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

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

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

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

* There is a print engraved by J. S. Miller, from a picture painted by R. Wilson, a view of Dover, without date, but evidently executed before he went abroad.
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But leaving general praise or criticism, it will be proper to consider more particularly this master's productions. In doing this, we shall first take notice of a censure, which has been passed upon one of his principal works, by an artist, whose abilities and reputation command respect, though they cannot enforce our implicit assent to his opinion, I mean Sir Joshua Reynolds, who, in one of the discourses *, which he gave in the Royal Academy, passed some strictures upon Wilson's picture of Niobe, which did not perfectly coincide with the sentiments of those, who then heard, or who have since perused them.

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

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

* This discourse was read December 10, 1788, soon after the death of Gainsborough, and was the last but one delivered by the President.
be imputed to a little Apollo, who appears in the sky with his bent bow, and that those figures should be considered as the children of Niobe.

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

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

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

Sir Joshua then observes, that "the Dutch and Flemish style of landscape, not even excepting those of Rubens, is unfit for poetical subjects; but to explain in what this inaptitude consists, or to point out all the circumstances that gives nobleness, grandeur, and the poetic character to style in landscape, would require a long discourse of itself, and the end would be then perhaps but imperfectly attained."
Though we may allow the foregoing observations to be perfectly just, when taken in a general sense, yet when they are applied to Wilson's picture of Niobe in particular, they certainly must be considered as forced, and as the effect of petulant pique, rather than the correction of just criticism.

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

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

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

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

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

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

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

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

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

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

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

Mr. Johnson Carr, or Kerr, descended from a respectable family of the North. He was a young man of the most promising abilities, but of infirm constitution. His life was terminated
nated by a rapid consumption, of which he died, January 16, 1765, in the 22d year of his age.

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

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

Joseph Farington, R. A.

William Hodges, R. A.

Thomas Jones, Esq. of whom a further account is given in another part of this work.

Mr. Feary, who quitted the art.

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

Life
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* For this print Mr. Byrn obtained a premium in 1765.
WILLIAM PARS, A.

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

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

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

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

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

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

Some time after their return, Mr. Pars again visited the Continent, in company with the late Lord Palmerston, by whom he was taken to make drawings of the views and antiquities which his
his Lordship chose to select in his tour. Those drawings were chiefly made through Switzerland, the Glaciers, and part of the Tyrolese; and several of the views, which were then taken, were afterwards exhibited at the Royal Academy, 1771.

In 1774, the Dilettanti Society again distinguished themselves, by resolving to send a student to Rome, for a certain number of years, upon a pension, to complete his studies as a painter, and Mr. Pars was chosen to that honour; on which account he left London, in the summer of 1776, and arrived at Rome in November following. He did not live many years after his arrival at that city, but died there of a fever, in the autumn of the year 1782, about forty years of age.

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

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

He was elected an Associate of the Royal Academy in 1770.
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Mr. Pars had an elder brother, who was brought up to the profession of his father; but, as chasing declined in fashion, he engaged in conducting the drawing-school which was founded by Mr. Shipley. This juvenile academy has long been closed; and it is to be lamented, that, at this time, there is no school in this immense metropolis, where youth can be instructed in the first rudiments of the Arts.

GEORGE MICHAEL MOSER, R. A.

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

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

It may with great truth be asserted, that the Royal Academy owes its origin to the exertions of the present artist, but of this circumstance,
circumstance, an ample account has been already given in the former part of this work. It is therefore sufficient to observe, that, in the private Academy, which, during many years, was held in St. Martin's-lane, Mr. Moser, by the unanimous consent of the members, always acted as Treasurer and Manager, trusts which he executed with the greatest punctuality and integrity.

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

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

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

* And also to the Secretary, who was the late Mr. Newton.
† One which he painted for her Majesty, has the portraits (whole figures) of the Prince of Wales, and Bishop of Oxonburgh, when they were very young.
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well skilled in the construction of the human figure, and, as an instructor in the Academy, his manners, as well as his abilities, rendered him a most respectable master to the students.*

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

FRANK VANDERMINE, or VANDER MIJNE.

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

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

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

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

See Mr. Malone’s Account, Vol. I. page xxvii.

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

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

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

TEMPLE WEST, Esq.

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

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

For his amusement he practised painting. The subjects of his pencil were sea views, in which he possessed considerable merit.
merit. He was several times an honorary exhibitor with the Royal Academicians, particularly in the year 1778, when the subject of his picture was a Ship scaling her Guns.

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

MARY BENWELL.

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

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

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

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

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

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

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

The father died in 1805.

* This picture was in the European Museum in 1804.
GEORGE BARRET, R. A.

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

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

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

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

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

* Both these places are in the neighbourhood of Dublin.
bourn Green, near Paddington, a situation more congenial to his health, than any other residence, so for some years he was afflicted with an asthmatic complaint, which at times obstructed his exertions.

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

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

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

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

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

A View in the Dargles, near Dublin, 11 in. 4 long by 8 in. 4.
Six Views of Cottages near London; one of them is a View of Wilsden Church, but reversed, and not very correct, 8 in. long by 5 in. ½.

A large Landscape with Cottages.

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

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

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

NATHANIEL HONE, R. A.

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

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

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

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

* The heads were the portraits of Captain Francis Grose, F. S. A., well known for his writings on Antiquities, and Theophilus Forrest, Esq.
might not have struck him upon the first idea of his picture. However, the desired alteration was made, and a ladle introduced, which he painted with a substance easily washed away, and the picture was again displayed at his own exhibition, in its primitive state.

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

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

* It must be allowed, that Sir Joshua Reynolds made free with the ideas he collected from the prints, drawings, and sketches of the old masters of Italy, of which he had a most numerous collection.
Having described the two principal pictures, it may enter-

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

No. 10. Diogenes looking for an Honest Man, in the exhibition at Spring-gardens, 1768.

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

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

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

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

He had the honour of being one of those artists who were first chosen members of the Royal Academy at its foundation. A few years before his death, he removed to Pall Mall, and afterwards to Rathbone-place, where he died, August 14, 1784. His pictures and painting utensils were sold by auction soon after his decease, among which were the two pictures before mentioned, the Friars and the Conjurer, which last sold for ninety
ninety pounds, and was bought by some gentleman of Kent. There was also a small copy of the same subject, intended to serve for an engraving, but the print was not engraved. Mr. Hone's talents might be considered as by no means limited, for he painted several portraits in crayons, and also scraped some good mezzotintos, from his own pictures, particularly his own portrait, in a hair cap; and also a larger plate, from his picture of the monks before mentioned.

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

JAMES SHAW.

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

* See marks in the Appendix.
† He was a Dominican, a native of Florence, and is said to be the first who contrived and employed the Layman for the disposing of draperies.
‡ See Walpole's Anecdotes, Vol. IV. page 235, octavo.
TILLY KE'ITLE,

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

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

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

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

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

"Thence came the Ramsays, men of worthy note,
Of which one painted, as the other wrote."

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

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

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

* Prophecy of Famine, 4th ed. 1769.
From these pictures, prints were engraved; the former by Mr. Ryland, and the latter by Mr. Woollett.

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

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

He returned to England in good health and spirits, in 1777. His lady dying a few years after, he again ventured upon the same journey, in company with his son, and, at his return from this last tour, died a few days after his landing at Dover, in August 1784, about 73 years of age.

