H. W. SCHWEICKHARDT,

A native of Holland, who, in consequence of the disturbances of that State, came to England in the year 1788.

He resided a few years in London, and painted cattle and landscape, particularly frost pieces, and was a frequent exhibitor at the Royal Academy.

His pictures were of that class which the Italians distinguish by the title of pasticcios, rather than original compositions; but they were executed in a neat, pleasant style, which was their principal merit.

There is a collection of prints of animals, which were etched and dedicated by him to Mr. West. This little work was published by Messrs. Boydells, and is dated 1788.

He ceased to exhibit in the year 1796, about which time he returned to Holland. He styled himself "Director of the Academy at the Hague."

WILLIAM HODGES, R. A.

The only child of his parents, was born in London. His father was a smith, who kept a small shop in St. James's-market.

When young, he was sent to Shipley's Drawing School, where he received the early part of his education as an artist; whence he was taken by Mr. Wilson, the landscape-painter, as an assistant and pupil.

After he quitted his master he resided alternately in London and the country, particularly at Derby, where he painted some scenes for the Theatre of that Town.
About the same period he painted an interior View of the Pantheon, Oxford-road, which, if not quite so correct as might be wished, is yet the best representation that now remains of that once beautiful building.

Though possessed of much ingenuity, yet his employment was not equal to his wishes: he therefore prudently accepted an appointment to go as draughtsman in the second voyage to the South Seas, which was conducted under the command of Capt. Cook. This situation he obtained through the interest of the late Lord Palmerston, at that time one of the Lords of the Admiralty.

After an absence of three years he returned in 1775, and for some time was employed to arrange the drawings which he had made in the voyage, and to superintend the execution of the plates which were engraved after them, to serve as illustrations of the narrative. He also painted some pictures for the Admiralty, of Scenes at Otaheite and Ulieta.

Soon after he returned, he married and settled at Pimlico; but his young wife dying in child-bed, and he himself not meeting with much employment after he had completed the business of the Admiralty, he left England for the East Indies; where, being assisted by the patronage of Mr. Warren Hastings, he acquired a very decent fortune, and returned to England in June 1784.

Soon after his arrival he married a second wife, who was niece to Mr. Whitehurst*, and settled in a house in Queen-street,

* Author of the Theory of the Earth, and other works.
May-fair, where he built a handsome painting-room, intending to pursue the art. But he again met with an interruption of his domestic comforts, for this lady also died a few months after marriage.

But this loss he repaired in less than twelve months, by marrying Miss Carr, a very amiable young lady, who was an excellent performer on the piano-forte, having been educated for the profession of music, under the tuition of that very able master Mr. Charles Wesley.

About the year 1790, he made a trip to the Continent, and collected some Views upon the Rhine. He also visited Peterburgh, but whether at the same time or afterwards is not known to the author; but, in the year 1793, he sent a View of that City to the Royal Academy Exhibition, which was by no means one of his inferior works.

When the Pantheon, Oxford-road, was converted into a Theatre for Operas, in consequence of the destruction of that in the Haymarket*, Mr. Hodges was appointed to paint the Scenes, but his productions were not satisfactory. In truth, he was not perfectly qualified for such undertakings; for, in architecture and perspective, those essential requisites in the decorations of the stage, he had but slender knowledge, though a little too much vanity.

It is not pleasant to reflect, that although this gentleman had, in the early part of his life, experienced many of

* The Opera House in the Haymarket, was burnt down in the evening of June 17, 1789, and the Pantheon, Oxford-road, early in the morning of January 14, 1792.
those difficulties which are consequent to the pursuits of professional profit and fame, yet he was not in mature age prudent to retain that decent competency which he had acquired in India. This mistaken conduct was probably owing to his desire of appearing as an artist of high rank, and to the hope of thereby procuring employment; for it should in justice be observed, that he was by no means guilty of extravagance or dissipation; but whatever was the cause, he found his fortune impaired: He therefore endeavoured to employ what remained in establishing a banking-house at Dartmouth in Devonshire, where he settled in 1795. But the commercial interest of that town suffering from the devastations of the French at Newfoundland, his house experienced a shock that completely ruined his finances, which affecting his health, brought on a fit of the gout in his stomach, of which he died March the 6th, 1797, about fifty-three years of age, leaving an amiable widow, who was so deeply affected by grief and reflection on her destitute situation, that she did not survive her husband more than three months.

Of this gentleman's abilities as an artist it is not easy to form a just estimate. Educated as he was under a master not over careful in finishing his pictures, like too many of those pupils who endeavour to imitate their masters, he copied more of Wilson's defects than of his perfections; in consequence of which, his works in general have too much the appearance of that neglect, which has been considered as the effects of slovenliness united with the affectation of mastery.

Most of his pictures are Views after Nature; the best of which
which are three or four that he painted in India, and which he brought with him to England; together with a View of Windsor, taken from the Great Park, which may be considered as his best picture.

In subjects of composition he painted but few, and of those which he produced, the greater part should be considered as compilations from the old masters, rather than original selections from nature of his own choice. Of the latter kind he painted two or three for Mr. Boydell's Shakspeare.

In all his productions he discovered too little attention to the true similitude of the objects he represented. This fault pervaded the drawings which he made in the voyage to the South Seas, and was objected to them by those who had before visited the places whence the Views were taken.

After his return from India he published several works, as follows:

Four prints, engraved after pictures painted by himself, of Views in India. They were executed by different artists.

A collection of Views in India, executed in great part by himself in aqua tinta. Large folio. Dedicated to the Hon. East-India Company.

Travels in India in 1780, 81, 82, and 83, by William Hodges, A. A. decorated with Plates engraved from his Designs.

The expense, attending the execution of the above-mentioned works, is said to have injured his fortune.

The last works, which closed the career of this artist's pursuits in painting, were two pictures which he painted, and afterwards exhibited
exhibited in a room in Old Bond-street; in which works he made a vain attempt to produce what might be called a didactic style of landscape; and he endeavoured to explain his intentions by a sort of catalogue raisonné, which was given to those who visited his exhibition.

The titles of the pictures were, *The Effects of Peace and War*; but as it would be impossible to explain the intention of the painter, or to describe the pictures in language more appropriate than what he employed in his catalogue, the following extracts are given:

"TO THE PUBLIC.

"It is usual for every exhibitor of works of art to state, with different degrees of modesty, the nature of those objects to which he presumes to solicit the public attention and encouragement.

