement, but returned to his native spot, the last time, in 1801.

He suffered much in his circumstances by the depredations of the French, and lost property in their funds. His works had considerable merit, and he was a frequent exhibitor at the Royal Academy.

### GUY HEAD.

A native of Carlisle, whose father was a house-painter in that city. He practised painting, and gave so much promise in the art, that he obtained the friendship of a gentleman who enabled him to visit Italy. His productions were chiefly copies, of which he made many; and there are some originals of his hand in the collection of Thomas Hope, Esq. in Duchefs-street, Portland-place, which are not without merit, though they are rather too dry in their contour, and not very brilliant in their colouring. He died in London in the early part of the year 1801.

In March 1805, several of his works were put to sale by auction at Mr. King's room, in King-street, Covent-garden; but they were not much noticed by the public, as they were chiefly copies from the works of the old masters, which are painted in Fresco at Rome; and by the number which he produced, one might be led to suppose that he had no other idea of the method of study in art, than the constant employment in

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making copies, a slavish process, by which no solid acquisitions can ever be made.

#### FRANCIS WHEATLEY, R. A.

Born in London: his father was a tailor. He received his first instruction as an artist in Shipley's school, and, when young, obtained several premiums from the Society for the Encouragement of Arts, &c.

By the strength of his natural abilities, he acquired a considerable portion of skill as a painter; and, having obtained the friendship of Mr. Mortimer, he increased his knowledge in the art, and assisted that gentleman in painting the ceiling at Broomfield Hall, Herts, the seat of Lord Melbourne. He had before been employed in the decorations at Vauxhall.

It is to be lamented, that, however good this artist's abilities might be, his conduct was highly irregular; for he left London for Dublin in company with Mrs. Grefse, with whom he had the folly to engage in an intrigue, for which he was prosecuted and cast in the Court of King's Bench.

In Ireland he was well received, and met with encouragement; but, having introduced his mistress as his wife, the imposture was soon discovered, and he was obliged to return to England.

While in Dublin he painted an interior View of the Irish House of Commons, in which he introduced the portraits of several

several of the members; and the picture had considerable merit.

At his return to London he painted a picture of the Riots in 1780, from which Mr. Heath engraved a very excellent print for Boydell\*. Soon after which, Mr. Wheatley married a second wife, Miss Clara Lee, youngest daughter of the deceased Mr. Lee, who had been a Proctor in the Commons, and who considered himself as an artist, having painted and exhibited several pictures.

Wheatley's chief excellence was in rural subjects with figures, which, when they represented females, generally bore a meretricious and theatrical air, as is very distinguishable in a set of prints representing the Cries of London, in which the women are dressed with great smartness, but little propriety, better suited to the fantastic taste of an Italian opera stage than to the streets of London. He also painted landscape with great taste; and made many drawings in water-colours, which are

\* This picture was burnt in the house of Mr. Heath, who then resided in Life-street, Leicester-square, it being too large to be moved. Mr. Boydell gave £.200 for the use of it.

To those who collect prints, particularly portraits, it may be satisfactory to know, that the figure which in the prints is represented as giving orders, was painted from Sir Bernard Turner; that which is receiving them, is intended for Henry Smith, Esq. at this time one of the Bank Directors, and Major Commandant of the Camberwell Volunteers; and the figure, represented as assisting the wounded person, was painted from Sir William Blizard, surgeon, who then served in the corps, and is at this time Lieutenant-Colonel of the Bishopsgate Volunteers. But it must be acknowledged that the two last-mentioned portraits are not such good likenesses as the first.

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very pleasing in their manner, but something beyond "the modesty of nature."

Mrs. Wheatley, his second wife, by the instructions of her husband, acquired sufficient power in art to teach drawing, and also to paint miniature, by which means she greatly assisted in the support of her family; for, youthful irregularity and intemperance had entirely ruined the constitution of her husband, so that for many years he was at intervals unable to employ his pencil, being much afflicted by long and severe paroxysms of the gout.

Mr. Wheatley was elected Associate of the Royal Academy, November 1790, and Royal Academician, February the 10th, 1791.

He died June 28th, 1801, aged fifty-four, leaving a widow and four children.

There is an etching of his hand, but very slight, representing Gypsies cooking their Kettle, dated 1785. Size of the plate ten inches by seven inches five-eighths.

### JOHN DONALDSON.

Born in Edinburgh; was a miniature-painter both in enamel and water-colours.

In the obituary list of the Gentleman's Magazine for November 1801, is a long account of this artist, which appears to have been written by some person who was well acquainted with him. In that account he is represented as a capricious and

and unsteady man, who, wanting prudence to pursue his interest, rejected his profession, and suffered all the inconveniences that follow such a conduct. As he neglected the studies that were necessary to the improvement of his art, so he seems to have despised those who acted with more prudence in the cultivation of their talents, as sufficiently appears from the following passage, taken from the forementioned account: "It was at this fatal period that the metaphysical and reforming spirit of his father began to take possession of him. It was now he thought so lightly of his profession, that I have heard him repeatedly mention, that Sir Joshua Reynolds must be a very dull fellow to devote his life to the study of lines and tints."

From such a declaration it might be suspected, that there was something of insanity in the man, or of envy in the artist, that stimulated him to pass so unfounded a censure upon the pursuits of Sir Joshua. But we should charitably reflect, that disappointment often finds consolation in the censure of those who have attained superior excellence and fame.

In the year 1765, and again in the year 1768, he obtained the first premiums given by the Society for the Encouragement of Arts, &c. to the person who produced the best enamel picture.

He died in October 1801, in the sixty-fourth year of his age.

He sometimes employed his pen; and the author of the account in the Magazine says, that he published the following works: *An Essay on the Elements of Beauty*, and a small volume

volume of Poems. To these may be added, an octavo pamphlet of Critical Observations and Remarks upon the Public Buildings of London : the last was anonymous.

#### WILLIAM HAMILTON, R. A.

Was the son of a person who was a native of Scotland, and connected with Messrs. Adams, the celebrated architects, on which account he resided for several years at Chelsea as deputy to Mr. Robert Adams, when clerk of the works to that College.

William Hamilton was sent to Italy by the patronage of Mr. Adams, where he was some time under the tuition of Zucchi ; but this tour was made when he was too young to receive any material benefit from it.

When he returned to England he became a pupil in the Royal Academy, and, by attention to his studies, acquired a pleasant manner of painting, much in the style of his master.

He practised in many different ways, mostly history, and frequently arabesque, of which latter kind he executed some decorations at the seat of the late Earl of Bute at High Cliff, Hampshire.

He sometimes painted portraits ; but his manner was not well adapted to that branch of painting : yet he painted a whole-length of Mrs. Siddons, in the character of Lady Randolph, with her Son, which had considerable merit. It was bought by the late Samuel Whitbread, Esq.

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One of his most capital works was a picture of "the Queen of Sheba entertained at a Banquet by Solomon\*", a design for a window in the great room at Arundel Castle. This was painted for the Duke of Norfolk †, and was exhibited at the Royal Academy in 1790.

He was much employed by the late Alderman Boydell, for whom he painted many subjects for his edition of Shakspeare; and he executed several pictures for Mr. Macklin's Bible, and likewise for his Poets.

He had also a commission from the late Sir Charles Hotham for a suite of pictures; the subjects of which were taken from Virgil's Pastorals. They were intended as decorations for a large room at Sir Charles's seat in Yorkshire, but the death of the Baronet prevented the completion of the work.

He likewise gave several designs for the decorations of books; but his principal work in this way was an elegant edition of Thomson's Seasons, the plates of which were engraved by Mr. Tomkins of Bond-street, and published in large quarto in 1793 and 1798.

His manner of painting was formed upon the gusto of the modern Italian school, light, airy, and pleasant, but with no very profound principles of art. His compositions are rather

\* From this picture there is a large print, which was engraved by Mr. Caldwell.

† The portrait of his Grace is the representation of Solomon. The window was executed by Mr. Eginton.—Mr. Francis Eginton, glass-painter, of Handsworth, Shropshire, died in the summer of 1805.

too theatrical to be deemed natural or judicious. He was of very respectable manners and character.

His death was occasioned by a violent fever, which in little more than three days terminated his existence.