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

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

† Monsieur Rouquet, in his pamphlet, entitled, "The Present State of the Arts in England," published 1755, mentions this gentleman in the following respectable
possess a calm representation of nature, that much exceeds the mannered affectation of squareness, which prevailed among his cotemporary artists; and, it may be justly allowed, that he was among the first of those who contributed to improve the degenerated style of portrait painting. That he possessed a considerable degree of public notice, may be presumed from the following observation of Mr. Walpole, who says, that "Reynolds and "Ramsay have wanted subjects, not genius;" but the truth is, that if the latter possessed equal genius with the former, he still wanted that affection to his art, which, added to his natural taste, were the constant stimuli to Sir Joshua's exertions, and the cause of his great superiority above his brother artists*.

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

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

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

A very good whole-length portrait of the celebrated Dr. Mead, which was painted by Mr. Ramsay, is now at the Foundling Hospital.
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He was twice married. His last lady was a daughter of Sir David Lindsay. He left a son and daughter, the present General Ramsay, and the widow of Sir Archibald Campbell, who was born at Rome.

Hugh Dean.

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

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

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

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

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

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

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

J. ALEFOUNDER,

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

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

In August 1758, he came to England, with Mr. Wilton and Sir William Chambers, on their return from the Continent, and was patronized in this country by the late Earl of Tilney, but that nobleman's interest was not very advantageous to him.

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

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

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

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

† This magnificent carriage was employed for the first time, Nov. 15, 1762.
the diploma, which is given to the Academicians and Associates at their admission into that Society. This work he executed with great taste and elegance. For this he received a silver cup, upon which was engraved the following inscription:

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

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

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

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

* This elegant memorial was stolen from the house of Mr. Cipriani's son, on the night of the 25th of Feb. 1795.
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Mr. Copley's picture of the Death of Lord Chatham, from which Mr. Bartolozzi engraved the print: This drawing, made in water-colours, was a most excellent though a laborious production.*

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

Eximio Viro, Artifici, et Amico,
Johanni Baptiste Cipriani, Florentino,
Hic humi defossi, honoris, lucis, et benevolentiae,
Unus decripto lapide, triplex edidit monumentum
Franciscus Bartolozzi, superies.
Obiit die decimae quartae Decembris,
* Anno Domini 1785, Aetatis 58.

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

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

* For this he received only one hundred guineas.
He also made many very beautiful designs, most of which were engraved by Bartolozzi, particularly those for that elegant edition of Ariosto, published by Molini.

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

J. H. BENWELL.

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

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

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

* Mr. Richard Earlom was also for some time under the tuition of Mr. Cipriani.
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his parents, who prematurely sunk into the grave, under the same lingering disease.

Among the few productions which he left are the following: The Children in the Wood, from which there is an excellent print, engraved by Sharp, and published by Mr. Byrn. Venus and Cupid, in the possession of Mr. West.

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

THOMAS REDMOND,

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

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

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

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

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

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

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

He possessed a good deal of science in the accessory parts of his art. His best works are the small drawings, which he executed for prints, most of which were drawn in Indian ink: Some of the larger were tinted with colours, but the latter are not equal to those of the octavo size, which are by much the best.
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best. It may be said, that he was not one of the first artists of the age in which he lived; yet it should be remembered to his honour, that he was a man of excellent character and benevolent mind, ever ready to assist those who sought his aid or instructions.

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

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

Before this change took place, the universal use of signs furnished no little employment for the inferior rank of painters, and sometimes even for the superior professors. Mr. Catton painted several very good ones: But, among the most celebrated practitioners
prestitioners in this branch, was a person of the name of Lamb, who possessed a considerable degree of ability: His pencil was bold and masterly, well adapted to the subjects on which it was generally employed. At that time there was a market for signs, ready prepared, in Harp-alley, Shoe-lane.

SPIRIDONA ROMA.

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

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

JOHN CLEVELEY,

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

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

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

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

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

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

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

He
He was also author of the following: "The various Species of Composition in Nature, 16 Subjects, in four Plates: to this is subjoined, some Observations and Instructions." "The Shape, Skeleton, and Foliage of thirty-two Species of Trees. For the Use of Painting and Drawing, 1771." This last work is not very creditable to the artist. It was re-published 1786.

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

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

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

JOHN COZENS*,

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

* This gentleman sometimes signed his name Cozens.
the late Mr. Girtin, both of whom copied many of his drawings*

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

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

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

MASON CHAMBERLAIN, R. A,

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

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

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

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

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

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

Though he was not qualified to rank as an historical painter, yet he was sufficiently successful to obtain the second premium, given by the Society of Arts; &c. in the same year that Mr. Mortimer obtained the first, which was in 1764.

ARTHUR DEVIS.

A native of Preston, in Lancashire, and the pupil of Peter Tilemans. He painted in a variety of ways, sometimes portraits in large, but mostly in small whole-lengths and conversation pieces. He was an exhibitor at the Society’s Rooms in the Strand, in 1761, but never joined either the Chartered Society or the Royal Academy. He lived long in Great

* From this picture there is a very good mezzotinto print, which was published by Boydell. The original is in the possession of the Royal Society.
Queen-street, Lincoln's-inn-fields, where he supported the character of a respectable artist.

A few years before his death, he was employed to clean and repair the Hall of Greenwich Hospital, for which he received a thousand pounds. There is a print from a picture that he painted, which is a small whole-length portrait of Miss Conyers, of Copthall, Essex, who is represented sitting at the mouth of a cave, and playing on a guitar. The print is engraved by Mr. Chambers.

He died July the 24, 1787, about 79 years of age.

Among other children, he left two sons and a daughter; the former is a portrait painter, who was for some time in the East Indies, and is still living in London. The latter, Miss Ellen Devis, is the mistress of a highly respectable seminary for young ladies of fashion, and has published a short grammar of the English language, for the use of the younger part of her own sex, which has been much approved.

ANTONY DEVIS.

Brother to the former. He was for some years in considerable reputation as a landscape painter and drawing-master. He lived in Lamb's Conduit-street, near the Foundling Hospital, but has long retired to Alberry, near Guilford, where he is still living.
JOHN ASTLEY.

This artist, from the peculiarity of his good fortune, rather than by his exertions as an artist, has obtained a memorial in the *Biographical History, which appears to have been written by one who was well acquainted with him.

He was born at Wem, in Shropshire, and received his early education in the country. His father was in the medical line. When of age to assume a profession, he was sent to London, and placed as a pupil under the care of Mr. Hudson. It is not known how long he staid with his master, but when he left him, he visited Rome, and was there about the same time with Sir Joshua Reynolds.

After his return to England, he resided for some months at a friend's house in London, and thence went to Dublin, where he practised as a painter for about three years, and in that time acquired three thousand pounds by his pencil.

His next adventure may be narrated in the words of the writer to whom we have alluded: "As he was painting his way back to London, in his own post-chaise, with an outrider, he loitered with a little pardonable vanity, in his native neighbourhood, and visiting Nutsford assembly, with another gentleman. Lady Daniel, a widow then present, was at once so won by his appearance, that she contrived to sit to him for her portrait, and then made him the offer of her hand," a boon which he did not think it prudent to refuse.

The lady, by marriage articles, reserved her fortune to herself, but Astley's behaviour was so satisfactory to her, that she soon gave him a portion of her property, and dying shortly after, settled the whole of the Duckenfield estate (estimated at five thousand per annum) upon him, after the death of her daughter by Sir William Daniel.

Astley, after the death of his lady, who was his senior, lived not in the most economical manner, and, in a few years, he found his fortune diminished, when, unexpectedly, the daughter of Lady Daniel died while he was in treaty for a post obit of "the whole in succession to her life."