"I have the less scruple to avail myself of the custom, as my peculiar plan demands some little explanation, that my design may be fully known, and my labours fairly appreciated.

"The branch of painting, towards which my studies have been principally directed, is landscape. These studies were begun under the greatest modern master of that art, Wilson. I must be permitted to value myself upon such an advantage, which I hope very extensive travels through various countries must have improved.

* There are prints after these pictures: the originals are in the collection of Soane, Esq. the architect.
“Upon maturely reflecting on the nature of my profession, I have been led to lament a defect, and humbly to endeavour at a remedy. I found in the ancient and in many of the modern masters of landscape, the grandest combinations of nature, and the most exact similitude, the happiest composition, and pencilling governed by the hand of Truth. But I confess there seemed very rarely to me any moral purpose in the mind of the artist. The storm has been collected over the peaceful trader, or the brilliant skies of Italy have illumined merely the forms of inanimate nature. We have seen foliage frowning on one side, and the blasted trunk exhibiting its dreary desolation on the other; but the whole has evinced only the ordinary progress of life, and the effects of elemental war.

“It could not escape me, that the other branches of the art had achieved a nobler effect—History exhibited the actions of our heroes and our patriots, and the glory of past ages—and even Portrait, though more confined in its influence, strengthened the ties of social existence. To give dignity to landscape painting is my object. Whatever may be the value of my execution, the design to amend the heart while the eye is gratified, will yield me the purest pleasure by its success. I may flatter myself even with an influence that shall never be acknowledged; and the impression of these slight productions may be felt in juster habits of Thought, and Conduct consequently improved. From slight causes, the Author of our minds has ordained that we should derive most important convictions. Perhaps the enthusiasm of the artist car-"
"ries me too far; but I hope and trust that my progress in this
"design may be serviceable to my country, and to humanity.
"The first fruits of this purpose I now present to the Public:
"making it, as every good man should do, a matter of con-
"science, I shall not desist from the prosecution of my object.
"My pictures will constantly be lessons, sometimes of what
"results from the impolicy of nations, or sometimes from the
"vices and follies of particular classes of men. These illus-
"trations will be wide and various—from Europe and Asia,
"wherever the moralist can draw the substance of his animad-
"version, I shall select the subject of my pictures. The task
"is arduous and new, but I resolve to pursue it with vigour
"and fidelity.

"Requesting attention to the descriptive character of the
"pictures now exhibited, I leave my cause with confidence to
"the judgment, and, I should hope, the feelings of the
"people.

W. H."

"The EFFECTS of PEACE,
"and the CONSEQUENCES of WAR.

"In the first are intended to be shown the blessings enjoyed
"by the happiest constitution, and supported by a vigorous
"executive government.
"The Scene represents a sea-port thronged with shipping,
"expressive of Commerce; the great public buildings denote
"its Riches; a large bay opening to the ocean, merchant

"Ships
"Ships going out, others returning, shew the extension of its trade to the most distant quarters of the globe.

"From the interior of the country a river empties itself into the bay, across which is a bridge, for the convenience and communication of commerce: the loaded waggon evincing the labours of the manufacturer.

"A rich corn field marks the industry of the peasant, and the high state of agriculture in the country.

"On the foreground of the picture is displayed the happy state of the peasantry.

"Shrouded in a rich wood is a cottage, covered with the vine and the fig-tree, and the family enjoying the breeze in a mild, soft evening. The group of figures exhibits three generations—from venerable age to infancy—with the sympathy of maternal affection, and surrounded by domestic animals, while the father and the brothers are at work in the field.

"The two dogs in the front of the picture point out the beneficence of the landlord, by the care his tenant has taken of them in the recess of the hunting season.

"The consequences of war.

"The same scene as the above picture, under the most melancholy difference—the city on fire—ships burning and sinking in the harbour—the once happy cottagers destroyed or dispersed—the building dismantled, and the last remnant of the wood is the scathed tree. Batteries of cannon now occupy the rich fields of husbandry—soldiers of a distant region.
region now usurp the happy retreat of the peasant—and vultures perch where domestic pigeons brooded over their young."

Although it is by no means the wish of the author to be guilty of ill-natured criticism, yet he cannot forbear saying, that these two pictures were in their execution scarcely above mediocrity: to which may be added, although the artist declared in the proem of the catalogue, that he resolved to pursue the arduous and new task he had imposed upon himself, yet the neglect of his exhibition by the public checked the ardour of his pursuit, and he immediately quitted the profession.

Another observation occurs on the circumstance of two dogs, described as in the front of the picture, which serves to exemplify the absurdity of attempting to lead the mind of the spectator into a train of speculative ideas, by the representation of some uninteresting object, which in itself has neither the power of expressing the meaning of the artist, nor of raising any moral ideas in the mind of the spectator; for how can the simple representations of two dogs indicate the liberality of a landlord, whose figure is not introduced into the picture? or why should the cottagers represented be supposed the tenants of a sportsman?

With these two pictures there were also three-and-twenty others, which were all painted by Mr. Hodges; but the exhibition was not productive, and suddenly closed upon the following occasion:

The Duke of York and the Prince of Gloucester visited the room,
room, and his Royal Highness, upon seeing the pictures, very per-
tinently observed, that he thought no artist should employ him-
sel on works of that kind, the effects of which might tend to
impress the mind of the inferior classes of society with senti-
ments not suited to the public tranquillity; that the effects of
war were at all times to be deplored, and therefore need not be
exemplified in a way which could only serve to increase public
clamour without redressing the evil.

Soon after the close of his exhibition, Mr. Hodges disposed
of his pictures by auction, but they produced an inconsiderable
sum. His View of the Equestrian Statue at Peterburgh, toge-
ther with the frame, sold for no more than ten guineas. It was
about six feet long, and proportionably high; but this price
was certainly not equal to its merit.

In the early part of his life, Mr. Hodges obtained some pre-
miums from the Society of Arts, &c. and after his return from
India, he was elected Associate of the Royal Academy, Novem-
ber the 6th, 1786, and Royal Academician, February 1787.

He generally marked his pictures. See Marks in Appendix.

It is not known that there are any etchings of his hand,
except one, which is a View of Torre del Grotte, near Naples;
done for a set of Views, published by Mr. Wilson, after
drawings which he made in Italy. The size of the plate ten
inches by seven inches and a half.
DAVID MARTIN,

Was a native of Scotland. He was a scholar of Mr. Ramfay, and was with him at Rome, but at a time when he was too young to receive much advantage by the visit. When he returned to England, he studied much at the Academy, in St. Martin’s-lane, and obtained some premiums for drawings after life.