He died at his house in Dean-street, Soho, where he had resided for several years.

He was elected Associate of the Royal Academy, November the 8th, 1784, and Royal Academician, February the 10th, 1789.

In the church of St. Ann's, Soho, in the north aisle, is a small mural tablet of white marble, upon which is the following inscription :

“ Sacred to the memory  
 “ of William Hamilton, ESQ. R. A.  
 “ eminently distinguished  
 “ by his talents as  
 “ an Artist,  
 “ and by his virtues as  
 “ a Man.  
 “ He departed this life 2d December 1801,  
 “ aged fifty-one,  
 “ and is interred opposite this stone,  
 “ in the middle aisle.  
 “ Also to his son  
 “ William,  
 “ who fell a victim to a rapid decline  
 “ at the age

“ of

“ of thirteen years and a half,  
“ which he supported with a patience  
“ and sweetness of disposition  
“ almost unequalled,  
“ and is interred in the  
“ churchyard.”

P. JEAN,

Was a native of Jersey, who was brought up in the navy, but during the peace which succeeded the American war, he applied himself to the study of miniature-painting, in which he acquired much skill.

He also painted in oil colours, in which process he executed a large whole-length of his Majesty, part of which was painted from the life, and was intended for some public office in Jersey; but this work had little original merit. It was principally made up from Sir Joshua Reynolds's picture in the Council Room of the Royal Academy.

He died at the house of —— Hodges, Esq. at Hempstead in Kent, after a short illness, the latter end of September 1802, aged forty-seven.

## GEORGE ROMNEY.

\* In the monthly Magazine of January 1803, there is an account of Mr. Romney, under the head of Obituary Anecdotes, in which it is asserted, that he was the son of a carpenter at Furness in Lancashire, and the eldest of six sons. In that account we are told, that from his earliest years he discovered strong abilities, and attachment to painting; and his productions having obtained the notice and approbation of a neighbouring gentleman, he was put under the tuition of an itinerant painter, who was then at Kendal in Westmoreland, with whom he staid two years, part of which time was spent at York, during which he had made such progress, that his father, as said in that account, bought out the remainder of his time, which was incomplete by a year. Soon after this Mr. Romney came to London, and lived in Craig's-court, Charing Cross, where, in 1763, he painted a picture of the Death of General Wolfe, which he offered for the premium, and obtained the second.

This preference roused the artists, who considered the work of Mr. Mortimer, who was also a candidate, as far more deserving, and the vote was set aside by the general meeting of the Society; which circumstance fixed a lasting impression of disgust

\* The account in the Magazine was drawn up by Mr. Walker, the reader of philosophical lectures, who was the countryman and friend of Romney.

upon

upon the mind of Romney against Sir Joshua Reynolds, who had interested himself much upon the occasion.

It must be confessed that Mr. Mortimer's production was much superior as an historical picture, for Romney's was a coat and waistcoat subject, with no more accuracy of representation than what might be acquired by reading in the Gazette an account of the death of any General. Such productions should never be classed among the efforts of historic painting; yet the Society, wishing to encourage every claimant who exhibited any promise of abilities, gave Romney a bounty of twenty pounds.

In 1765, the Society again offered a premium for historic painting, and Mr. Romney obtained the second premium, fifty guineas; but the subject of his picture cannot be recollected.

He continued his studies as a portrait-painter with considerable success, and painted several portraits in oil that were inferior to none, except Sir Joshua's, among which was a Head of Lady Greville. He also painted a large family picture of Mr. Leigh, proctor, which was much noticed. Soon after this he went to Rome, in company with Mr. Humphry, the miniature-painter, and also visited most of the other cities of Italy. He returned to London in 1775, and settled in Cavendish-square, in the house that had been the residence of Mr. Francis Cotes, where he soon became famous, and acquired more practice than any other portrait-painter of his time.

He received much patronage from Mr. Cumberland; and Mr. Hayley rendered him considerable service by dedicating a  
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small poem to him, entitled, a Poetical Epistle to an eminent Painter.

After his return from the Continent he never exhibited, consequently could not solicit the honours of the Royal Academy, but, on the contrary, rather shunned any intimacy with his cotemporary artists, and yet fastidiously complained of their neglect, which was in truth the effect of his own peculiarity of temper and manners, as was indeed acknowledged by his most partial friends.

As a portrait-painter he had great merit, but his heads are marked with too much of that manner which is distinguished among artists by the term squareness, a circumstance which always tends to injure the likeness, though it may produce character and spirit. It is on this account that his portraits of ladies, although agreeable, often want that female delicacy which should characterize the sex.

He made some attempts in historic painting, but his compositions in that line of art are conducted too much upon those eccentric principles which have lately been displayed in painting as well as in poetry. This peculiarity is easily distinguishable in the pictures which he painted for Boydell's Shakespeare Gallery, which have so little solidity of expression, that it is difficult to discover what scenes they are intended to represent.

After an uninterrupted career of employment for more than twenty years, he retired in the latter part of the year 1798 to a house which he had fitted up at Hampstead, where he displayed

played a whimsical fancy in the construction and decoration of his mansion, that did not by any means demonstrate the purity of his taste, or the solidity of his judgment, in the science of architecture. Soon after his retirement he found his health decline, when he disposed of his house, together with some casts from very fine antiques which he had collected, and returned to his native county, where he died in November 1802.

Mrs. WRIGHT,

Was the daughter of Mr. Guise, B. M. one of the gentlemen of his Majesty's Chapel Royal, St. James's, and master of the choristers at Westminster. She practised in miniature with good success, but was unfortunate in her first matrimonial connection with a French emigrant, who staid not long with her, but returned to France, and died in a few years.

She then married Mr. Wright, a miniature-painter, but did not long survive her second nuptials, as she died in childbed the latter part of the year 1802.

THOMAS GIRTIN,

Was the scholar of Mr. Dayes. He drew landscape in a loose, free manner, with more of effect than truth. He exhibited a Panorama View of London at the Great Room in Spring-gardens.

gardens. It was painted by himself, but was not much noticed by the public, nor did he live to see its exhibition close.

There is a very good set of prints, the outlines of which were etched by himself, and afterwards finished in \*aqua tinta by other artists, from drawings which he made, of Views of Paris, taken upon the spot after the conclusion of the peace of Amiens. The prints were finished and published about three weeks after his death. These are twenty in number, dedicated to Lord Effex, who purchased the original drawings.

Girtin died at his lodgings in the Strand, November the 9th, 1802, and was buried in Covent-garden churchyard, at the early age of twenty-seven years: but intemperance and irregularity have no claim to longevity.

### THOMAS FRENCH.

A scene-painter, who resided chiefly at Bath, and painted for the Theatre of that place. He was an artist of no great powers.

He died at Bath in September 1803.

\* The aqua tinta parts of these plates were by different artists who practised in that line of art, and their names are as follow: Lewis, Petite, Harradine, &c.

LEMUEL ABBOT.

The son of a clergyman in Leicestershire. For a short time he was under the tuition of Mr. Hayman, but the master dying in less than a year after he received his pupil, Mr. Abbot returned to the country, where he pursued the study of portrait-painting with sufficient success to produce a good likeness.

He then came to London, and, with the assistance of a gentleman who patronized him, acquired much employment as a portrait-painter.

In the early part of his career he lived in Great Russell-street, Bloomsbury, whence he removed to Caroline-street, and afterwards to Pall Mall; but not finding himself comfortably situated in the last place, he returned to his former mansion in Caroline-street, Bloomsbury.

His abilities as a painter were wholly confined to portraiture, or rather to painting a head, for below that part he wanted both taste and skill sufficient to enable him to produce a good whole-length picture, and his figures were in general insipid in their action, and his back-grounds poor and tasteless in execution.

Yet it must be allowed, that the heads of his male portraits were perfect in their likenesses, particularly those which he painted from the naval heroes of the present time; but he had not equal success with female heads, of which indeed he painted but few.

In the conduct of his profession he was rather penurious, which prevented him from employing an assistant. This ill-

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judged parsimony rendered it impossible for him to finish his pictures in any decent time, and he found himself overwhelmed with engagements which he could not complete.