"The news of this event reached Astley at midnight, and he hurried instantly into Cheshire, and going through all forms took possession of the estate, and returned to town before his wife's relations knew what happened, or could take the measures they proposed to counteract his claim."

After this increase of fortune, he bought the house in Pall-mall, of which Mr. Pennant, in his account of London, speaks in the following manner:

"In Pall-mall, the Duke of Schomberg had his house; it was in my time possessed by Astley, the painter, who divided it into three, and most whimsically fitted up the centre for his own use."

He continued a widower for several years, until far advanced in life, when he married a third wife, a young lady, by whom he left two daughters and a son.

In the decline of his life, he appeared to be disturbed by reflections upon the dissipated conduct of his early days, and, when
when near his end, was not without apprehensions of being reduced to indigence and want. He died at his house, Duckensfield Lodge, Cheshire, November 14, 1787, and was buried at the church of that village.

This gentleman's talents, as an artist, were by no means of an inferior class, as the author can assert from his own knowledge, having seen a half-length portrait of a Mr. Payne, painted by Astley, about the year 1756, to which very few of his contemporary artists could then have produced an equal; but he was not one of those who delighted in the art. Unlike Gainsborough and Sir Joshua, he estimated his profession only by his gains, and having obtained a fortune, treated all future study with contemptuous neglect. However, he gave some proofs of good taste in architectural arrangement, both at his house in Pall-mall, in a villa on the terrace at Barnes, in Surrey, and also at his seat, Duckensfield Lodge, all of which have been mentioned with much applause, as being excellent specimens of elegant domestic architecture.

It is not the intention of the author to enter into a more minute investigation of the character of this favourite of fortune: He will therefore refer those who seek for more, to the examination of the work to which he has alluded; the writer of which concludes by observing, that Astley "owed his fortune to his form; his follies to his fortune."

He had a brother, a surgeon of eminence, who resided at Putney, and who was unfortunately run over by a waggon, and killed upon Putney Common. His fortune, which was not inconsiderable, devolved on his brother John.
FRANCIS ZUCCARELLI, R. A.

A native of Florence. In the early part of life, he studied as an historical painter, but afterwards confined his practice to the painting of landscape, with small figures, in which he acquired a very beautiful manner, both of composing and executing his pictures.

It has been remarked, that among the figures which he introduced in his landscapes, he frequently represented one with a gourd bottle at his waist, as is often seen in Italy. This is said to have been done intentionally, as a sort of pun on his own name, zucco being the Italian word for a gourd.

At what time he came into England is not exactly known, but the following anecdote may serve to ascertain, that it was not till after the peace of Aix-la-Chapelle; for, as he was travelling on the Continent, upon the territories of one of the belligerent states, he was detained as a suspicious person, but obtained his release with honour, by the following candid and ingenuous appeal to those who detained him.

After declaring his profession and name, both of which he considered as sufficiently known, he offered to prove the truth of his assertion, by painting a picture, provided the necessary materials were allowed him: His proposal was granted, and his veracity was confirmed, by the production of his pencil, and he was consequently released.

* Since writing the above, the author has been informed, that he came to England in October 1752.
In England, he met with much encouragement, and several of his pictures were engraved by Vivares. By the advice of some of his friends, he executed a collection of drawings, which he disposed of by auction: They were well received, and produced a handsome sum.

About the year 1773, he returned to Florence, where he chiefly resided, and where he was settled in 1775. Being far advanced in life, he relinquished the pencil, and lived upon the fortune he had acquired; but a few years after, he was disappointed in his future property, by the Emperor's dissolution of a monastery, on the security of which he had advanced money. This circumstance obliged him to resume his pencil, and he obtained much employ from the English gentlemen who visited Italy.

He died at Florence, at what time is not exactly known, but the event was confirmed to the Royal Academy, in 1788. It is said that he was born in 1710.

At the foundation of the Royal Academy, he was chosen among those who were considered as founders of that institution.

The pictures of this artist have infinite merit, particularly those which he painted in the early part of his life, when resident at Venice. The productions of his latter days in England, are certainly inferior to the former, being less harmonious in the colouring, and too theatrical in the composition, to admit of being compared with his more early performances,

* This was the Emperor Joseph the Second, who ascended the imperial throne, in 1765.
many of which were most excellent. He made several etchings, particularly of Gessain, from the original of Andrea del Sarto. They are marked with his name, Zuccarelli delin. et fecit.

About the year 1739, he painted a set of designs for tapestries, which were executed in the manufactory of* Paul Saunders, the upholsterer; who, at that time, obtained a patent as Tapestry Weaver to his Majesty. They were wrought for the late Earl of Egremont, to decorate some part of the which he built in Piccadilly.

THOMAS GAINSBOROUGH, R. A.

The high degree of fame, which this gentleman acquired, by his superior powers in art, induced some of his surviving acquaintance to record anecdotes of their deceased friend, whose lasting fame, they well knew, would rescue their own names from oblivion.

Among this class of writers, may be noticed P. Thicknes, Esq. who, soon after the death of the artist, published a small octavo pamphlet, entitled, "A Sketch of the Life and Paintings of Mr. Gainsborough†;" from which whimsical work, as also from some which have been published by other persons, several of the following anecdotes are selected, the truth of which have been confirmed by unquestionable authority.

* Yeoman Arras Worker and Arras Taylor.
† Printed for the author, and sold by Foras, Piccadilly, 1789.
This excellent artist was born in 1727, at Sudbury, in Suffolk. His father was a clothier in that town, and Thomas was the youngest of three sons. At a proper age he was sent to London, and placed under the tuition of Mr. Hayman*, with whom he, however, stayed but a short time. After quitting his master, he for some time resided in Hatton-garden, and practised painting of portraits of a small size, and also pursued his favourite subject, landscape.

After residing a short time in London, he married a young lady, who possessed an annuity of two hundred pounds, and then retired to Ipswich in Suffolk, where he became acquainted with Mr. Thickenes, at that time deputy-governor of Landguard Fort, who boasts, in his pamphlet, of having been one of his first patrons.

From Ipswich, Gainsborough removed to Bath, where he settled about the year 1758, and began his career as a portrait painter, at the low price of five guineas, for a three-quarter canvas; however, his great facility in producing a likeness, increased his employment and fame, and he soon raised his price from five to eight guineas.

At Bath he resided for several years, chiefly in the Circus, occasionally sending his works to the Exhibition in London, which he did, for the first time, in 1761.

* Mr. Gainsborough received his first instructions in the rudiments of art from Mr. Gravelot, a circumstance not generally known, but which was lately confirmed to the author by that excellent artist, Mr. C. Grignon, the engraver, who was intimately acquainted with the painter in his youth.
In 1774, he quitted Bath and settled in London, in a part of that large house, in Pall-mall, which was originally built by the Duke de Schomberg.

In this respectable situation, possessed of fame, and in the acquisition of fortune, he was disturbed by a complaint in his neck, which was not much noticed upon the first attack, nor was it apprehended to be more than a swelling in the glands of the throat, which it was expected would subside in a short time; but it was soon discovered to be a cancer, which baffled the skill of the first medical professors. Finding the danger of his situation, he settled his affairs, and composed himself to meet the fatal moment, and calmly expired on the 2d of August 1788, in the sixty-first year of his age, and was buried, according to his own request, near the remains of his former friend, Mr. Kirby, in Kew Church-yard. His funeral was attended by the following respectable Gentlemen, Sir J. Reynolds, Sir William Chambers, Mr. P. Sandby, Mr. West, Mr. Bartolozzi, and Mr. Samuel Coates, who attended as pall-bearers; his nephew, Mr. Gainsborough Dupont, being chief mourner. He left two daughters, the elder of whom married Mr. Fischer, the musician.