When he left his master, he practised both as a painter and engraver, and also scraped some portraits in mezzotinto. Of the latter kind there is a very good print of Roubiliac, the sculptor. Among his engraved portraits, there is one of Lord Bath, from the original picture, which he painted from his Lordship; as also a whole-length portrait of Lord Mansfield, from another of his own pictures.

He married a lady of decent fortune, and lived for some years in Dean-street, Soho; but after he lost his wife, whose death was very sudden, he retired to Edinburgh, where he died about the latter end of 1797, or beginning of the following year.

His best portrait is a half-length of Dr. Franklin, which is said to be the best likeness of that remarkable person, from which there is a mezzotinto print, dated 1725.
JOSEPH WRIGHT, A.

Commonly called Wright of Derby, was a native of that place, his father being the town clerk.

He was the scholar of Mr. Hudson, at the same time with Mr. Mortimer. After he left his master he returned to Derby, where he settled as a portrait-painter, and received much encouragement.

In 1765, he sent two pictures* to the exhibition, which were much noticed; but the following year he sent three, one of which confirmed his reputation as a painter of candle-light and fire-pieces. The subject of this favourite piece was, "A Philosopher giving that Lecture on the Orrery, in which a Lamp is put in the place of the Sun." The personages represented were half figures the size of life, and the picture had very great merit. From this there is a very good mezzotinto, which was scraped by Mr. Pether.

In 1773, he visited Rome and other parts of Italy, in company with Mr. Downman. They returned to London in 1775; soon after which Mr. Wright went to Bath, but did not there meet with the encouragement he expected. He therefore left Bath and settled at Derby, where he received much

* Mr. Wright introduced his own portrait in one of these pictures; the subject, "Three Persons viewing the Gladiator by Candle-light," from which there is a mezzotinto print by Mr. Pether.
employment as a portrait-painter, and where he continued till his death, which was in the autumn of 1797.

In 1782, he was elected an Associate of the Royal Academy; but, offended at Mr. Garvey's being chosen Royal Academician before himself, he resigned his Associate's diploma in disgust, yet continued to exhibit at intervals with that Society.

In 1785, he made an exhibition of his own pictures at the Great Room, which was originally Langford's auction room (now Robins's) in the Great Piazza, Covent-garden. This collection consisted of twenty-four pictures of different subjects. The principal one was, a Representation of the Destruction of the Floating Batteries before Gibraltar. There was also a small picture representing a distant View of Mount Vesuvius during an Eruption, which was a beautiful production. It was bought by Mr. Bacon, the sculptor, and afterwards engraved by Mr. Byrne.

Mr. Wright was a very respectable character, rather inclined to melancholy, a perfect valetudinarian, who never long enjoyed a firm state of health, though he survived beyond the expectations of his friends, and was at his death above sixty years of age. He left several children, the eldest of whom, a daughter, was born at Rome.
J. L. MOSNIER.

A native of France, and portrait-painter to his monarch. He came to London at the commencement of the troubles of that kingdom, and received much encouragement in this country. He first exhibited in 1791, at which time he resided in lodgings in Leicester-square, but soon after removed to Devonshire-street, Portland-place, where he staid till the year 1797, when he returned to Paris. Although he had sufficient employ in this country, yet the amor patriae was so predominant, that he eagerly seized the first opportunity of returning to Paris the moment the violence of political fury appeared to subside; nor did he express himself thoroughly satisfied with the treatment he received in this country. But it is more than probable that his displeasure arose from the comparison of his own works with those of others in the Exhibition of the Academy; for, though he ranked high in the French school, his pictures were too much laboured, and appeared too mechanical in their execution, to stand in competition with the portraits of the English artists. He indeed complained that his works were not well disposed in the Exhibition, but this complaint was wholly unfounded.
GAVIN HAMILTON.

A painter of considerable estimation, who practised in history, and sometimes painted portrait. He was of very good family, and was born at Lanark in North Britain. He went young to Rome; and was the scholar of Augustine Massuchi. He resided but little in England, though he was certainly settled here about 1752, as there are two prints after pictures which he painted of the Duchess of Hamilton, and her sister the Countess of Coventry, who were at that time the celebrated beauties of the English Court. He also painted a picture of Mr. Dawkins and Mr. Wood, at their first discovery of the ruins of Palmyra, figures as large as life, from which there is a print that was engraved by Mr. Hall.

After having painted those pictures, he returned to Rome, where he resided till the death of his elder brother, when he came to England, to take possession of the property which descended to him; but he staid a very short time, as he disliked the country and climate, and therefore returned to his favourite city, where he continued till his death, which happened in the summer of 1797.

He was a man of very pleasant manners and respectable character, but not calculated to pursue the study of his art with that vigour that is necessary to the attainment of great excellence.

About the year 1773, he published a volume of prints after
celebrated pictures in various collections in Italy. They were engraved by different masters, chiefly by Volpato and Cunego, who were at that time the principal engravers of Rome.

The title of the work is, "Schola Italica Pittura," &c. large folio, and contains forty plates.

Before this work appeared, he published some prints, which were engraved from pictures that he had painted; one in particular, of Achilles dragging the Body of Hector at the Wheels of his Chariot, the figures as large as life. There is also another, of Andromache weeping over the Body of Hector, companion to the former, the original of which was in the exhibition at Spring Gardens 1762.

There is a picture, the subject, an Apollo, as large as life, in the Council Room at Guildhall, which was painted by Hamilton, and presented to the City by the late Alderman Boydell. This last-mentioned work may serve as a specimen of this artist's abilities as a painter; and if criticism should pronounce it tame and dry in the execution, it would be neither malevolent nor unjust; for this artist, by most of his works, appears to have been rather timorous, and cautious of avoiding fault, but never sufficiently daring to have produced any great beauties, so that a tame outline, accompanied by cold and heavy colouring, render his pictures unpleasing both to the scientific and the vulgar eye.

As Mr. Hamilton passed the greater part of his life at Rome, he was naturally led into the speculations peculiar to the artists of that city, among which the excavation of those spots where the ancient villas are known to have been situated, has been
one of the most favourite pursuits, because it has in general been the most profitable.

He commenced these subterranean inquiries about 1769, when he opened the Site of Hadrian's Tiburtine villa, where he found sufficient to encourage his farther progress, and therefore continued his researches at different places in the vicinity of Rome, particularly at Gabii; and though not equally successful at every place, yet he fortunately obtained a great number of very fine specimens of ancient sculpture, several of which were conveyed to England, and some graced the collection of the late C. Townley, Esq. while others may be found among the elegant collections that have been formed by different noblemen and gentlemen in this kingdom.