The anxiety which followed such mistaken frugality, added to the domestic disquiet which he experienced by his marriage with a woman of very absurd conduct, preyed upon his mind, and brought on insanity, which at length terminated in his death in the early part of the year 1803. His person was favourable to his pursuits in life, and when he died he was little more than forty years of age.

It should be observed, that he assumed the name of *Francis* in addition to his other names, therefore many of the prints from his pictures are marked \*L. F. Abbot; but it is not known why he chose this addition, which was not given to him at the font.

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#### TASSART.

A native of Antwerp, and the scholar of Vanhaken, the drapery-painter. He came to England when very young, and was some time with Mr. Hudson, probably as an assistant.

As an artist, this gentleman cannot be ranked as an original, his works being mostly *pasticios*, frequently copies. He was also a picture-dealer and cleaner, which last profession, if not

\* In the Catalogues of the Royal Academy Exhibitions, his name is also distinguished by the additional F.

an art, is at least an artifice, by which more money is frequently obtained for scouring a picture, than the original master was able to obtain as the first price for its design.

He died at his lodgings in old Soho, October the 6th, 1803.

### JOHN PLOTT.

A native of Winchester. In the early part of life he was engaged with an attorney, and afterwards employed as a clerk for the management of the accounts belonging to the maintenance of the French prisoners, who were confined in that neighbourhood during the war of 1756.

These employments not being suited to his inclinations, and having a taste for painting, he for a short time placed himself under the instructions of Mr. R. Wilson, the landscape-painter; but the terms of the latter being thought too high, Mr. N. Hone was chosen as a master more congenial to the talents of Mr. Plott, who became his pupil, and afterwards his assistant, as a miniature-painter, both in enamel and water colours. After he quitted Mr. Hone he continued to practise miniature-painting both in London and at Winchester, of which city he was chosen a member of the Corporation some years before his death. He had a taste for natural history, and executed some drawings in that way, which had great merit. He began a work which it is much to be regretted, that he did not finish—a Natural History of Land Snails, the representations of which

were painted in water colours with great beauty and accuracy. He also painted a few portraits in oil.

He died at the residence of his sister, at Soke, Winchester, October 27th, 1803, aged 71.

Mr. Bromley, in his Catalogue, mentions a portrait of this artist, as scraped by himself; but the author never saw it, though intimately acquainted with Mr. Plott.

### T. DE BRUYN.

A foreigner, but whether a native of France or Switzerland, is not known to the author. He painted in a variety of ways, chiefly landscape with figures and cattle; but was principally eminent for painting, in *chiaro oscuro*, the imitations of *basso relievos*, in which he produced the effect of prominence with great success, so that many of his works were excellent deceptions. Of this kind of decorations he painted several for the chapel of Greenwich Hospital.

He lived many years in Castle-street, Oxford-market, where he died of a paralytic stroke in the early part of the year 1804.

He left a son, who for some time practised the art, and was a student in the Royal Academy, but has lately become a land-surveyor.

EDWARD DAYES.

The scholar of William Pether. In the early part of his life he painted miniature, and also scraped mezzotinto, but afterwards practised the drawing of landscapes. He was often employed for topographical works, and his name is frequently found affixed to the plates that illustrate several modern publications in that class of literature. He also taught drawing; and in the catalogue of the Exhibition he is styled (at his own request) Designer to his Royal Highness the Duke of York.

His temper was neither amiable nor happy: it was probably owing to this cause that his dissolution was accelerated by his own hand. This melancholy event took place during the last week of May 1804, at his house in Francis-street, Bedford-square, where he had resided for several years.

At the time of his death there was in the Exhibition of the Royal Academy a picture painted by him in oil; the subject, a View of Shrewsbury, which had much merit:

In the spring of the year after his death a quarto volume was published, with the following title:

“ The Works of the late Edward Dayes, containing an Excursion through the principal parts of Derbyshire and Yorkshire: by E. W. Brayley: together with professional Sketches of modern Artists.”

This work is decorated with the artist's portrait, and ten Views are engraved by different artists, from drawings which Mr. Dayes had made in his tour. The professional sketches, as they



they are called, are anecdotes both of living and deceased artists; but they are by no means accurate.

### FRANCIS PARSONS.

A painter of portraits, but of no great powers. In the Exhibition of 1763, at the Spring Garden Rooms, were two pictures of his hand, a portrait of one of the Indian Chiefs\* who were then in England—the other was drawn from Miss Davis †, at that time a celebrated singer. She was represented in the character of Madge, in *Love in a Village*. But these pictures, particularly the Chief, were as hard and unpleasant in the execution as the Indian himself was in his physiognomy.

This artist for some time studied in the Academy in St. Martin's-lane, but with no great success, and he became a picture-dealer and cleaner—a good resource for the invalids in painting.

He lived and kept a shop for some years in Albemarle-street, afterwards removed into Piccadilly, where he died some time in the year 1804.

\* These Chiefs were brought here in the year 1762. There is a mezzotinto print from the picture here described, which was engraved by Mac Ardel: under it is the following inscription: *CUNNE SHOTE*—The Indian Chief, a great warrior of the Cherokee nation. Sold at the Golden Head, Queen's-square, Ormond-street.—No date.

† She afterwards became the wife of Mr. Batifhill, the celebrated organist and composer.

DANIEL BOND,

Obtained the second premium of twenty-five guineas, given by the Society for the Encouragement of Arts, for the best painting of a landscape, in the year 1764, and in the following year the first premium, fifty guineas.

He was but little known or spoken of in London, though in the years 1762 and 1763 he exhibited some landscapes at the Society's room in the Strand. His chief residence was at Birmingham, where he conducted the decorative department of a manufactory.

It is not exactly known to the author when he died, but his pictures, &c. were sold by auction in London in the latter part of the year 1804, a few months after his death.

HENRY SPICER.

A miniature-painter, who wrought both in water-colours and enamel.

Although the author was acquainted with this artist, yet he knows not who was his master, a circumstance which should otherwise be preserved, as Mr. Spicer attained to great excellence and reputation as an enamel-painter, though he never arrived to that delicacy of execution which distinguishes the works of Mr. Bone, whose enamel pictures surpass every thing that has hitherto appeared in that branch of painting.

Mr.

Mr. Spicer, who styled himself Enamel-painter to the Prince of Wales, died in June 1804, about sixty years of age.

### CHARLES GRIGNION,

The younger son of the watchmaker whose abilities in his profession made his name deservedly famous in the middle of the last century.

The son was the pupil of Mr. Cipriani, and was also admitted one of the early students of the Royal Academy. In the year 1776 he obtained the gold medal for the best historical picture, and in the year 1782 he went to Rome upon the pension of that establishment.

He remained there in pursuit of his studies until the French invaders entered that city, by which circumstance he was compelled to retreat to Leghorn, where, in common with many others, he was attacked by that fatal fever which infected the north-west shores of the Mediterranean, and he died in October 1804.

Among his other avocations in Italy, he acted as a dealer, and at the time the French were plundering the palaces of Rome, he sent several pictures to England, among which was that celebrated landscape long distinguished by the appellation of the Altieri Claude, together with its companion, both of which were purchased by Mr. Beckford, and are now in his possession at his seat at Font Hill.

There

There are two prints that were engraved after original designs made by this artist at Rome.

The first represents the fatal effects of a quarrel between two men at the Porta del Popolo, in which one is represented as expiring on the ground, while the other, who has stabbed him, is coolly walking away.

The second exhibits a group of men and women dancing the Saltarella. The original drawings are in the possession of Lord Clive, who, when at Rome, bought them of the artist.

#### HENRY ROBERT MORLAND,

Was the pupil of his father\*, a painter, who lived on the lower side of St. James's-square.

The son, Henry, painted portraits, both in oil and crayons; he also scraped in mezzotinto, and was much employed as a picture-cleaner.

He was among the first exhibitors in the year 1760, when the subject of his picture was a Boy's Head in crayons, one of the best of his productions.

He also dealt in pictures; but was either unsuccessful in his speculations, or deficient in economy: and during the time that he resided in Leicester-square he became a bankrupt.

The subjects of his pencil were rather of a trifling nature,

\* This person is probably the same who is mentioned in John Houghton's List of Painters.

as *Servant Girls washing or ironing linen*, a *Lady reading by a paper shade*, and such representations as require more excellence in their execution, to give them any value, than he was capable of producing, for in general his works were in a heavy manner, and inferior gusto.