To form a just estimate of Mr. Gainsborough's character as a man, is by no means easy, for he was capricious in his manners, and rather fickle and unstable in his social connections. This was sufficiently evinced by his general conduct towards the members of the Royal Academy, and by his whimsical behaviour to Sir Joshua Reynolds.

When the Royal Academy was founded, he was chosen among the first members, but, being then resident at Bath, he was too far distant.
distant to be employed in the business of the institution: When he came to London, his conduct was not very respectful towards the members of that body, for he never attended to their invitations, whether official or convivial.

In the year 1784, he sent to the Royal Academy, among other pictures for exhibition, a whole-length portrait, which he ordered to be placed almost as low as the floor; but as this would have been a violation of the bye-laws of the Academy, the Gentlemen of the Council ventured to remonstrate with him upon the impropriety of such a disposition. Gainsborough was not one of those men who submitted to be thwarted in his humour, and he returned for answer, that if they did not choose to hang the picture as he wished, they might send it back. This they did immediately. He soon after made an exhibition of his works at his own house, which did not, however, afford the expected gratification. After this circumstance, he never again exhibited.

Among his amusements, music was almost as much his favourite as painting. This passion led him to cultivate the intimacy of all the great musical professors of his time, and they, by their abilities, obtained an ascendency over him, greater than was perhaps consistent with strict prudence. Of his powers in the science, no better description can be given, than what has been already written by that able musician, Mr. Jackson of Exeter, who, in one of his publications, has furnished some pleas-

* Mr. Jackson had also a good taste for painting; and, in 1772, exhibited, at the Royal Academy, a landscape of his own design.
fant anecdotes of his friend, from which the following extract is selected:

"Gainsborough's profession was painting; music was his amusement. Yet there were times when music seemed to be his employment, and painting his diversion. As his skill in music has been celebrated, I will, before I speak of him as a painter, mention what degree of merit he possessed as a musician.

"When I first knew him he lived at Bath, where Giardini had been exhibiting his then unrivalled powers on the violin; his excellent performance made Gainsborough enamoured of that instrument, and conceiving, like the servant maid in the Spectator, that the music lay in the fiddle, he was frantic until he possessed the very instrument which had given him so much pleasure, but seemed surprised, that the music of it remained behind with Giardini.

"He had scarcely recovered this shock, (for it was a great one to him) when he heard Abel on the viol-di-gamba; the violin was hung on the willows. Abel's viol-di-gamba was purchased, and the house resounded with melodious thirds and fifths, from morn till dewy eve. Fortunately my friend's passion had now a fresh object, Fischer's hautboy!!

"The next time I saw Gainsborough, it was in the character of King David; he had heard a performer on the harp at Bath; the performer was soon left harpless.

"In this manner he frittered away his musical talents, and though possessed of ear, taste, and genius, he never had appli-
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cation enough to learn his notes; he scorned to take the first
step, the second was, of course, out of his reach, and the
summit became unattainable.

His conversation was sprightly, but licentious; his fa-
vourite subjects were music and painting, which he treated
in a manner peculiarly his own; the common topics, or any,
of a superior cast, he thoroughly hated, and always inter-
rupted by some stroke of wit or humour.

However frivolous or childish his conduct might be in his
musical pursuits, yet he was steady and manly in the prose-
cution of excellence in his own art, though not without some
degree of that caprice, peculiar to his character.

As an artist, his talents were unquestionably of the first class,
whether he be considered as a painter of portraits, of landscapes,
or of fancy pieces. In landscapes, his powers were great and ver-
satile, inasmuch that no person, who is not well acquainted with
his different works, could suppose, that the pictures of his youth
are the productions of the same man who painted those of his
latter days. This difference, however, is not occasioned by the
inferiority of the former, when compared with the latter, but
by a distinct manner of execution, and, above all, by a variation
in their style or choice of subject.

In his early landscapes, every part is copied from the detail of
nature, with simple effect and artificial description, something in
the style of Rubens. In his latter works, bold effect, great
breadth of form, with little variety of parts, united by a judi-
cious management of light and shade, combine to produce a
certain degree of solemnity. This solemnity, though striking, is
not
not easily accounted for, when the simplicity of the materials is considered, which seldom represent more than a stony bank, with a few trees, a pond, and some distant hills, resembling those scenes which are found in the vicinity of Bath.

In his fancy pictures he much excelled his portraits, particularly in the execution of the heads of the figures; yet, in all there appears a singular process, from an indeterminate manner of hatching and scumbling the features, which leaves the face with an unfinished appearance: Indeed all his portraits, it must be allowed, convey the idea, that the artist, who painted them, was fearful of losing the likeness which he had obtained, and therefore did not smite the head.

This defective process is most whimsically accounted for, and even commended by an anonymous writer in the Gentleman's Magazine †, from which the following extract is taken:

"He gives the feature and the shadow, so that it is sometimes not easy to say which is which; for the scumbling about the feature sometimes looks like feature itself, so that he shews the face in more points of view than one; and, by that means, it strikes every one that has seen the original, that it is a resemblance; and while the portrait, with a rigid

* Mr. Gainsborough was in the habit of making what might be called models for landscapes, which he effected by laying together stones, bits of looking glass, small boughs of trees, and other suitable objects, which he contrived to arrange, so as to furnish him with ideas and subjects for his rural pictures. Upon this practice, Sir Joshua very justly observes, that such "means" thods may be nothing, more than mischievous tricks, or, they may be aids, according to the general talent of him who uses it.

† For August 1788, in the Obituary List.
"outline, exhibits the countenance only in one disposition of
mind, his gives it in many."

In opposition to the foregoing injudicious attempt to praise
that which is rather reprovable, we may offer the masterly com-
ments of * Sir Joshua Reynolds, who, in one of his discourses,
has very happily palliated the objections that have been made
against the peculiarity of Gainsborough’s manner or process of
painting, in the following terms†:

"It is certain, that all those odd scratches and marks which,
on a close examination, are so observable in Gainsborough’s
pictures, and which, even to experienced painters, appear
rather the effect of accident than design; this chaos, this
uncouth and shapeless appearance, by a kind of magic, at a
certain distance, assumes form, and all the parts seem to
drop into their proper places; so that we can hardly re-
fuse acknowledging the full effect of diligence under the
appearance of chance and hasty negligence. That Gains-
borough himself considered this peculiarity in his manner,
and the power it possessed in exciting surprise, as a beauty
in his works, may be inferred from the eager desire, which
we know he always expressed, that his pictures at the Exhi-
bition should be seen near, as well as at a distance."

* In the December, which succeeded the death of Mr. Gainsborough, Sir Joshua
Reynolds, on presenting the gold medals to the successful students of the
Royal Academy, delivered also a discourse, in which he introduced a very ex-
cellent critique upon the abilities and production of Mr. Gainsborough.

† See Discourse the 14th, page 307, &c. in Mr. Malone’s quarto edition of
the Works and Life of Sir Joshua Reynolds, published by Cadell and Davies,
1797.