THOMAS JENKINS.

Though this person is not known by the works he left behind him, yet his name cannot be omitted in this work, as his original destination was the profession of painting, and for which reason he went to Rome* to study as a painter.

Not being so well qualified by nature for the attainment of excellence in art, as for the acquisition of fortune by trade, he cultivated his interest by dealing in pictures and antiquities.

He also became a banker, and for more than twenty years

* He made the journey in company with Mr. R. Wilson, the landscape-painter.
officiated as chargé d'affaires in behalf of the Cavalieri Inglese, who visited Rome.

In these situations he acquired a very considerable fortune; but upon the irruption of the French he was obliged to quit Rome, when he travelled to England through Germany in an obscure and unattended manner. This penurious conduct contributed to shorten his days, and he died soon after he landed at Yarmouth, either in 1797, or the following year.

There are two mezzotinto portraits, one of the late Mr. Whitfield the Methodist preacher, the other of Geminiano the musician. The former is marked with the name of Jenkins as the painter, and dated 1750, the latter is marked Thomas Jenkins; but whether those pictures were the production of the artist before-mentioned, cannot now be known.

CHARLES CATTON, R. A.

Was born at Norwich, and apprenticed to a coach-painter in London of the name of Maxfield. With a laudable ambition to improve his talents in art, he became a member of the Academy in St. Martin's-lane, where he acquired a good knowledge of the human figure, which, together with his natural taste, ranked him above all others of his profession in London.

He was the first herald-painter who ventured to correct the bad manner of painting the supporters of coats of arms, which had long been the practice of his predecessors, whose representations of animals were considered as heraldic fictions rather than
than the resemblances of animated nature. At the foundation of the Royal Academy, he was appointed one of the members.

He also served the office of Master of the Company of Painter-stainers in the year 1784.

He retired from business some years before his death, which happened rather suddenly in the last week of August 1798, in the seventieth year of his age.

He left a son, who practices in art, particularly as a scene-painter.

It should be observed, that the profession of coach-painting might some years ago boast itself as holding rank among the arts; but, since the opulent coach-makers have taken this branch of decoration into their own hands, the herald-painters are become no more than their journeymen, consequently the most ingenious among them have no stimulus to exert their talents, or seek improvement, when neither honour nor profit can be obtained by their exertions.

Hence it is, that while carriages have been in the highest degree improved both for elegance and comfort, the painted decorations have degenerated into a state of frivolity and meaness, from which it is not probable that they should emerge, until the profession can be restored to that independent state, which it enjoyed at the time Mr. Catton began his career.
CHARLES RUBEN RILEY,

Was born in London; his father was a private in the horse-guards. His person was deformed, and his constitution feeble. He was placed under the tuition of Mr. Mortimer.

In 1778, he obtained the gold medal at the Royal Academy, for the best painting in oil; the subject, the Sacrifice of Iphigenia.

At the recommendation of his master, he was employed by the Duke of Richmond in the Decorations at Goodwood, and afterwards went to Ireland upon similar employment for Mr. Conelly, which journeys very much improved his health and spirits.

He also painted a ceiling for Mr. Willet, at his seat at Merly in Dorsetshire.

His chief employment was in making drawings and designs for booksellers, and he for some time taught drawing at Camden-house Boarding School, Kensington.

In the early part of his life he was of a Methodistical turn, but when in a more advanced life he became irregular and debauched, which contributed to shorten his life. He died at the house he had purchased in the New Road, Mary-le-bone, October 1st, 1798, about forty-six years of age.
STORDY.

A miniature-painter both in enamel and water-colours. He was a native of Ireland. In the latter part of his life he was in very indigent circumstances in an obscure lodging at Kensington Gravel-pits, overwhelmed with the gout, 1799. His name stands in the first Exhibition Catalogue.

AUGUSTUS TOUSSAINT.

The pupil of Mr. Nixon. His father was a jeweller of eminence in Denmark-street, Soho. He for some time practised as a miniature-painter in London, but having a sufficient fortune left to him by his father, he retired to Lymington in Hampshire, where he died between the years 1790 and 1800, and was buried in the churchyard of that place, where there is a stone inscribed to his memory.

SAMUEL FINNEY.

Descended from an ancient family long settled at Fulshaw in Cheshire, where the artist was born.

He was of much celebrity as a miniature-painter, both in enamel and water-colours, and was appointed enamel-painter to her Majesty. In 1765, he exhibited two miniature pictures, one
one of which was a portrait of that august personage painted from the life.

At that time he lived on the south side of Leicester-square; but a few years after his circumstances were much improved by the decease of some of his relatives, whose fortunes fell into his possession. By this acquisition he was placed in genteel independence, and therefore quitted painting and retired to his native county, where he very lately died at the advanced age of eighty-six.

WILLIAM BELL.

A native of the north of England, it is believed of Newcastle-upon-Tyne. He came to London about the year 1763, and was among the first of those who entered as students in the Royal Academy; and when the gold medal was offered by the Council for the best historical picture, he became a candidate, but the prize was obtained by Mr. Low.

In 1771, he again became a candidate for the gold medal*, and obtained it, but his success was owing to the following circumstance: Mr. William Hamilton, then a student, was also a candidate; but it was discovered that his picture had been touched upon by his master, Mr. Zucchi, for which reason Sir Joshua very properly observed, that it could not be considered as the genuine work of Mr. Hamilton, and that Mr. Bell's

* The subject, Venus soliciting Vulcan to forge Arms for her Son.
picture, as the next in merit, was therefore entitled to the prize.

He was much patronized by Sir John Delaval (now Lord Delaval) and while he was in London resided at his Lordship's house; and in the year 1775 he exhibited two views of his patron's seat*, but their merit did not sufficiently impress the author to enable him from memory to describe them.

At the same seat are several whole-length portraits of his Lordship's family, which were painted by Mr. Bell, but they are of inferior quality.

After he left his Lordship he resided at Newcastle, where he subsisted by painting portraits, but did not acquire much employment. He died there in 1800, or soon after, at about sixty years of age.

MICHAEL ROOKER,

(Or, MICHAEL ANGELO ROOKER.)

In his Will, which was written by his own hand, he signed himself Michael Rooker, commonly called Michael Angelo Rooker, which additional name he assumed, because his early instructor, Mr. Paul Sandby, in a jocular way, added Angelo to the other names.