He was rather an unfettled man, frequently changing his residence; but in the latter part of his life he resided in *Stephens-street, Rathbone-place*, where he died in *December 1797*, about seventy-three years of age.

Of the children which he left, his eldest son, *GEORGE*, was a remarkable example of abilities in art, and at the same time of depravity in manners and morals. As an artist, he received his first instructions from his father, but very soon surpassed his master. His early productions were *landscapes*, and he painted one or two small conversation pieces; but his favourite subjects were *animals*, chiefly of the domestic kind—*horses, dogs, pigs, and other cattle*, which he painted in a very masterly manner.

At the *Exhibition of the Royal Academy in 1791*, he had a picture representing the *Inside of a Stable with Horses*, rather larger than a half-length canvass, which was an excellent performance.

His low and vulgar propensities led him into the society of those who were little calculated to improve either his mind or manners, and he readily stooped to an intimacy with *coachmen, postchaise drivers, and stable boys*, indeed with any associates with whom he could gratify the despicable ambition of being at the head of his company.

By

By his licentious and imprudent conduct he became involved in debt, and was confined in the King's-bench prison, whence he was liberated by the Act of Grace in 1801.

During his confinement he was constantly employed by picture-dealers, frame-makers, and others, who, from the profits they obtained for his works, found it their interest to court his caprice and supply his wants.

By the constant and excessive use of spirituous liquors, his health and talents were equally destroyed, before age could have affected either his physical or mental powers; so that the pictures he painted a short time before his death were so much inferior to his former productions, that from their execution they can scarcely be supposed the works of Morland. This decay of powers was sufficiently conspicuous in two pictures, which he exhibited at the Royal Academy a few months before his death, which happened on the twenty-ninth of October 1804, in the fortieth year of his age.

He left a widow, who survived him about a fortnight, but no children.

There is an etching by George Morland—A Fox with a Pullet under his paw. It is executed with great spirit.

There is a mezzotinto portrait of this artist from a picture painted by Muller.

**GABRIEL MATHIAS\*.**

This gentleman for some years practised as a painter, and, as he himself humorously observed, was at Rome upon his studies "long enough to have painted like Raphael;" but his talents did not qualify him to attain so elevated a rank in art.

In the Exhibition of the year 1761, at the Society's room in the Strand, there were pictures by him; one in particular, of a Sailor † splicing a Rope, from which there is a mezzotinto print by Mac Ardel. He continued to exhibit for about two years after, when he ceased to practise the art, and confined his attention to the duties of his situation, as he possessed a respectable appointment in the Office of Privy Purse.

While the Royal Academy, in the early period of the institution, received pecuniary assistance from his Majesty's liberality, Mr. Mathias was, by his official situation, employed in transacting that business; and before the passing of Mr. Burke's celebrated Bill of Reform, he possessed the appointment of Deputy Paymaster to the Board of Works.

He chiefly resided at Acton, where he died, the latter part of the year 1804, at a very advanced age.

\* His elder brother, Mr. Vincent Mathias, was a gentleman well known and highly respected, who had the honour of placing his name among the signatures of those noblemen and gentlemen who directed the proclamation of his present Majesty's accession to the throne.

† This print is noticed in Bromley's Catalogue as being the portrait of Andrew Wilkinson, a Captain in the navy.

DANIEL GARDNER,

A native of Kendal in Westmorland. He was a student in the Royal Academy; but it is not known that he ever received any instructions in painting, other than what he obtained by visiting Sir Joshua Reynolds, of whom he might be considered as an out-door pupil.

He painted small portraits, both in oil and crayons, and had so much fashion and employment as to acquire a sufficient fortune to live genteelly after his fashionable estimation was passed.

He lived several years in New Bond-street; but upon the decline of his business he returned to lodgings in Beak-street, Golden-square, and gave up the pursuit of every art except that of improving his fortune, in which he is said to have been an adept, not without a degree of penury, which injured his health. He died in the summer of 1805, aged fifty-five.

There are several mezzotinto prints after portraits of his painting.

There is also an etching of his performance, which is the portrait of Philip Egerton, Esq. of Oulton; size of the plate ten inches and a half by eight inches.

He was a widower at his death; but left a son, who was some time at Cambridge, and is in the law department.



## ——— WALMSLEY,

A native of Ireland, was a landscape-painter; but his chief employment was in painting scenes, in which line of art he was much engaged at the theatres in London.

There are several prints which were engraved after landscapes which he painted.

He died at Bath some time in August 1805.

## F. VIERIA,

By birth a Portuguese; who for some time studied as a painter in Italy, and from thence came to England about the year 1797.

He chiefly painted history, and was several times an exhibitor with the Royal Academy, particularly in 1798 and 1799. The subject of the picture he last exhibited was "VIRIATO, Chief of the Lusitanians, exhorting his Companions to take Vengeance of the Perfidy of GALBA."

During his stay in England, he resided chiefly with Mr. Bartolozzi, at North-end, Hammersmith, where he married, and soon after returned to Lisbon; but did not long survive, as he died in the early part of the year 1805.

There are some prints after designs which were made by him. They are engraved in the dotting manner, and they received much improvement from the assistance of Mr. Bartolozzi.

JOHN RUSSELL, R. A.

Was born at Guildford in Surrey. He was placed as a pupil under the instruction of Mr. Francis Cotes, and he also for some time attended the private Academy in St. Martin's-lane.

He followed his master's manner, practising both in oil colours and crayons, but chiefly in the latter, in which process he produced many very good portraits, though the colouring was frequently forced, and rather showy than natural; nor can it be said that he ever equalled some of the productions of his master.

In 1776 he published a quarto pamphlet, entitled "Elements of Painting with Crayons;" a second edition of which appeared in the next year.

This little work is truly valuable, as it not only contains the best instructions for the process of painting in Crayons, but also gives the best receipts for their preparation.

He was fond of astronomical studies, and constructed a model of the appearance of the moon, for which he obtained a patent in 1797, and with his own hand engraved the print that represents the face of the planet, and which constitutes a part of the apparatus.

The work itself will be best explained by the author's own words, which are here given as extracted from a quarto pamphlet which he published at the time when the patent was obtained, and which bear the following title: "A Description of the Selenographia, an Apparatus for exhibiting the Phenomena of the  
the

the Moon, together with an Account of some of the Purposes which it may be applied to."

"The Selenographia consists of a Globe, on which are expressed the spots which appear on the moon's visible surface, accurately taken by a micrometer from the moon itself, and transferred to a Globe. The papers which cover this globe are carefully engraved from the original drawings, made by a long series of very minute observations."

The pamphlet is illustrated by two engraved prints, the first representing the back and profile of the apparatus, and the second the map "containing the names and arrangement of the principal spots of the moon's surface."

At intervals, he visited some of the distant towns, as Shrewsbury and Hull, where he practised his profession, and at the latter of which places he died.

He had long complained of symptoms which indicated a stone in the bladder; these entirely subsided during his last illness, which was a typhous fever; and after his death it was found that his former sufferings were occasioned by gravel in the kidneys.

He was chosen an Associate of the Royal Academy in 1773, and Royal Academician in 1788. He died April 21, 1806, in the sixty-second year of his age, and left a family, of which one of the sons practises in the manner of his father.

JAMES BARRY.

This gentleman, by the peculiarity of his conduct, and the confidence of his behaviour, acquired, during his lifetime, a celebrity in his profession, which compels the biographer to pay greater attention to his history, than would perhaps be due to the memories of many superior artists and more amiable men.

He was born in Cork. His father was a victualler in that city. It is not known to what profession he was originally designed, but it is universally agreed that he acquired his art by his own exertions\*, unassisted by any instructor, and that he began his profession as a landscape painter. In the early part of his life, he acquired the acquaintance and friendship of Edmund Burke, Esq. with whom he came to England, and by whom he was introduced to Mr. Barrett, his countryman, who practised in the same line of art with himself.

Under the protection and with the assistance of Mr. Burke, he visited Italy, whither he went in the autumn of 1766. This patronage and protection he very properly and handsomely acknowledges in his second publication †.