Sir
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Sir Joshua again, in a succeeding page, may be said to sum up this masterly criticism in the following paragraph:

"It is presupposed, that in this indetermined manner, there is the general effect, enough to remind the spectator of the original; the imagination supplies the rest, and perhaps more satisfactorily to himself, if not more exactly than the artist, with all his care, could possibly have done; at the same time, it must be acknowledged, there is one evil attending this mode, that if the portrait were seen, previous to any knowledge of the original, different persons would form different ideas, and all would be disappointed at not finding the original correspond with their own conceptions, under the great latitude which indistinctness gives to the imagination to assume almost what character or form it pleases."

To this judicious criticism, it would be vain to attempt any addition, we shall therefore only observe, that, while it displays Sir Joshua's accurate judgment in art, it also demonstrates his conscious superiority as an artist, and his power of discriminating the peculiarities which marked the productions of his cotemporaries.

It has already been observed, that Gainsborough was capricious in his behaviour, a circumstance in his character, which was well known to all his friends and acquaintance, and which is strongly indicated by the following anecdote mentioned by Mr. Malone.

"Soon after Mr. Gainsborough settled in London, Sir Joshua Reynolds thought himself bound in civility to pay him a visit. That painter, however, took not the least notice"
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"notice of him for several years, but at length called on him, and requested him to sit for his picture. Sir Joshua complied, and sat once to that artist; but being soon afterwards taken ill, he was obliged to go to Bath for his health. On his return to London, perfectly restored, he sent Gainsborough word, that he was returned: Gainsborough, who was extremely capricious, only replied, that he was glad to hear that Sir Joshua Reynolds was well, and he never afterwards desired Sir Joshua to sit, nor had any other intercourse with him, till Gainsborough was dying, when he sent to request to see him, and thanked him for the very liberal and favourable manner in which he had always spoken of his works." This latter circumstance was noticed by Sir Joshua in his fourteenth discourse. This affair seems to indicate, that Gainsborough, at his death, yielded the palm of superiority to Sir Joshua as an artist, though he could not, during life, connect himself as the intimate or friend of the man whom he considered as a rival in his profession.

Mr. Gainsborough left a great number of drawings, which he had made during his leisure moments. These productions, like his pictures, may be divided into two distinct classes, both as to the choice of subject, and the manner of their execution. In the first class, are those which he made in his youth, at which time he was attentive to rural scenery; and several of these early drawings possess a peculiar freedom of execution, accompanied by a judicious attention to the minutiae of nature, that is not surpassed by any productions of the Flemish masters in
in the same line of art; these were mostly in black lead, and some in black Italian chalk.

The second class consisted of those which he executed after he settled at Bath, where he adopted a very different manner, both of style and execution, the subjects being more romantic in their composition, and their execution more indeterminate, and (if the expression may be allowed) more licentious than those of the former class. These last were executed by a process rather capricious, truly deserving the epithet bestowed upon them by a witty lady, who called them moppings.

Many of these were in black and white, which colours were applied in the following manner: a small bit of sponge tied to a bit of stick, served as a pencil for the shadows, and a small lump of whiting, held by a pair of tea-tongs was the instrument by which the high lights were applied; beside these, there were others in black and white chalks, India ink, bistre, and some in a slight tint of oil colours; with these various materials, he struck out a vast number of bold, free sketches of landscape and cattle, all of which have a most captivating effect to the eye of an artist, or connoisseur of real taste.

In the spring following Mr. Gainsborough's death, an Exhibition * was made, at his house in Pall-mall, of his pictures and drawings. Of the former there were fifty-six; of the latter, one hundred and forty-eight; besides which there were several pictures of the Flemish and other masters, which he had collected during his life-time. They were announced for sale, and their

* The price of admission one shilling.
prices marked in the catalogue, and several were sold. Some time after, the whole remaining collection was sold by auction at Christie's, and brought good prices.

It would be vain to attempt enumerating the pictures which this artist painted, yet the following short list may not be unentertaining or useless to the reader.

A whole-length Portrait of a young Gentleman, in a Vandyck dress, which picture obtained the title of the Blue Boy*, from the colour of the satin in which the figure is dressed. It is not exaggerated praise to say, that this portrait might stand among those of Vandyck. It is now in the possession of Mr. Hoppner, R. A.

A Shepherd Boy with his Dog, looking up, and crouching under a Bank to avoid a storm: The size a half-length.

A whole-length portrait of Mr. Gio. Chris. Fischer, the once-celebrated performer on the hautboy. He is represented as leaning on a harpsichord, his hautboy and a violin, with other objects, which are uncommonly well painted †, lying near him.

A whole-length of Mr. Frederick Abel, the late excellent performer on the viol-da-gamba.

The Rev. D. Bate Dudley, whole-length.

A Cottage Girl, with young Pigs feeding out of a Pan of Milk. The pigs are uncommonly well painted, almost deceptions.

* This was the portrait of a Master Brutall, whose father was then a very considerable ironmonger, in Greek-street, Soho.

† This picture was for several months exposed for sale in the shop of a picture-dealer, in Catherine-street, in the Strand.
Two Shepherd Boys with their Dogs fighting, whole-length.
A Woodman, with his Dog, in a Storm, standing by a tree, whole-length.

He painted the portraits of Mr. Garrick and Mr. Foote, but did not succeed in their likenesses according to his wishes, and humourously excused himself for his failure, by observing, that "they had every body's faces but their own," a very true and pertinent remark, as applied to the portraits of dramatic performers.

To this list may be added a curious, but rather whimsical production, that may be considered as a most beautiful galant show, or rather an inverted camera obscura, exhibiting a most striking effect. This curious toy owed its origin to the following circumstance:

When Mr. Jarvis made an exhibition of some beautiful stained glases, at a room in Cockspur-street, Gainsborough visited it, and was so much struck with the effect of what he saw, that, upon his return home, he immediately set himself to construct an apparatus that should diffuse splendour on his pencil, and produce an effect similar to the stained glases which he admired.

This machine* consists of a number of glass plates, which are moveable, and were painted by himself, of various subjects, chiefly landscapes. They are lighted by candles at the back, and are viewed through a magnifying lens, by which means the effect produced is truly captivating, especially in the moon-light pieces, which exhibit the most perfect resemblance of nature.

* Now in the possession of Dr. Monro.

There
There are three etchings by the hand of this artist.

The first is small, and was done as a decoration to the first Treatise on Perspective, which was published by his friend Mr. Kirby; but it is curious to observe, that what little of perspective is introduced, is totally false. The size of the plate is 6 in. by 4 in. ½.

The second is an Oak Tree, with Gypsies sitting under it boiling their kettle. The size of the plate 19 in. ½ by 17 in. ½.

Both the above-mentioned were finished by the graver, though not improved, by Mr. Wood.

The third, a more extensive view, represents a man ploughing on the side of a rising ground, upon which there is a windmill. The sea terminates the distance. This he called the Suffolk Plough. It is extremely scarce, for he spoiled the plate by impatiently attempting to apply the aqua fortis, before his friend, Mr. Grignon, could assist him, as was agreed. Size of the plate 16 in. by 14.

He also attempted two or three small plates in aqua tinta, but was not very successful with them, as he knew little of the process.

Mr. Gainsborough's manner of penciling was so peculiar to himself, that his works needed no signature, nor is it known that he ever made use of any to his pictures, but the author has seen one or two drawings which were distinguished by a mark in gold letter *, which he himself had applied by the same process that is used by the bookbinders, in the decorations of their book covers.

* See marks in Appendix.
It is not known, whether Mr. Gainsborough had any pupils, his nephew, who survived him but a few years, and who therefore may be noticed in this place, without much interruption to the chronological order of the work.