* Seaton Delaval, one of the seats of Lord Delaval, is situated near the sea coast, about six miles north of Tynemouth, in the county of Northumberland. It is a noble edifice, built by Sir John Vanbrugh.
Anecdotes of Painting.

He was the son of Mr. Edward Rooker, mentioned in another part of this work, and by him was taught the use of the graver. He was afterwards placed under the care of his father's friend, P. Saudby, to be instructed in drawing and painting landscape.

He first appeared as an engraver, in which capacity he gave early proofs of ability, which were confirmed by his mature productions, excellent specimens of which may be seen in a View of Wollerton Hall, Nottinghamshire, and in many other prints which he engraved; but his talents were not confined to the graver, for he also employed the pencil, and in 1772 exhibited a View of Temple Bar, which he painted as it then appeared. The picture has considerable merit.

He was for several years employed as principal scene-painter to Mr. Colman's Theatre in the Haymarket, and in some theatrical burlesque pieces which were performed on that stage, his name was announced to the public in the bills of the day with an Italianized termination—"Signor Rookerini."

In the summer season he generally visited some part of the country, where he selected Views, of which he afterwards made finished drawings, so that at his death he possessed a very numerous collection of topographical drawings of great merit.

But his powers as an engraver were excellent; in consequence of which he was many years engaged to engrave the head pieces to the Oxford Almanacks, for which productions he received fifty pounds each. But this engagement he relinquished a few years before his death, because he disliked the practice.
practice of engraving. They were executed from his own drawings, and it is to be lamented, that he preserved no regular series or collection of those excellent prints, which certainly exhibit some of the best Views which have been taken in that elegant city.

A few years before his death he lost his situation as scene-painter at Colman's Theatre, which was occasioned by his refusing to join in the liquidation of the manager's debts. This circumstance affected his health, and, after lingering for some months, but without symptoms of great danger, he died suddenly in his chair at his lodgings in Dean-street, Soho, March 3d. 1801, about fifty-eight years of age, and was buried at St. Giles's in the Fields.

His drawings, of which he left, as before observed, a large collection, together with his pictures and painting utensils, were sold by auction at Squibb's Room, Saville-row, (four days sale) the first week in May after his death, and produced £1,240.

Mr. Rooker was chosen one among those who were elected the first Associates of the Royal Academy; and it ought to be observed, that though something rough in his manners, he was a man of integrity and honesty.

ARLAND.

A native of Geneva, who painted portraits in miniature. He resided in London at two different periods, where he met with
with encouragement, but returned to his native spot the last time in 1801.

He suffered much in his circumstances by the depredations of the French, and lost property in their funds. His works had considerable merit, and he was a frequent exhibitor at the Royal Academy.

**GUY HEAD.**

A native of Carlisle, whose father was a house-painter in that city. He practised painting, and gave so much promise in the art, that he obtained the friendship of a gentleman who enabled him to visit Italy. His productions were chiefly copies, of which he made many, and there are some originals of his hand in the collection of Thomas Hope, Esq. in Duchess-street, Portland-place, which are not without merit, though they are rather too dry in their contour, and not very brilliant in their colouring. He died in London in the early part of the year 1801.

In March 1805, several of his works were put to sale by auction at Mr. King's room, in King-street, Covent-garden, but they were not much noticed by the public, as they were chiefly copies from the works of the old masters, which are painted in Fresco at Rome, and by the number which he produced, one might be led to suppose that he had no other idea of the method of study in art than the constant employment in making
making copies, a flavius process, by which no solid acquirements can ever be made.

FRANCIS WHEATLEY, R. A.

Born in London: his father was a tailor. He received his first instruction as an artist in Shipley's school, and, when young, obtained several premiums from the Society for the Encouragement of Arts, &c.

By the strength of his natural abilities, he acquired a considerable portion of skill as a painter; and having obtained the friendship of Mr. Mortimer, he increased his knowledge in the art, and assisted that gentleman in painting the ceiling at Brocket Hall, Herts, the seat of Lord Melbourne. He had before been employed in the decorations at Vauxhall.

It is to be lamented, that however good this artist's abilities might be, his conduct was highly irregular; for he left London for Dublin in company with Mrs. Greffe, with whom he had the folly to engage in an intrigue, for which he was prosecuted and cast in the Court of King's Bench.

In Ireland he was well received, and met with encouragement; but, having introduced his mistress as his wife, the imposture was soon discovered, and he was obliged to return to England.

While in Dublin he painted an interior View of the Irish House of Commons, in which he introduced the portraits of several
several of the members, and the picture had considerable merit.

At his return to London he painted a picture of the Riots in 1780, from which Mr. Heath engraved a very excellent print for Boydell*. Soon after which Mr. Wheatley married a second wife, Miss Clara Lee, youngest daughter of the deceased Mr. Lee, who had been a Proctor in the Commons, and who considered himself as an artist, having painted and exhibited several pictures.

Wheatley's chief excellence was in rural subjects with figures, which when they represented females, generally bore a mercerious and theatrical air, as is very distinguishable in a set of prints representing the Cries of London, in which the women are dressed with great smartness, but little propriety, better suited to the fantastic taste of an Italian opera stage than to the streets of London. He also painted landscape with great taste, and made many drawings in water-colours, which are

* This picture was burnt in the house of Mr. Heath, who then resided in Little-street, Leicester-square, it being too large to be moved.

Mr. Boydell gave £200 for the use of it.

To those who collect prints, particularly portraits, it may be satisfactory to know, that the figure which in the prints is represented as giving orders, was painted from Sir Bernard Turner; that which is receiving them is intended for Henry Smith, Esq. at this time one of the Bank Directors, and Major-Commandant of the Camberwell Volunteers; and the figure, represented as assisting the wounded person, was painted from Sir William Blizard, surgeon, who then served in the corps, and is at this time Lieutenant-Colonel of the Bishopsgate Volunteers; but it must be acknowledged that the two last-mentioned portraits are not such good likenesses as the first.
very pleasing in their manner, but something beyond “the
modesty of nature.”

Mrs. Wheatley, his second wife, by the instructions of her
husband, acquired sufficient power in art to teach drawing,
and also to paint miniature, by which means she greatly assisted
in the support of her family; for youthful irregularity and in-
temperance had entirely ruined the constitution of her hus-
band, so that for many years he was at intervals unable to
employ his pencil, being much afflicted by long and severe
paroxysms of the gout.