\* After the most diligent inquiry, it has not been possible to obtain a more certain account of the early life of this gentleman than is here given. But it may be added, that for some time he studied in the Academy of Dublin, which was then conducted by a gentleman of the name of West, who had studied at Paris under the instructions of Boucher and Vanloo, and was much praised, for his knowledge of the human figure, by the students in art who came from Dublin to London. He was living in 1760: but of this artist the Author has not been able to procure any further information.

† See his Account of a Series of Pictures, &c. page 76.

He returned to London in the latter part of the year 1770, or beginning of 1771, for in that year he exhibited in the Royal Academy for the first time; the subject of his picture, Adam and Eve, the figures somewhat below the size of life. The next year he produced a whole length of Venus rising from the Sea.

In 1776 he exhibited a picture of the death of General Wolfe, in which, probably with a view of demonstrating his knowledge of the human form, he chose to paint the figures as nudities, a circumstance ill adapted to the nature of the picture; and he found his work so unfavourably received by the public, that he was much disgusted, and never afterwards sent any performance to the exhibition.

It was not only by the productions of his pencil that Mr. Barry endeavoured to exhibit himself as a man of talents, but he also employed his pen to a similar purpose; and in 1775 published "An Inquiry into the real and imaginary Obstructions to the Acquisition of the Arts in England," &c.

This work was in reply to a publication which the Abbé Winckelman had written while Mr. Barry was at Rome; and it must be allowed that he has very successfully exposed the pretended philosophy, and partial criticism of the Abbé, who endeavoured to prove that the English are incapable of attaining any great excellence in art, both from their natural deficiency in genius, as also from the unfavourable temperature of their native climate.

In 1773, several of the principal artists, members of the Royal Academy, wishing to promote the advancement of the arts

upon a higher scale than had been, till that time, attempted in England, offered to paint a set of pictures for the decoration of St. Paul's Cathedral; and the persons selected by the Academy were Angelica Kauffman, Barry, Cipriani, N. Dance, Reynolds, and West\*. But this liberal offer did not meet the approbation of Dr. Terrick, at that time Bishop of London, and therefore the scheme was abortive.

A short time after (1774), the Society of Arts, Manufactures, and Commerce made a proposal to the artists, that a certain number of them should paint a suite of pictures for the decoration of their new room, which they had erected in John-street, Adelphi; and it was proposed that when the pictures were finished, a public exhibition should be made, the profits of which were to be applied to the remuneration of those who should paint the pictures. But this scheme was not approved by the artists, and they declined the proposal † ‡.

\* Mr. Barry insinuates in his second publication, that the first hint of this scheme originated with himself. See the Appendix to his Account of a Series of Pictures, &c. page 207.

† The artists selected by the Society for the purpose of painting such pictures were as follows:

HISTORY:—Signora Angelica Kauffman, Sir Joshua Reynolds, Mr. West, Mr. Cipriani, Mr. N. Dance, Mr. Mortimer, Mr. Barry, Mr. T. Wright.

ALLEGORICAL:—Mr. Romney, Mr. Penny.

‡ About this period Mr. Barry, by public advertisement in some of the daily papers, offered to give instructions in the art of design to any nobleman or gentleman who might require such assistance; but whether he obtained any pupils is unknown to the Author.

The rejection of this scheme by the gentlemen to whom it was offered, appears to have been a disappointment to Mr. Barry, who hoped to distinguish himself by his exertions, and, as he observes, "to get some friends, which he stood in great need of;" and therefore, about three years after, he, through the means of Mr. Valentine Green, made an offer to the Society, that he would himself undertake to decorate their room, upon a more comprehensive plan than that which they had proposed themselves; and, the Society accepting his proposal, the following letter was delivered to the Committee by Mr. Green:

" Sir,

" The proposal for decorating the Great Room of the Society of Arts, &c. with paintings analogous to the views of that institution, and declared to that Society, on Wednesday the 5th of March, by Mr. Val. Green, member of the same, on condition the said Society provided the artist with canvases, colours, and models proper to carry it into execution; the said proposal was made to the Society as above, by the desire and consent of

" JAMES BARRY."

" Suffolk-street, Haymarket,  
March 6, 1777."

" To the Chairman of the Committee of Polite Arts."

The

The terms being mutually settled, as before specified, Mr. Barry commenced the work, agreeably to the conditions, and, unassisted by any one, he with his own hand in about three years finished the whole nearly as it now stands, and at the conclusion the following advertisement was inserted in most of the newspapers :

“ Adelpi, April 26, 1783.”

“ At an extraordinary Meeting of the Society of Arts, Manufactures, and Commerce, it was proposed to view the historical paintings in the Great Room, executed by James Barry, Esq. R. A. and Professor of Painting in the Royal Academy, and, after attentive inspection, Resolved, that the series of pictures, illustrating in their design the progress of human knowledge, and the advancement of useful and elegant arts, from a very early period to the present, is a work of great execution and classical information, and must be deemed a national ornament, as well as a monument of the talents and ingenuity of the artist.

“ The Society, therefore, desirous of giving the most ample testimony of his eminent abilities, unanimously voted him their thanks, and ordered that this resolution be published in the newspapers.

“ SAMUEL MORE, Sec.”

They then permitted the work to be publicly exhibited for the benefit of Mr. Barry ; and upon this occasion he published an account



account of the pictures, in an octavo pamphlet, which was fold in the room\*.

During this exhibition, he published proposals for engraving a set of prints after the pictures, to be supported by subscription, and very boldly undertook the work, which he executed himself, without any assistance, even in the printing; and they were finished about the year 1793. Having made some alterations in the print after the last picture of the set, which he styled Elysium, he thought proper to publish another octavo pamphlet, entitled, a Letter to the Right Honourable the President, Vice Presidents, &c. of the Society for the Encouragement of Arts, Manufactures, and Commerce, &c.

In both these publications he gave a description of the pictures, and endeavoured to explain the subjects of which they are composed. This was a very proper precaution, for several of the parts could not have been understood to represent what he meant to express, without such elucidation; for, like many other artists of modern times, he had endeavoured to represent abstract and metaphysical ideas†, which do not lie within the reach of art

\* Mr. Barry is extremely obscure in his account of these transactions. However it appears in his third publication, that he had two exhibitions, one in 1783, and another in 1784, by which he obtained the sum of 503*l.* 2*s.* See his Letter to the Society of Arts, &c. page 84.

† Mr. Barry, in describing the first picture, gives the following explanation of one of the figures: "In the woman with the dead fawn over her shoulder, and leaning on her male companion, I wished to glance at a matter often observed by travellers, which is, that the value and estimation of women increases according to the growth and cultivation of society, and that amongst savage nations they are in a condition little better than beasts of burden." Whatever reflections

art to describe by any visible representation. Yet it is but justice to confess, that the work is not unworthy of the observation which Dr. Johnson has made upon it in one of his letters, which was written at the time of the first exhibition of the pictures: " Mr. Barry's exhibition was opened the same day, and a book " was published to recommend it, which, if you read, you will " find decorated with some satirical strictures of Sir Joshua " Reynolds and others. I have not escaped. You must think " with some esteem of Barry, for the comprehension of his " design."

While he was engaged in this great work, Mr. Penny resigned his situation of Professor of Painting to the Royal Academy, of which he had been possessed from the foundation of the institution, when Mr. Barry offered to fill the vacant chair, and was elected to it in 1782. But he was not over diligent, in preparing for the duties of his office; on which account Sir Joshua Reynolds made some remarks upon his conduct, to which Barry retorted with great insolence and brutality. He gave his first lectures March 2d, 1784.

In this situation his turbulent disposition soon began to express itself. He became very *outré* in his remarks and assertions, and in the course of a few years his discourses were filled with little more than invectives against his fellow Academicians. He at length became so intemperate in the language of his lectures, that a regular charge was preferred against him, and

reflections Mr. Barry might hope to excite in the minds of those who viewed his pictures, such attempts can never produce the effect proposed; and when a written illustration is required, it is the writer and not the painter who makes his picture intelligible.

and laid before the Council, which was the more effective and forcible, being written by Mr. Wilton,\* the Keeper of the Royal Academy, a gentleman of the most respectable character, of tranquil manners, and benevolent temper.