GAINSBOROUGH DUPONT,

Painted portraits, and sometimes landscapes. After the death of his uncle, he continued with Mrs. Gainsborough, who remained a few years in Pall-mall, but afterwards removed to the corner of Grafton-street, Fitzroy-square, where he died after a few days illness, in January 1797, about thirty years of age.

His principal work is a large picture, containing the portraits of all the Trinity Masters, which is in the court-room of their house upon Tower-hill, and for which he received £ 500.

GEORGE ROBERTSON,

Was born in London. He received his school education from a gentleman of the name of Rolfe, who kept an academy of great respectability in Red-lion-street, Clerkenwell. Thence he was removed to Shipley's drawing-school, where he was much noticed for his drawings of horses, and where he obtained some premiums, particularly in the year 1761, when he received four guineas for the drawing of a horse.
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He went at an early age to Rome, where he chiefly studied landscape painting, and produced some pictures of that kind which had much merit. When young, he acquired the friendship and patronage of William Beckford, Esq. of Somerley Hall, Suffolk, with whom he afterwards went to Jamaica, where he made several drawings and pictures of views in that Island, some of which were in the Exhibition of the Chartered Society * of Artists in 1775.

He had returned to England before this period, but not acquiring fame or practice in his art, equal to what he might justly have expected, he engaged as a drawing-master, in which profession he was successful, and for several years attended the principal Ladies Boarding-school, in Queen's-square, Bloomsbury †, by which means he obtained a genteel sufficiency.

Some years before his death, his circumstances were much improved by the death of a relation, whose fortune was bequeathed to him; but his health declining, he retired from practice, and resided at Newington Butts, where he died September the 26th, 1788, about forty-two years of age.

This gentleman's works were not without merit, as I have already observed; yet, it must be allowed, that they were not sufficiently harmonious in their colouring, that their compositions were rather of a theatrical cast, and that though he drew

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* He was for some time Vice President of that Society.
† This school, which was of the first rank in reputation, was closed at Christmas, 1803, after having subsisted above a century.
trees with great spirit, they were oftentimes too exuberant and fanciful in their forms.

BENJAMIN WILSON, R. R. S.

A native of Yorkshire. His father was in the cloathing trade at Leeds, who meeting with misfortunes, was not enabled to give his son much assistance.

When young he was sent to London, recommended to Dr. Berdmore, master of the Charter-house, who patronized him. It is not known whether he received any regular education as an artist, but by his natural talents, and steady application, he acquired very considerable abilities as a portrait painter, and may be truly said to have assisted much in improving the manner of portraiture. He endeavoured to introduce a better style of chiaro oscuro into his pictures, and the colouring of his heads had more of warmth and nature, than the general class of his cotemporary artists could infuse into their works.*

He may be considered as having been a man rather versatile in his pursuits, or at least in his amusements; for he employed himself both in theatrical, and in philosophical studies: Of these opposite attentions he gave sufficient proofs by the following circumstances.

When the late Duke of York, Lord Mexborough, Sir Francis

* Over one of the chamber-doors of the British Museum, there is a half length portrait of the late Dr. Maty, who was one of the Librarians to that institution; which was painted by Wilton.
Blake De Laval, and others, formed a private theatre for their own amusement at Pimlico, Willson was engaged with them, and took the part of prompter. It may be presumed that this connection was of some advantage to the artist in his profession, for there is a print, which was engraved by the late Mr. Basire,* after a picture painted by Willson, of the portrait of Lady Stanhope,† in the character of Calista, in the Fair Penitent; a part in which that lady distinguished herself greatly in that private theatre.

It is also said that he lent his assistance to the stage upon another occasion, for in the Biographia Dramatica, there is the following paragraph:

"In an after-piece which was written by Mr. D. Garrick, called The Jubilee; part was contrived by Mr. B. Willson, the portrait painter."

Of his philosophical pursuits he gave more public proofs, for about the year 1778 he exhibited a large electrical apparatus,‡ at the Pantheon, Oxford Road; by which he endeavoured to prove the superior advantage of knobs, or balls, over points, as conductors of the electrical fluid, and the better security from the danger of lightning, upon which subject he gave a paper to the Royal Society, of which he was a member. But this paper was answered by Mr. Nairn, whose obser-

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* This was a private plate.
† This lady was sister to Sir Francis Blake De Laval, and wife of Sir William Stanhope.
‡ Of this apparatus, as viewed in the Pantheon, there is a print of a quarto size, which is very neatly engraved.
vations and experiments were by no means favourable to Wil-
son's hypothesis.

Before this period he had published the following little work:
A Series of Experiments on the Subject of Phosphori, by B.
Wilson, F. R. S. and A. C. R. V. P. S. Soc. published by Nourse;
a second edition of which appeared in 1774.

Though he was in considerable practice as a portrait painter,
yet he fought for wealth in a way not very honourable, by
which means he became a defaulter in the Alley, from whence
he retreated with disgrace, before the year 1766. Some years
after he obtained the appointment of Master Painter to the
Board of Ordnance, which he retained till a few years before
his death.

Notwithstanding his unsuccessful speculations in the Alley,
and the loss of his appointment in the Ordnance, he left behind
him a very handsome property, which was the more unexpected
and surprizing to his friends, as he had repeatedly complained
of the narrowness of his circumstances, and the apprehension
of leaving his family unprovided.

He died at his house in Great Russell-street, Bloomsbury, the
latter end of the year 1788.

There are several etchings by this artist, particularly the fol-
loving:
1. An old man's head with a hat and feather, and a ruff round
his neck, in imitation of Rembrant.—Size of the plate 4 in. 4
by 4 in.

Under this print is the following inscription:

"A proof print from this plate, which was designed and
etched
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"etched by B. Wilfon, was sold to a Connoisseur for two guineas, the 16th February, 1750."

2. A small landscape, long plate, in imitation of the same master—6 in. ¼ by 2 in. ½.

On one corner of the upper part of this print is the following inscription:

"A proof print from this plate, designed and etched by B. Wilfon, was sold as a very fine Rembrandt, to one of the greatest Connoisseurs, for six shillings, the 17th of April, 1751."*

* The circumstance, to which these inscriptions allude, is so whimsical, that the reader cannot but be entertained by the following explanatory anecdote.

Mr. Hudfon, the painter, was a great collector of the works of Rembrandt, and Wilfon made use of the following artifice to impose upon him:

He etched, or rather scratched, the two prints above-mentioned, and then employed an old woman, who sometimes used to attend the artists with a portfolio of prints for sale, to take an impression of each plate to Hudfon, who was caught by the bait, and purchased the two prints as very scarce Rembrants: But Wilfon did not think his triumph complete, till he had made his deceit public; which he did in the following manner:

He employed the money, which he had obtained for the prints, in preparing a supper, to which he invited Mr. Hudfon and several other artists, and the principal dish of the entertainment was a cold roast sirloin of beef, which was garnished with a number of the same prints by which Hudfon had been deceived. Upon this occasion Hogarth was also invited, and his exultation and pleasure was rather intemperate upon the occasion.

Much cannot be said in praise of this frolic, nor of the talents of Wilfon for imitation, as the two prints which he produced have not that confirmed mastery of execution, which distinguishes the prints of Rembrant. It may be truly said, that Wilfon discovered his vanity by attempting the deception, while Hudson betrayed the weakness of his judgment by not detecting the imposition, which, by the dates of the prints, must have been practised at two different and distant periods of time.