Mr. Wheatley was elected Associate of the Royal Academy,
November 1790, and Royal Academician, February the 10th,
1791.

He died June 28th, 1801, aged fifty-four, leaving a widow
and four children.

There is an etching of his hand, but very slight; repre-
sents Gypsies cooking their Kettle, dated 1785. Size of the
plate ten inches by seven inches five eighths.

JOHN DONALDSON.

Born in Edinburgh; was a miniature-painter both in enamel
and water-colours.

In the obituary list of the Gentleman’s Magazine for No-

vember 1801, is a long account of this artist, which appears
to have been written by some person who was well acquainted
with him. In that account he is represented as a capricious
and
and unsteady man, who, wanting prudence to pursue his interest, rejected his profession, and suffered all the inconveniences that follow such a conduct. As he neglected the studies that were necessary to the improvement of his art, so he seems to have despised those who acted with more prudence in the cultivation of their talents, as sufficiently appears from the following passage, taken from the forementioned account: "It was at this fatal period that the metaphysical and reforming spirit of his father began to take possession of him. It was now he thought so lightly of his profession, that I have heard him repeatedly mention, that Sir Joshua Reynolds must be a very dull fellow to devote his life to the study of lines and tints."

From such a declaration it might be suspected, that there was something of insanity in the man, or of envy in the artist, that stimulated him to pass so unfounded a censure upon the pursuits of Sir Joshua; but we should charitably reflect, that disappointment often finds consolation in the censure of those who have attained superior excellence and fame.

In the year 1765, and again in the year 1768, he obtained the first premiums given by the Society for the Encouragement of Arts, &c. to the person who produced the best enamel picture.

He died in October 1801, in the sixty-fourth year of his age.

He sometimes employed his pen, and the author of the account in the Magazine says, that he published the following works: An Essay on the Elements of Beauty, and a small volume
volume of Poems; to these may be added, an octavo pamphlet of Critical Observations and Remarks upon the Public Buildings of London: the last was anonymous.

WILLIAM HAMILTON, R. A.

Was the son of a person who was a native of Scotland, and connected with Messrs. Adams', the celebrated architects, on which account he resided for several years at Chelsea as deputy to Mr. Robert Adams, when clerk of the works to that College.

William Hamilton was sent to Italy by the patronage of Mr. Adams, where he was some time under the tuition of Zucchi; but this tour was made when he was too young to receive any material benefit from it.

When he returned to England he became a pupil in the Royal Academy, and, by attention to his studies, acquired a pleasant manner of painting, much in the style of his master.

He practised in many different ways, mostly history, and frequently arabesque, of which latter kind he executed some decorations at the seat of the late Earl of Bute at High Cliff, Hampshire.

He sometimes painted portraits, but his manner was not well adapted to that branch of painting, yet he painted a whole-length of Mrs. Siddons in the Character of Lady Randolph, with her Son, which had considerable merit. It was bought by the late Samuel Whitbread, Esq.
One of his most capital works was a picture of "the Queen of Sheba entertained at a Banquet by Solomon"*, a design for a window in the great room at Arundel Castle. This was painted for the Duke of Norfolk†, and was exhibited at the Royal Academy in 1790.

He was much employed by the late Alderman Boydell, for whom he painted many subjects for his edition of Shakspeare; and he executed several pictures for Mr. Macklin’s Bible, and likewise for his Poets.

He had also a commission from the late Sir Charles Hotam for a suite of pictures; the subjects of which were taken from Virgil’s Pastorals. They were intended as decorations for a large room at Sir Charles’s seat in Yorkshire, but the death of the Baronet prevented the completion of the work.

He likewise gave several designs for the decorations of books; but his principal work in this way was an elegant edition of Thomson’s Seasons, the plates of which were engraved by Mr. Tomkins of Bond-street, and published in large quarto in 1793 and 1798.

His manner of painting was formed upon the gusto of the modern Italian school, light, airy, and pleasant; but with no very profound principles of art. His compositions are rather

* From this picture there is a large print, which was engraved by Mr. Caldwell.

† The portrait of his Grace is the representation of Solomon. The window was executed by Mr. Eginton. Mr. Francis Eginton, glass-painter, of Handsworth, Shropshire, died in the summer of 1803.

N n too
too theatrical to be deemed natural or judicious. He was of very respectable manners and character.

His death was occasioned by a violent fever, which in little more than three days terminated his existence.

He died at his house in Dean-street, Soho, where he had resided for several years.

He was elected Associate of the Royal Academy, November the 8th, 1784, and Royal Academician, February the 10th, 1789.

In the church of St. Ann's, Soho, in the north aisle, is a small mural tablet of white marble, upon which is the following inscription:

"Sacred to the memory
  "of William Hamilton, Esq. "R. A.
  "eminently distinguished
  "by his talents as
  "an Artist,
  "and by his virtues as
  "a Man.
  "He departed this life 2d December 1801,
  "aged fifty-one,
  "and is interred opposite this stone,
  "in the middle aisle.
  "Also to his son
  "William,
  "who fell a victim to a rapid decline
  "at the age
  "of
Anecdotes of Painting.

"of thirteen years and a half, which he supported with a patience and sweetness of disposition almost unequalled, and is interred in the churchyard."

P. JEAN,

Was a native of Jersey, who was brought up in the navy, but during the peace which succeeded the American war, he applied himself to the study of miniature-painting, in which he acquired much skill.

He also painted in oil-colours, in which process he executed a large whole-length of his Majesty, part of which was painted from the life, and was intended for some public office in Jersey; but this work had little original merit. It was principally made up from Sir Joshua Reynolds's picture in the Council Room of the Royal Academy.

He died at the house of——— Hodges, Esq. at Hempstead in Kent, after a short illness, the latter end of September 1802, aged forty-seven.
GEORGE ROMNEY.

*In the monthly Magazine of January 1803, there is an account of Mr. Romney under the head of Obituary Anecdotes, in which it is asserted, that he was the son of a carpenter at Furness in Lancashire, and the eldest of six sons. In that account we are told, that from his earliest years he discovered strong abilities, and attachment to painting; and his productions having obtained the notice and approbation of a neighbouring gentleman, he was put under the tuition of an itinerant painter, who was then at Kendal in Westmoreland, with whom he stayed two years, part of which time was spent at York, during which he had made such progress, that his father, as said in that account, bought out the remainder of his time, which was incomplete by a year. Soon after this Mr. Romney came to London, and lived in Craig's-court, Charing Cross, where, in 1766, he painted a picture of the Death of General Wolfe, which he offered for the premium, and obtained the second.