In consequence of this complaint, two or three meetings of the Academicians were held, to which Mr. Barry was also summoned; and these consultations terminated in a vote of expulsion, which, after being submitted to his Majesty's consideration, was approved by him, who gave some very pointed and strong reasons for his confirmation of the sentence. In consequence of which, the following letter was communicated by the Secretary to Mr. Barry :

“ Sir,

“ The General Assembly of Academicians having received  
“ the report of the Committee appointed to investigate your  
“ academical conduct; decided, That you be removed from the  
“ office of Professor of Painting; and by a second vote, That  
“ you be expelled the Royal Academy.

“ The journals of Council, the report of the Committee, and  
“ resolutions of the General Assembly, having been laid before  
“ the King, His Majesty was graciously pleased to approve the  
“ whole of the proceedings, and strike your name from the  
“ roll of Academicians. I am, Sir,

“ Your most obedient servant,

“ JOHN RICHARD, R. A. Sec.”

“ James Barry, Esq.  
“ Royal Academy, April 24, 1799.”

\* He died November 25, 1803.

A short time before his removal from the Royal Academy, he published a letter, addressed to the "Dilettanti Society, respecting the *Obtention* of certain Matters essentially necessary for the Improvement of Public Taste, and for accomplishing the original Views of the Royal Academy of Great Britain." After his expulsion, he gave a second edition of this pamphlet, to which he added an "Appendix, containing a Continuation of Details of certain Facts which may affect the successful Prosecution of the Art in the British School, and which fully explain and comprehend the Matter and Mode of the Dispute between the Royal Academy and the Professor of Painting, from its commencement to its termination."

In these last pamphlets, Mr. Barry has introduced the same complaints against the Academicians which he before had exhibited in his lectures to the students; but of these plaintive publications the Dilettanti Society took not the least notice. After this period, he lost much of the consequence which he before possessed; nor did he attempt any further publication, except a letter and petition, which he addressed to his Majesty, published in the *Morning Herald*, December 3d 1799: In that letter he denied being the author of those additional lives which were subjoined to a new edition of Pilkington's *Dictionary of Painters*, which had been published a short time before, and were supposed to have been introduced by Mr. Barry. But this was a mistake, for it was conducted by Dr. Wolcott, a gentleman whom it would be difficult to praise for liberality or candour\*.

Although

\* In the anecdotes of Mr. Richard Wilson, the landscape painter, Dr. W. has given no just account of the Artist, for indeed he knew nothing of him; but

Although Mr. Barry took some pains to distinguish himself as a writer, it was not by his pen, but his pencil, that he principally acquired reputation. His pictures were few, but generally of a large size. His principal work is that "On Human Culture," in the Great Room of the Society of Arts, in the Adelphi; the best description of which will be in his own words: "In this series, consisting of six pictures on subjects useful and agreeable in themselves, I have still further endeavoured to give them such a connexion as might serve to illustrate one great maxim or moral truth; viz. that the obtaining of happiness, as well individual as public, depends upon cultivating the human faculties. We begin with man in a savage state, full of inconvenience, imperfection, and misery; and we follow him through several gradations of culture and happiness, which, after our probationary state here, are finally attended with beatitude or misery. The first is the story of Orpheus; the second a Harvest-home, or Thanksgiving to Ceres and Bacchus; the third the Victors at Olympia\*; the fourth Navigation, or the Triumph of the Thames; the fifth the Distribution of Premiums in the Society of Arts, &c.; and the sixth Elysium, or the State of final Retribution. Three of these subjects are poetical, the others historical."

These pictures are of considerable magnitude. The two largest, which

he has abused his Majesty, as usual, because he had not given a commission to Mr. Wilson—though he might have known, if he pleased, that he was made Librarian to the Royal Academy, which is one of the situations reserved solely for his Majesty's disposal.

\* This is by far the best picture of the set.

which are the third and sixth of the set, are forty-two feet in length; the other four are fifteen feet six inches long, and their heights are all equal, eleven feet six inches. The figures are rather colossal, a circumstance by no means favourable to the work, as its magnitude is too great to be seen to advantage in the place where it is disposed. It has already been observed that Mr. Barry endeavoured by his pencil to convey ideas that cannot be excited or conveyed through the medium of painting, and in this vain attempt he was led to introduce some groups which are perfectly ridiculous. A striking instance is in the Triumph of the Thames. In this picture, the imaginary aquatic Deity is represented "as carried along by Tritons," under which character he has introduced the portraits of Sir Francis Drake, Sir Walter Raleigh, Sebastian Cabot, and Captain Cooke. Among these is also added the portrait of Dr. Burney, of musical celebrity. These are also surrounded by Nereids, who are sporting in the waves.

This heterogeneous group must be illustrated in the artists' own words :

"As music is naturally connected with matters of joy and triumph, and that, according to all necessary propriety, the retinue of the Thames could not appear without an artist in this way, I was happy to find that there was no necessity for my cooperating with those who seem inclined to disgrace our country, by recurring to foreigners. Whilst we can boast a native so eminently distinguished for his musical abilities as

R 1 2

"Dr. Burney,

“ Dr. Burney, whom I have introduced here behind Drake and Raleigh with a ———.”\*

The fifth picture, which he has denominated the “ Distribution of the Premiums in the Society of Arts,” is by its composition not very expressive of the subject, for the principal group is not disposed in the principal part of the picture, but on one side; while the center is occupied by the representation of some ladies of high rank, whose portraits he has introduced more for the sake of flattering their personal charms, than from any other apparent motive.

The sixth picture, which is styled “ Elysium, or the State of Retribution,” may be considered as a collection of portraits of distinguished persons; and though, as he observes, some of those “ great men may have had exceptionable parts in their characters, yet they were great men;” and Mr. Barry has therefore considered their greatness alone as sufficient to entitle them to a place in Elysium.

The colouring of these pictures is of a cold and leather-like hue; but which would have been less displeasing if the figures had been relieved by stronger lights and shadows. And though Mr. Barry talked much of the *chiaro oscuro*, in some of his lectures, he as by no means availed himself in these works of the advantages resulting from its proper application.

\* The whimsicality of this assemblage of figures was pleasantly commented on by a lady, who observed, that she was by no means pleased with Mr. Barry, for representing the Doctor in company with a party of naked girls dabbling in a horse-pond.

The drawing of his figures, though not strikingly faulty, does not by any means possess superior merit. His contours are dry, and too ideal in their style, to be considered as examples of correctness; and many of the figures are disproportioned to each other.

That Mr. Barry himself entertained a very high opinion of these works, there can be no doubt; for in several parts of his writings, he speaks of them in a style of no great modesty. The following is a passage in his Letter to the Dilettanti Society. “ It will be exceedingly hard if the benefit of the laws should “ be withheld from the painter of such a work as that on “ Human Culture—which for public interest, and ethical utility “ of subject, for the castigated purity of Grecian design, for “ beauty, grace, vigorous effect and execution, stands so success- “ fully in the view and neighbourhood even of the so justly “ celebrated Orleans collection\*; where the efforts of so many “ and such distinguished heroes of the ancient schools of art “ are so happily united together for the advancement of in- “ formation and national taste.”

We shall make no comment upon this specimen of self-applause; but only observe, that whatever opinion he might entertain of the production of his own pencil, those who are real judges of art will scarcely rank them with the works of an Italian artist whom he has thought fit to stigmatize with the following illiberal censure. “ It is very remarkable that “ Annibal Carracci, who came to such a place as Rome, should

\* At the time Mr. Barry's letter was published, the Italian pictures of the Orleans collection were exhibited at the Lyceum in the Strand.

“ have



“ have been so far overlooked even by that court, as never to  
 “ have been employed about any papal work, and had the ad-  
 “ ditional mortification of seeing all court favour, employment,  
 “ and even the honour of knighthood, flung away upon such a  
 “ reptile as Gioseffo D’Arpino\*.” See *Account of a Series of  
 Pictures*, page 177.

Beside the work at the Adelphi, he painted two or three large pictures for the late Alderman Boydell’s Shakespear, the subjects of which are scenes from the play of Lear.

Among his other pictures was his Venus rising from the sea, already mentioned, which consists of two figures, the Goddess and Cupid, with two sea horses in the back ground; the subject taken from Lucretius †. This may be considered as his best production, though not his greatest.

