ANECDOTES
OF
PAINTING.

In the reign of George the Second, the Art of Painting first appeared with luflre, 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.

Besides 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. Gainsborough had discovered considerable talents in landscape painting, yet it was not till some years after, that he displayed his full powers as an artist.

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 Tuscher, 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 Touscher.

* 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 follows:

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<td>1. The Landing of Julius Caesar</td>
<td>Mr. Blakey.</td>
<td>C. Grignon.</td>
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<td>2. Caractacus, the British Prince, before Claudius at Rome,</td>
<td>Hayman.</td>
<td>C. Grignon.</td>
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<td>6. The Battle of Hastings, or Death of Harold,</td>
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This
Anecdotes of Painting.

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 Whitchall, 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 second 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 artists 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 worst.

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 hosiery, 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.

C Mortimer
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 pasticio 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 showy, but not harmonious.
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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. Leviez. 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, 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.
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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 uneentertaining 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 Edgecumbe. On the title-page is a small vignette, which appears to be an etching by the artist himself.
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in which he demonstrated the operation, but it certainly does not deserve the attention of an artist.

He exhibited again in 1769, 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 Ccelius; 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 Itinéraire de Rome, by Cavaliere Joseph Vasi, 1773, is the following notice: "St. Silvie au premier autel à droit est de Jean Parker Anglois."

This
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.

D
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 art 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
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; 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, Printseller, 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 ¼ in. by 8 ¼ 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 practiced as a portrait painter. He came to London in the year 1764, and resided 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 practiced 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 Wise 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 Grignion, Scotin, and others.
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 cieling painted by him, at the seat of C. Brandling, Esq. M. P. at Gosforth Houfe, 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 bookseller 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

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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. MACOURT,

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 palette and pencils in his hand, which was painted by Mr. Macourt, and which has considerable merit. It is now in the possession of that able artist, Mr. Zoffani.

Mr. Macourt 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 recol-
lection.

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
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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 1749.
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 toward 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 Hontorf.

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 flight 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.

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' 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.
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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 ROTII

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 glafs, 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.
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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 be- come 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, having 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 thow of flowers, intermixed with ornaments, and sometimes genii,

* The tricking guesler 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-em-
nent, 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 En-
couragement 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 entertain-
ing 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.

SIIAW

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 Chincse temple at Wreft*, 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.

* Wreft, 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 Françoise," 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.
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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 Albanesi in 1782.

ADRIAN CARPENTIERS,

A foreigner, but whether a native of France or Switzerland, is not known. One of his best performances was a half-length of Mr. Roubiliac 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-contents, 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.
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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.
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By Isaac Ware, Esq. &c. London, printed for the Author, and sold by R. and J. Dodsley, 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, en- " graved, 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 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 expense of the plates was paid
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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 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 displeased 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 Pavillion, 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, bookseller, 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, Hamner's Shakespeare, and Smollet'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 Pursuivant.

His
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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 1774.

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, "Libcrality 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 Frensoy'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 Dodleley, 1789.

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 RUBBIGHIARD.

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 Haymarket. 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 impress
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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 of 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 EGI DIUS 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 Eccardt.
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 Sussex. 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 Amerisham; 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 Mallingham, 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 reverenced, 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 his works, the following pictures may be selected, from most of which there are prints:

Sextus consulting Eriðho, before the Battle of Pharsalia. 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 Shakespeare’s theatrical Characters, among which, those of Caliban and Ædgar 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 Mickel’s Translation of the Lusiad, not very good, 9 in. by 7 ¼.
A Frontispiece to Lloyd’s Powers of the Pen, 9 in. ½ by 7, ½.

* 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
A satyrical Print upon the late Duchess of Kingston; the title, Iphigenia's late Procession from Kingston to Bristol, by Chudleigh Meadows, 15 in. by 12 ¼.

To these may be added, a copy from a Holy Family by Guercino, executed for Mr. Boydell, 11 in. ¾ by 9 ¼.

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 panels and ceilings, both in colours and chiarooscuro. 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.
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 suit 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,
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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 was for some time Secretary to the Chartered Society of Artificers; and when a debating club was instituted at Mrs. Corneille's*, in Soho-square, Thomson was appointed the chairman, or moderator, in which office he acquitted himself with success.

As this gentleman ceased to practise 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 show, 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 the 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 filed herself) had endeavoured to establish a seminary of intrigue and dissipation.

† In the year 1781.
‡ About the year 1790.
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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, canie 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 Wanstead, 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,
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. \( \frac{1}{4} \) by 3 in. \( \frac{1}{4} \).
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A View in Edinburgh; the Netherbow Port. Size of the plate, 8 in. ½ by 6 in. ½.

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.

CAETANO 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 improvisatori, 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 Frangaise,” &c. published in quarto, 1783, Clerisseau is styled Principal Architect to the Emperess 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'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 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 stayed 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 Beetson.
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 failing 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 disfigured by intemperance. He painted four pictures, which he denominated the Progress of a Cutter. They represent the Building, the Chasing, the Unloading, and the Dissolution. From these there are prints, which are well engraved by the late Mr. Pouncey.

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 Averey 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 abilities.

* 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 Gucht, engraved after cartoons of Guido, “In the Collection of T. Wright, Painter, Covent-garden.”
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ilities. 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 Prince. 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. Aischough, and is dated 1751.

After having practiced 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 portrait*, for which Wilton 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. Wilton 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 best productions, was bought of Wilton, 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 luster.

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

Though