This preference roused the artists, who considered the work of Mr. Mortimer, who was also a candidate, as far more deserving, and the vote was set aside by the general meeting of the Society, which circumstance fixed a lasting impression of disgust.

* The account in the Magazine was drawn up by Mr. Walker, the reader of philosophical lectures, who was the countryman and friend of Romney.
upon the mind of Romney against Sir Joshua Reynolds, who had interested himself much upon the occasion.

It must be confessed that Mr. Mortimer's production was much superior as an historical picture, for Romney's was a coat and waistcoat subject, with no more accuracy of representation than what might be acquired by reading in the Gazette an account of the death of any General. Such productions should never be classed among the efforts of historic painting; yet the Society, wishing to encourage every claimant who exhibited any promise of abilities, gave Romney a bounty of twenty pounds.

In 1765, the Society again offered a premium for historic painting, and Mr. Romney obtained the second premium fifty guineas, but the subject of his picture cannot be recollected.

He continued his studies as a portrait-painter with considerable success, and painted several portraits in oil that were inferior to none, except Sir Joshua's, among which was a Head of Lady Greville. He also painted a large family picture of Mr. Leigh, proctor, which was much noticed. Soon after this he went to Rome, in company with Mr. Humphry, the miniature-painter, and also visited most of the other cities of Italy. He returned to London in 1775, and settled in Cavendish-square, in the house that had been the residence of Mr. Francis Cotes, where he soon became famous, and acquired more practice than any other portrait-painter of his time.

He received much patronage from Mr. Cumberland; and Mr. Haley rendered him considerable service by dedicating a small
small poem to him, entitled, a Poetical Epistle to an eminent painter.

After his return from the Continent he never exhibited, consequently could not solicit the honours of the Royal Academy, but, on the contrary, rather shunned any intimacy with his cotemporary artists; and yet fastidiously complained of their neglect, which was in truth the effect of his own peculiarity of temper and manners, as was indeed acknowledged by his most partial friends.

As a portrait-painter he had great merit, but his heads are marked with too much of that manner which is distinguished among artists by the term squareness, a circumstance which always tends to injure the likeness, though it may produce character and spirit. It is on this account that his portraits of ladies, although agreeable, often want that female delicacy which should characterize the sex.

He made some attempts in historic painting, but his compositions in that line of art are conducted too much upon those eccentric principles which have lately been displayed in painting as well as in poetry: This peculiarity is easily distinguishable in the pictures which he painted for Boydell's Shakspeare Gallery, which have so little solidity of expression, that it is difficult to discover what scenes they are intended to represent.

After an uninterrupted career of employment for more than twenty years, he retired in the latter part of the year 1798 to a house which he had fitted up at Hampstead, where he displayed
played a whimsical fancy in the construction and decoration of his mansion, that did not by any means demonstrate the purity of his taste, or the solidity of his judgment, in the science of architecture. Soon after his retirement he found his health decline, when he disposed of his house, together with some casts from very fine antiques which he had collected, and returned to his native county, where he died in November 1802.

Mrs. WRIGHT,

Was the daughter of Mr. Guise, b. m. one of the gentlemen of his Majesty's Chapel Royal, St. James's, and master of the choristers at Westminster. She practised in miniature with good success, but was unfortunate in her first matrimonial connection with a French emigrant, who staid not long with her, but returned to France, and died in a few years.

She then married Mr. Wright, a miniature-painter, but did not long survive her second nuptials, as she died in childbirth, the latter part of the year 1802.

THOMAS GIRTIN,

Was the scholar of Mr. Dayes. He drew landscape in a loose, free manner, with more of effect than truth. He exhibited a Panorama View of London at the Great Room in Spring-gardens.
gardens. It was painted by himself, but was not much noticed by the public, nor did he live to see its exhibition close.

There is a very good set of prints, the outlines of which were etched by himself, and afterwards finished in *aqua tinta* by other artists, from drawings which he made, of Views of Paris, taken upon the spot after the conclusion of the peace of Amiens. The prints were finished and published about three weeks after his death. There are twenty in number, dedicated to Lord Essex, who purchased the original drawings.

Girtin died at his lodgings in the Strand, November the 9th, 1802, and was buried in Covent-garden churchyard, at the early age of twenty-seven years: but intemperance and irregularity have no claim to longevity.

**THOMAS FRENCH.**

A scene-painter, who resided chiefly at Bath, and painted for the Theatre of that place. He was an artist of no great powers. He died at Bath in September 1803.

* The *aqua tinta* parts of these plates were by different artists who practised in that line of art, and their names are as follow: Lewis, Petite, Harradine, &c.
LEMUEL ABBOT.

The son of a clergyman in Leicestershire. For a short time he was under the tuition of Mr. Hayman, but the master dying in less than a year after he received his pupil, Mr. Abbot returned to the country, where he pursued the study of portrait-painting with sufficient success to produce a good likeness.

He then came to London, and, with the assistance of a gentleman who patronized him, acquired much employment as a portrait-painter.

In the early part of his career he lived in Great Russell Street, Bloomsbury, whence he removed to Caroline-street, and afterwards to Pall Mall; but not finding himself comfortably situated in the last place, he returned to his former mansion in Caroline-street, Bloomsbury.

His abilities as a painter were wholly confined to portraiture, or rather to painting a head, for below that part he wanted both taste and skill sufficient to enable him to produce a good whole-length picture, and his figures were in general insipid in their action, and his back grounds poor and tasteless in execution.

Yet it must be allowed, that the heads of his male portraits were perfect in their likenesses, particularly those which he painted from the naval heroes of the present time; but he had not equal success with female heads, of which indeed he painted but few.

In the conduct of his profession he was rather penurious, which prevented him from employing an assistant. This ill-natured, judged
judged parsimony rendered it impossible for him to finish his pictures in any decent time, and he found himself overwhelmed with engagements which he could not complete.

The anxiety which followed such mistaken frugality, added to the domestic disquiet which he experienced by his marriage with a woman of very absurd conduct, preyed upon his mind, and brought on insanity, which at length terminated in his death in the early part of the year 1803. His person was favourable to his pursuits in life, and when he died he was little more than forty years of age.

It should be observed, that he assumed the name of Francis in addition to his other names, therefore many of the prints from his pictures are marked *L. F. Abbot; but it is not known why he chose this addition, which was not given to him at the font.

TASSART.