He seldom painted any small pictures, for he seemed to entertain an idea that no work of art could be in a great style, unless it were of great dimensions.

\* Gioseffo or Giuseppe Cesari D’Arpino, commonly called Gioseppino, was honoured with the Order of St. Michael, by Louis XIII. and also Knighthood by Clement VIII. This artist was one of twelve who were chosen to paint each a picture for the King of Spain, and consequently was classed with Domenichino, Guido, Guercino, Pouffin, and other great artists of that time. There are several of his works at Rome, and other cities of Italy; and though it may be allowed that his works are not distinguished by that purity of style which characterizes the productions of Annibale Carracci, yet they are in a great and masterly manner, very superior to the pictures of Mr. Barry. A faint judgment may be formed of D’Arpino’s abilities by six figures after his designs, which are introduced into a work well known to collectors by the title of the Bishops Statues. See the plates, 7, 8, 9, 10, 30, and 39.

† There is a print after this picture, which was engraved in the dotted manner. The figure is enclosed in an oval.

In his writings he makes frequent mention of a picture which he intended to paint, the subject, Pandora; but which he never finished. If any judgment may be justly formed from inspecting the sketch which he exhibited at the Royal Academy in 1774, the public, to whom he thought his works of much consequence, have suffered no loss by the picture not being completed.

In the year 1773, Mr. Barry exhibited two three-quarter portraits at the Royal Academy, one of which was painted from Dr. Nugent, the father of Mrs. Burke, and, to the best of the author's recollection, it was by no means ill drawn, though it was cold and feebly coloured. For this branch of the art he rather expresses himself with contempt, in all his different writings; and it is certain that neither his temper nor manners were calculated to recommend him to those who might choose to sit for their portraits.

In addition to the prints which he engraved from his own pictures in the *Adelphi*, he also executed some original designs of his composition in aqua tinta; the subject of one is Job sitting in distress, surrounded by his friends.

He also designed and etched a small plate, as a ticket of admission to a concert at Free-Masons' Tavern, in which the *Carmen Seculare* of Horace, set to music by Mr. Philidore, was performed for the benefit of the composer. This etching has great merit. The size of the plate  $6\frac{1}{4}$  inches high by 5 inches wide.

His writings, particularly those which were published after his "Enquiry," may be considered as a medley of theology, politics,  
and

and history, combined with observations on art, all blended together, without arrangement or connexion, and certainly exhibiting a considerable extent of reading, but which do not prove that the author possessed a solidity of judgment equal to the confidence with which he asserts his opinions.

In his lectures, if they should hereafter be printed as they were delivered to the students of the Royal Academy, much information is not to be expected; for he took less pains to instruct the pupils than to rail against his fellow members of the Academy. Of these lectures he has given some specimens, by extracts which are introduced into his letter to the Dilettanti Society; and it is singular that those passages are full of invectives, because his capricious whims were not complied with by the Council of the Royal Academy; in which, from the time of his admission to his expulsion, he was a very restless and turbulent member. Of his style and manner of writing in his lectures, two or three specimens are here selected, from those parts which he has thought proper to print in the letter above mentioned.

“ It was my wish to have carried to a much greater extent  
 “ these interesting remarks and pursuit of facts respecting the  
 “ state of the arts in those early periods, but the *contracted*,  
 “ *beggarly state* of the Academical library is a real, most ex-  
 “ tensive grievance.” And again in the next page, “ One might  
 “ have expected that our library would have been filled with  
 “ whatever could be useful, and that the Professor might in his  
 “ *night-gown and slippers* have an opportunity of examining  
 “ them conveniently, either by having a place of residence on the  
 “ spot,

“ spot, or the permission of having them occasionally brought to his own residence\*.” *Vide* page 227, and 228.

In another of his extracts, in which he speaks of the necessity of attending to the chiaro oscuro in all constructions of architecture, he has introduced the following passages. “ The laws of variegated unity being grounded upon the just consideration of the human faculties, and accommodated to our abilities and inabilities of perception, they are therefore equally applicable to every whole and its parts, and are great agents of satisfaction in other arts.”—Again in the succeeding page : “ Thus it is apparent, that variegated unity, and its consequent relieve, of a proportionate light and shade, is the operating cause of the beautiful arrangements in architecture as well as in painting and sculpture.” See his *Letter to the Dilettanti Society*, pp. 231, 233.

It may probably be suggested that these passages were invidiously selected, as being the most exceptionable ; but the fact is, that his writings, and particularly his lectures, abound with similar traits of self consequence, and inexplicable attempts at definitions, interspersed with abusive comments upon those persons† who did not pay him that high respect to which he thought himself entitled.

His

\* It is expressly against the laws of the Royal Academy that any of the books or other articles belonging to it should be removed from the premises.

† See his sarcasm on the Hon. Horace Walpole, page 55 of his first publication, “ The Inquiry,” &c.; also his abuse of Mr. Dalton, page 114, of Sir William Chambers, 231 and 236, in his *Letter to the Dilettanti Society*. It may not be unentertaining to the reader to be told, that Mr. Walpole offended Mr. Barry,

His literary productions are as follows :

1. An Inquiry into the real and imaginary Obstructions to the Arts in England ; by James Barry, Royal Academician, and Member of the Clementine Academy of Bologna. London : printed for T. Becket, corner of Adelphi, Strand, 1775.
2. An Account of a Series of Pictures in the Great Room of the Society of Arts, Manufactures, and Commerce, at the Adelphi ; by James Barry, R. A. Professor of Painting to the Royal Academy. London : printed for the Author, by William Adlard, Printer to the Society, and sold by T. Cadell in the Strand, and J. Walter, Charing Cross, 1783.
3. A Letter to the Hon. the President, Vice Presidents, and the rest of the Noblemen and Gentlemen of the Society for the Encouragement of Arts, Manufactures, and Commerce, John-street, Adelphi ; by James Barry, R. A. Professor of Painting to the Royal Academy. London : printed for the Author, by Thomas Davison, Black-horse-court, Fleet-street, 1793.
4. A Letter to the Dilettanti Society, respecting the Obtention of certain Matters essentially necessary for the Improvement of Public Taste, and for accomplishing the original Views of the Royal Academy of Great Britain ; by James Barry, Esq. R.A.  
Professor

because he had criticized his picture of Venus rising from the sea. But he retorted Mr. Barry's rudeness, by calmly observing, when he read the passage, that he wished not to injure him, for if the House of Commons thought fit to vote that Mr. Barry should decorate Westminster Hall with giants, he would be the last person to oppose the motion.

Professor of Painting to the Royal Academy. [This was first published in quarto ; but after he was expelled from the Royal Academy, a second edition was published, with an Appendix, respecting the matters lately agitated between the Academy and the Professor of Painting.] London: printed for J. Walker, Paternoster-row, 1799, price five shillings.

5. A Letter and Petition, addressed to his Majesty: printed in *The Morning Herald*, Dec. 3d, 1799.

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Mr. Barry, by his temper and manners, might justly be considered as a humorist of the first class. His behaviour was in general rude and overbearing, particularly to those whom he affected to consider as his inferiors in abilities, and his self-consequence led him to quarrel with some of his best friends, not excepting Mr. Burke and Sir Joshua Reynolds ; yet he was capable of soliciting the renovation of their favour, when he thought his honour or interest might be benefited by their intimacy, as was particularly the case with Sir Joshua, whose mistaken conduct he defended with great violence when he resigned the presidency of the Royal Academy. This inconsistent behaviour drew from a contemporary writer the following observation, that " he (Mr. Barry) who had formerly, with his fist clenched in the very face of the President, threatened him with a personal assault, when his measures were right ; now seemed disposed to offer the same insult to any one who should dare to oppose them, when they were wrong.\*"

Mr.

\* Vide a pamphlet with the following title, " Observations on the present State of the Royal Academy, with Characters of living Painters ; by an Old Artist."

Mr. Barry was extremely negligent of his person and dress, and not less so of his house, in Castle-street, Oxford Market, in which he resided nearly twenty years, and until the time of his death it had become almost proverbial for its dirty and ruinous state. In this mansion he lived quite alone, and scarcely ever admitted any visitor.