3. His
3. His own portrait in a wig, with very little drapery—The plate 5 in. square.

4. A very rough etching, intitled, "The Repeal." It was published upon the repeal of the American Stamp act.

It is a satire upon the ministry who supported that measure, and contains the portraits of the leading men of the ministerial party.—The late Alderman Boydell told the author of these anecdotes, that Wilson made three hundred pounds by the sale of that print, at the low price of six-pence each—Size of the plate 16 in. ⅛ by 11 in. ⅛.

There are also several mezzotintos after pictures which he painted; among them are the following:

Mr. Garrick in the character of Hamlet, half-length, scraped by Mac Ardel; dated 1754.

A scene in King Lear; Garrick as Lear. With another portrait, half-length, in which he has introduced a strong effect of light and shade, in imitation of Rembrant.

There is likewise a print of the late Sir George Saville, Bart., represented at whole-length, sitting; which was etched by Mr. Wilson, and finished by Mr. Baüre.

One of his best pictures was a view of Tivoli, which he painted for the late Robert Udney, Esq.

He likewise made some drawings after pictures of the old masters, for the late Alderman Boydell; and also designed some views, particularly one from the South Terrace at Windsor, in which the portraits of several of the royal family were introduced.
There are several etchings by this artist; the subject of one is a man with cows and sheep—The size of the plate 11 in. by 8 in. ¼.

The other is a landscape, with no name or date—The size of the plate 9 in. by 6 in. ¼.

The author has lately seen four others, which are larger, and have great merit. They are about 12 inches high, and 9 wide—The subject large trees.

GILES HUSSEY.

The best account, that has hitherto been given of this artist, is to be found in a topographical work lately published,* intitled, "The Beauties of Wiltshire," from which many of the following anecdotes are extracted, which, with a few alterations, have been confirmed to the author by a gentleman, who was well acquainted with him for several years before his death.

He was the fifth son of John Huffle, Esq. of Marnhull, in the county of Dorset, where the father possessed a genteel estate, and where the son Giles was born Feb. 10, 1710.

He received his education in the college of Douay, but afterwards removed to St. Omer's.

It is asserted, that he was intended for trade, but his natural inclinations leading him to the pursuit of painting, he was placed under the care of Mr. Richardson the painter, with whom he stayed but a short time, and afterwards studied under Damini,† an

* By Vernor and Hood, in the Poultry.
† Mr. Walpole, in the last or fourth volume of his Anecdotes, speaks twice of Mr.
an Italian painter of history at that time in England, who is said to have painted some decorations at Lincoln Cathedral, in which Hufsey assisted.

With this Italian, Hufsey travelled to Bologna in 1730, where the master robbed his pupil, and left him without money or clothes. In this state of indigence, Hufsey was relieved by the liberality of an Italian nobleman, and was afterwards enabled by his relations to proceed to Rome, where he arrived in 1733.

After he was forsaken by Damini, he became the scholar of Ercole Lelli,* but whether his connection with this artist began at Rome, or before he left Bologna, is uncertain.

Mr. Barry, in his letter to the Dilettanti Society, takes much notice of Mr. Hufsey, and intimates that this connection took place at Bologna, but the writer of the topography above-mentioned says, that it began at Rome. However, it appears by

Mr. Hufsey. The first time under the name of Vincenzo Damini. This name, as the painter of the original picture, stands under a mezzotinto portrait, engraved by Faber 1738, to which there is the following inscription:

"Johannes Devoto historicus Scenicus; Pictor."

Of this Devoto the author can find no account, though he certainly was in England; for his name stands as the designer of a frontispiece, engraved by the elder Toms, which decorates an edition of the Dictionarium Polygraphicum, published in 1735, but the print is a poor specimen of the abilities of the artist, who is mentioned page 110, octavo edition, and again in the Appendix.

In both places he characterizes the abilities of the artist, as being very superior, particularly in his drawings.

* Ercole Lelli was an artist of considerable abilities, and celebrated for his skill in anatomy. He was resident in Bologna, as is mentioned by Sir Robert Strange, in 1763.
both accounts, that the scholar was received by his master as a friend, rather than as a pupil.

It is not known to what department of art his studies were directed while at Rome, but he acquired so much notice from his countrymen who visited that city, that, upon his return to England in 1737, he found both his character and reception to be very favourable to his future prospects in life.

Yet his success was by no means equal to his hopes, or the expectations of his friends. Whatever were his views while in Italy, he had not attended to that line of art which can alone ensure lucrative employment to the painter in this country, namely, portraiture: the consequence was, that he soon found himself in circumstances by no means affluent, so that after having struggled for some years against a train of difficulties, he quitted the profession, and settled with his brother *, at that time in possession of the patrimonial estate, who received him with great kindness. They lived some years together, till the death of the elder left Mr. Giles Hussy, as the next, in full possession of Marnhull.

After residing some time upon his native soil as the last surviving heir of his brother, he retired to Bearston, near Ashburton, in Devonshire, the residence of one of his nephews, to whom he resigned the estate at Marnhull.

In this situation he amused himself with the cultivation of a small garden, in which, while he was digging, he dropped down suddenly, and expired, in the year 1788.

* His youngest brother was a Benedictine, and settled at Marlborough upon the Mission, where he died before his elder brother Giles.
As this gentleman has been frequently considered a person whose talents were not properly encouraged, but on the contrary experienced that neglect which has become a national reproach, it cannot be improper to offer some observations on his works as an artist, and also to note some of his peculiarities as a man; especially as those observations may in some degree account for that neglect which he experienced, and which drove him from his pursuit, at a time of life in which his faculties were by no means impaired either by age or infirmity.

At the time Mr. Hussey began his studies as a painter, the arts in England had but slender claims to notice; and though there were several men then living, who gave convincing proofs of possessing strong natural abilities, yet the fashion (if it may be so called) both for study and practice was so loose and careless, that correctness or purity of outline appear to have been wholly neglected.

This defective mode of study seems to have impressed the mind of Mr. Hussey with a resolution to avoid that error, so destructive to all excellence in painting; but, as too often is the case with many, in avoiding one evil he fell into the contrary extreme, and from great carelessness he shrunk into dry insipidity. In his drawings we find an elaborate attempt at purity of outline, with extremely neat finishing, indicating great patience, but exhibiting few marks of the master, or even a real knowledge of the human figure; yet, as there was uncommon neatness in his drawings, the novelty met with much applause from those, who mistake labour for science, and patience for erudition.

As this artist's drawings are not frequently met with, it may
not be in the power of those who consult this work, to ascertain whether the foregoing character be or be not just; therefore to enable them to form some judgment of Mr. Hulsey's powers, or at least of his turn of mind in the pursuit of his profession, the following description of one of his drawings, which the author has seen, may not be unacceptable:

It is a portrait of the old Chevalier de St. George, which he drew from the life, a profile the size of nature, and although so large was drawn in red chalk, hatched in fine strokes with infinite care and labour. There certainly can be no impropriety in asserting, that such a petit procès, when applied to a portrait* of such magnitude, does by no means indicate a mind sufficiently vigorous to produce any very great efforts in art.