He was more than once invited to dine by some of his friends, who, respecting his abilities, wished to treat him with kindness; and as a favour to them he accepted their invitation. But such was his inconsistent pride, that after dinner it was his custom to deposit eighteen pence upon the table, observing, that he always dined for that sum, and therefore could not think of being obliged to any man for a meal.

As his life was conducted with great whimsicality, so his death was accompanied by some singular circumstances.

It had been his custom for several years to dine at a French eating-house in Wardour-street Soho, to which place he went as usual, although he had been unwell for some days. He there met with an old acquaintance, who had just arrived from Dublin, who, when in London, frequently dined with him. This gentleman, finding Mr. Barry extremely ill, procured a coach, and conducted him home; but they were unable to enter the house, as some persons had mischievously stopped up the key-hole of the door. He was therefore taken by his friend to the house where  
he

Artist:" quarto, printed at the Logographic Press, for Walter, opposite Bond-street, Piccadilly, 1790; price two shillings: Anonymous. This pamphlet was published at the time Sir Joshua resigned the Presidency of the Royal Academy, because he was opposed in his endeavours to introduce a new member in an improper manner; and it contains a most impartial account of that transaction.

he was himself accustomed to lodge when in town; but the mistress of it being unable to furnish them both with beds, procured one for Mr. Barry, to which he was conveyed, and he slept for the space of twenty-four hours. This circumstance alarmed the persons where he lodged, and they applied to Mr. Bonomi, the architect, whose son, with some difficulty, obtained admittance into the chamber, when Mr. Barry was persuaded to take some sustenance. He remained there till next morning, when he was kindly invited to Mr. Bonomi's house, which he reached with some difficulty, and the day becoming rainy he was detained by his friend, who fitted up a bed for him, where he was liberally attended by his friend Dr. Fryer. In this situation he languished fifteen days, and expired on the 22d of February 1806, at the age of sixty-five.

It should be observed, that at his death, between thirty and forty pounds were found in his pocket. In the year 1794, having mislaid a sum of money, he proclaimed that his house had been plundered;\* but he afterwards discovered where it had been deposited by himself. In consequence of his apprehension upon this occasion, it was his custom ever after to carry with him such of his money as he kept in his own possession.

By

\* Of this supposed robbery Mr. Barry thought proper to give the following whimsical and extraordinary account, in one of his lectures to the students of the Royal Academy:

“ My house was broken open, and robbed of a considerable sum, which I had provided to purchase the lease of a house where I wished, quietly and retired, to carry on another work for the *public*, about which I had been for some time engaged. What aggravated the matter still more was, that I had good reason to be assured that this robbery was not committed by mere thieves, but by some limbs of a motley, shameless combination, some of whom passed for my  
“ friends,



By his manner of life and singular appearance, it was naturally supposed that he was in uneasy circumstances ; therefore, several members of the Society of Arts united to raise an annuity for his relief ; in consequence of which the following advertisement appeared in the Herald of July 19th, 1805 :

“ Mr. Barry’s Annuity.—At a meeting of the subscribers to  
 “ the fund for raising an annuity for the life of James Barry, Esq.  
 “ held at the Great Room of the Society of Arts, &c. in the  
 “ Adelphi, on Friday the 11th of May 1805 ;

“ The Earl of Radnor in the Chair ;

“ Resolved, That the persevering attention of Mr. Barry,  
 “ during the greatest part of his life, to the cultivation of liberal  
 “ science in his profession, appears to have proceeded from pure  
 “ motives of public spirit, and the love of the arts themselves,  
 “ unmixed with views to pecuniary gain, and therefore at an  
 “ advanced age he does not possess the means of that comfort-  
 “ able subsistence which in an enlightened country might be  
 “ expected to follow talents so rarely found and so usefully and  
 “ honourably exerted.

“ That this meeting, impressed with an earnest desire of  
 “ ameliorating his condition in this respect, and of offering a tes-  
 “ timonial of their high sense of his merit as an artist, do strongly  
 “ recommend to the attention of the public the subscription  
 “ which has been opened for raising a fund to provide an an-  
 “ nuity for his life.

“ friends, well knew what I was about, and wanted to interrupt and prevent it  
 “ by stripping me of the necessary means of carrying it on.” The work here  
 meant was the Pandora, already mentioned. *Vide* Letter to the Dilettanti  
 Society, pp. 116, 117.

“ That these resolutions be printed in such of the public papers as the committee shall think proper.

“ That the thanks of the meeting be given to the Earl of Radnor, for his great zeal in promoting the object of the meeting, and for his able conduct in the chair.”

Before this advertisement appeared, printed letters\*, signed by the Secretary of the Society, had been circulated to different gentlemen, requesting their aid to such subscription; and in consequence of these solicitations the sum of £.1,000. was raised, by which an annuity of £.120. was purchased of Sir Robert Peele, Bart. and to which an addition of £.10. per annum was made by Lord Buchan. But Mr. Barry did not live to receive the first payment of his annuity.

As Sir Robert Peele had been so unexpectedly benefited by the death of Mr. Barry, he offered to pay the expences of his interment, and a gentleman of the name of Page joined in defraying the additional charge for the laying in state. It was therefore determined

\* Of which the following is a copy :

“ Sir,  
“ The Society instituted for the Encouragement of Arts, Manufactures, and Commerce, having by a resolution of the 30th ultimo, permitted their Secretary to receive voluntary subscriptions from individuals, as well members of the Society as others, in order to provide an annuity for the life of Mr. Barry, adequate to the sum to be subscribed, I have the honour to apprise you, that I am desired by a Committee of Subscribers to that fund to communicate such Resolution to you, and at the same time to request the favour of being informed how far you may be disposed to promote the proposed object.

“ I am, &c.

“ Charles Taylor, Secretary.”

determined that the funeral should be at St Paul's Cathedral. In consequence of which the corpse was conveyed to the Great Room of the Society, in the Adelphi, on Thursday the 13th of March, where it lay till the next day at noon, when it was conveyed to St. Paul's, and deposited in the cripts, near the remains of Sir Christopher Wren and Sir Joshua Reynolds. The funeral was attended by the following respectable gentlemen, as pall-bearers: 1. Sir Robert Peele, Bart.; 2. Richard Clark, Esq. Chamberlain of the City; 3. General Watson; 4. Caleb Whiteford, Esq.; 5. Dr. Powell; 6. Dr. Charles Taylor, Secretary to the Society of Arts, &c. The chief mourners were, Dr. Fryer and Dr. Combe. But the names of the other gentlemen who attended are not known to the Author. It may appear singular, but not one artist was present upon the occasion. The service was performed in the Chapel of the north-west corner, by the Minor Canon in waiting.

The anecdotes of this gentleman cannot be better concluded than by observing, that the peculiarities of his conduct upon different occasions, led his best friends to suspect that Mr. Barry, in a certain degree, laboured under a species of mental derangement somewhat resembling that of the celebrated Rousseau.

After his death, it was found that he had realized property to the amount of more than two thousand pounds. His expences were so small, that little had been taken from whatever he had obtained by his professional exertions. He had been strictly punctual in his dealings, and just to others. It appears, that with all his eccentricities, he had a careful consideration of what might be necessary for himself.

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ERRATA.

- Page 3, line 18. for *Rowana*, read *Rowena*.  
5, line 21. for *any*, read *any thing*.  
21, line 2. for *Maffon*, read *Mafon*.  
64, line 8. for *Rowana*, read *Rowena*.  
112, line 19. for *Vario*, read *Verrio*.  
116, line 10. for *Gynn*, read *Gwynn*.  
122, line 2. for *Caton*, read *Catton*.  
140, line 25. for *Brutall*, read *Buttall*.  
183, line 14. for *he* passed over, read *be* passed over.  
199, line 25. for *Carto*, read *Carlo*.  
209, line 22. for *CERACI*, read *Ceracchi*.  
224, line 18. for *Colnagi*, read *Colnaghi*.  
225, - - for Charles *BENAZEE*, read *Benasech*.  
229, line 4. for *Introduction*, read *Instruction*.  
235, line 12. for *when* his pursuit, read *where* his pursuit.  
247, line 9. for *peaceful Trader*, read *peaceful Traveller*.  
282, - - for *TASSART*, read *Taffuert*.  
320, line 5. for *Cripts*, read *Crypt*.

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