As Hulsey had acquired a high character as an artist, so he obtained a respectable patronage, particularly from the late Matthew Duane, Esq. and the then Duke of Northumberland. The latter offered to receive him into his family, and to give him a handsome pension, with the attendance of a servant, upon condition that Hulsey should employ his talents chiefly for the Duke, but yet be at liberty to exert himself in favour of any other gentleman who might occasionally employ him. This offer he rejected, because the Duke did not comply with the

* In the Spring of 1804, a drawing of his, in red chalk, was sold at Messrs. Leigh and Sotheby's. It was about half the size of life, and was drawn with great labour and care, in a manner better suited to the practice of an engraver than a painter. It appeared to be the portrait of the late Prince Charles when young.
further request, of keeping a Priest for him in the house. Mr. Hufsey was strongly attached to the Church of Rome, and with a considerable degree of bigotry, as is acknowledged by those who were well acquainted with him.

The foregoing anecdote is, in some degree, corroborated by Mr. Barry, in his letter before mentioned: We shall therefore give the following extract from that work, in which is given an account of a conversation, which Mr. Barry had with the Duke concerning Mr. Hufsey:—"His Grace told me as a matter " he could not account for, that he had once proposed to Mr. " Hufsey an employment which he thought would be perfectly " agreeable; which was, to make drawings, large as the origi- " nals, of all the celebrated antique statues; that he would build " a gallery to place them in; but that Mr. Hufsey refused."

We perfectly agree with Mr. Barry, who, in his reply to the Duke, observed, "that he was not surprized at Mr. Hufsey's de- " clining such a proposal; that it was to be expected from a " man, who had been forming himself upon those antiques, in " order to acquire abilities for the production of other, and " original works, in which opportunities might occur of dis- " puting for the palm of excellence, with those very antiques " themselves."

Though there is some difference in the foregoing accounts, but no contradiction, on the subject of employment they both agree; and it is curious to remark, that the refusal of the artist, mentioned in the first, was as capricious, as the offer of his Grace, in the second, was whimsical: for what can be more
whimsical than the idea of drawings, from the Laocoön, or any other of the antique figures, as large as the originals? Such Colossal productions, by the process of drawing only, would be rather disgusting even to the eye of a scientific spectator, and the labour and time, necessarily consumed by such productions, would require a long life.

It may be inferred from the nature of the forementioned proposal, that his Grace did not consider the artist as a painter, but as a draughtsman; and indeed he was scarcely ever spoken of but under that character. Of his paintings, there are very few to be found; one is in the collection of his Grace, the subject of which is "Bacchus and Ariadne." The same noble Peer is also in possession of many of his drawings, and the late Mr. Duane had a large collection of them, which were sold after his decease.

There are some prints after his drawings, but the author recollects only two, which are both by Bartolozzi: The subject of the largest, is the Woman taken in Adultery, after a picture of L. Caracci, which was in the Zampieri palace at Bologna: The other is the Head of Jupiter Dodonæus, from an antient coin. The drawings, from which these engravings were made, are in red chalk, finished with extreme neatness, according to his general practice.

As by his religious principles he was strongly attached to the Chevalier, he drew a great number of portraits of that person, all of which were executed by the process already described. He also painted miniature of the latter kind. There is a portrait
A portrait of himself at Wardour Castle, where he frequently visited, and which is said to be an excellent performance.

By the best accounts that have been hitherto given of this gentleman, it appears he was peculiar in his opinions, fastidious in his manners, and by much too minute in the investigation of the principles of his art.

By these means he was led into metaphysical inquiries, that tempted him to adopt theories, which however ingenious, were yet wholly useless to him in the cultivation of his profession.

Though he understood nothing of music, yet he adopted the ancient hypothesis of musical, or harmonic proportions, as being the governing principle of beauty, in all forms produced by art and even by nature.

It is by no means the intention or the business of the author, to attempt an investigation of this proposition: It is sufficient to observe, that the artist who suffers himself to be amused, and entangled, by such chimerical inquiries, will probably increase his vanity rather than improve his science, and will be more likely to talk with confidence, than to execute with success.

GEORGE FARINGTON,

Descended from an ancient family in Lancashire, was fourth son of the Rev. William Farington, B. D. rector of Warrington, and vicar of Leigh, in that county.
He received his first instructions as an artist from his brother Joseph, at present one of the Royal Academicians; but his inclinations leading him to the study of historical painting, he acquired farther assistance as a painter from Mr. West.

He was for some time employed by the late Alderman Boydell, for whom he executed several very excellent drawings, after many of the capital pictures which at that time formed the collection at Houghton.

He studied long in the Royal Academy, and obtained a silver medal in 1779; and in the year 1780, obtained the gold medal for the best historical picture—the subject of which was, the Cauldron Scene in Macbeth.

In 1782 he left England, and went to the East Indies, being induced to undertake that voyage by some advantageous offers. In India he painted many pictures, but his principal undertaking was a large work, representing the Durbar, or Court of the Nabob, at Meerhoodabad. Whilst employed on this work, he imprudently exposed himself to the night air, to observe some ceremonies of the natives, in order to complete a series of drawings begun for that purpose; when he was suddenly seized with a complaint, which, in a few days, unfortunately terminated his life in the year 1788, at the age of 34.

JEREMIAH MEYERS, R. A.

Born at Tubingen, in the Dutchy of Wirtemburg. He came to England when 14 years old, in company with his father, who was
was a painter of small subjects, of no great talent. The son
pursued miniature painting, and studied under Zink, who at that
time was deservedly esteemed, particularly for his miniatures in
enamel; but Meyers surpassed his master, in the elegance and gusto
of his portraits, a superiority, which he acquired by his attention
to the works of Sir Joshua Reynolds, who, as well as himself,
was at that time rising to fame.

In the year 1761, the Society for the Encouragement of Arts
offered a premium of twenty guineas for the best drawing of a
profile of the king, for the purpose of having a dies engraved
from it, and Meyers obtained the prize. He was afterwards ap-
pointed miniature painter to the queen.

He wrought both in enamel and water-colours, and had no
competitor until Mr. Humphry, in the latter process, produced
some performances of exquisite merit; but as that gentleman
soon quitted miniature painting, he left Mr. Meyers without a
rival in his department.

Mr. Meyers was many years a member of the Academy in
St. Martin's-lane, and at the institution of the Royal Academy
he was chosen one of the founders. He long resided in Covent
Garden; but at the latter part of his life he retired to Kew,
where he died January 20, 1789, and was buried there.

The following epitaph was written by Mr. Hayley.* It has
at least the merit of being appropriate to the character and pro-
fession of the person for whom it is intended as a memorial;

* There are also some complimentary lines to Mr. Meyers, by the same au-
thor in his Essay on Painting.—Ep. 2d.
but, as a specimen of poetical composition, it certainly cannot claim superlative praise.

MEYERS, in thy works the world will ever see
How great the loss of Art in losing thee!
But love and sorrow find their words too weak,
Nature's keen sufferings on thy death to speak.
Through all her duties, what a heart was thine,
In this cold dust what spirit used to shine?
Fancy and truth, and gaiety and zeal,
What most we love in life, and losing feel.
Age after age may not one Artist yield,
Equal to thee in painting's nicer field;
And ne'er shall sorrowing earth to heaven commend
A fonder parent, or a truer friend.

——— VESPRE.

Of this name there were two persons, the one named Victor, the other Francis Xavier; but whether they were related is unknown to the author; though it is probable they were brothers, as they lodged together for some time in St. Martin's-lane.

One of these persons had pictures in the first exhibition, but as the surname only is given in the catalogue, it is not known which was the exhibitor at that period.

Victor painted fruit-pieces on glass. Francis executed portraits in oil-colours, crayons, and miniature, and also executed some plates in imitation of washed drawings, by the process of aquatint.