A native of Antwerp, and the scholar of Vanhaken, the drapery-painter. He came to England when very young, and was some time with Mr. Hudson, probably as an assistant.

As an artist this gentleman cannot be ranked as an original, his works being mostly pastiches, frequently copies. He was also a picture-dealer and cleaner, which last profession, if not

* In the Catalogues of the Royal Academy Exhibitions, his name is also distinguished by the additional F.
an art, is at least an artifice, by which more money is frequently obtained for scouring a picture, than the original master was able to obtain as the first price for its design.

He died at his lodgings in Old Soho, October the 6th, 1803.

JOHN PLOTT.

A native of Winchester. In the early part of life he was engaged with an attorney, and afterwards employed as a clerk for the management of the accounts belonging to the maintenance of the French prisoners, who were confined in that neighbourhood during the war of 1756.

These employments not being suited to his inclinations, and having a taste for painting, he for a short time placed himself under the instructions of Mr. R. Wilson, the landscape-painter; but the terms of the latter, being thought too high, Mr. N. Hone was chosen as a master more congenial to the talents of Mr. Plott, who became his pupil, and afterwards his assistant, as a miniature-painter both in enamel and water-colours. After he quitted Mr. Hone he continued to practise miniature-painting both in London and at Winchester, of which city he was chosen a member of the Corporation some years before his death. He had a taste for natural history, and executed some drawings in that way which had great merit. He began a work which, it is much to be regretted, that he did not finish—a Natural History of Land Snails, the representations of which...
were painted in water-colours with great beauty and accuracy. He also painted a few portraits in oil.

He died at the residence of his sister at Soke, Winchester, October 27th 1803, aged 71.

Mr. Bromley, in his Catalogue, mentions a portrait of this artist, as scraped by himself; but the author never saw it, though intimately acquainted with Mr. Plott.

T. DE BRUYN.

A foreigner, but whether a native of France or Switzerland is not known to the author. He painted in a variety of ways, chiefly landscape with figures and cattle, but was principally eminent for painting in chiaro oscuro, the imitations of basso relievo, in which he produced the effect of prominencc with great success, so that many of his works were excellent deceptions. Of this kind of decorations he painted several for the chapel of Greenwich Hospital.

He lived many years in Castle-street, Oxford-market, where he died of a paralytic stroke in the early part of the year 1804.

He left a son who for some time practised the art, and was a student in the Royal Academy, but has lately become a land-surveyor.
EDWARD DAYES.

The scholar of William Pether. In the early part of his life he painted miniature, and also scraped mezzotinto, but afterwards practised the drawing of landscapes. He was often employed for topographical works, and his name is frequently found affixed to the plates that illustrate several modern publications in that class of literature. He also taught drawing; and in the catalogue of the exhibition he is styled (at his own request) Desinger to his Royal Highness the Duke of York.

His temper was neither amiable nor happy: it was probably owing to this cause that his dissolution was accelerated by his own hand. This melancholy event took place during the last week of May 1804, at his house in Francis-street, Bedford-square, where he had resided for several years.

At the time of his death there was in the Exhibition of the Royal Academy a picture painted by him in oil; the subject, a View of Shrewsbury, which had much merit.

In the spring of the year after his death a quarto volume was published, with the following title:

"The Works of the late Edward Dayes, containing an Excursion through the principal parts of Derbyshire and York shire: by E. W. Brayley; together with professional Sketches of modern Artists."

This work is decorated with the artist's portrait, and ten Views are engraved by different artists, from drawings which Mr. Dayes had made in his tour. The professional sketches, as they
they are called, are anecdotes both of living and deceased artists, but they are by no means accurate.

FRANCIS PARSONS.

A painter of portraits, but of no great powers. In the Exhibition of 1763, at the Spring Garden Rooms, were two pictures of his hand, a portrait of one of the Indian Chiefs* who were then in England—the other was drawn from Miss Davis†, at that time a celebrated singer. She was represented in the character of Madge, in Love in a Village. But these pictures, particularly the Chief, were as hard and unpleasant in the execution as the Indian himself was in his physiognomy.

This artist for some time studied in the Academy in St. Martin’s-lane, but with no great success, and he became a picture-dealer and cleaner—a good resource for the invalids in painting.

He lived and kept a shop for some years in Albemarle-street, afterwards removed into Piccadilly, where he died some time in the year 1804.

* These Chiefs were brought here in the year 1762. There is a mezzotinto print from the picture here described, which was engraved by Mac Ardell: under it is the following inscription: Cunne Shorze—The Indian Chief, a great warrior of the Cherokee nation. Sold at the Golden Head, Queen’s-square, Orange-street. No date.

† She afterwards became the wife of Mr. Bathurst, the celebrated organist and composer.
DANIEL BOND,

Obtained the second premium of twenty-five guineas, given by the Society for the Encouragement of Arts, for the best painting of a landscape, in the year 1764, and in the following year the first premium, fifty guineas.

He was but little known or spoken of in London, though in the years 1762 and 1763, he exhibited some landscapes at the Society’s room in the Strand. His chief residence was at Birmingham, where he conducted the decorative department of a manufactory.

It is not exactly known to the author when he died, but his pictures, &c. were sold by auction in London in the latter part of the year 1804, a few months after his death.

HENRY SPICER.

A miniature-painter, who wrought both in water-colours and enamel.

Although the author was acquainted with this artist, yet he knows not who was his master, a circumstance which should otherwise be preserved, as Mr. Spicer attained to great excellence and reputation as an enamel painter, though he never arrived to that delicacy of execution which distinguishes the works of Mr. Bone, whose enamel pictures surpașă every thing that has hitherto appeared in that branch of painting.
Mr. Spicer, who styled himself Enamel-painter to the Prince of Wales, died in June 1804, about sixty years of age.

CHARLES GRIGNION,

The younger son of the watchmaker, whose abilities in his profession made his name deservedly famous in the middle of the last century.

The son was the pupil of Mr. Cipriani, and was also admitted one of the early students of the Royal Academy. In the year 1776 he obtained the gold medal for the best historical picture, and in the year 1782 he went to Rome upon the pension of that establishment.

He remained there in pursuit of his studies until the French invaders entered that city, by which circumstance he was compelled to retreat to Leghorn, where, in common with many others, he was attacked by that fatal fever which infected the north-west shores of the Mediterranean, and he died in October 1804.

Among his other avocations in Italy, he acted as a dealer, and at the time the French were plundering the palaces of Rome, he sent several pictures to England, among which was that celebrated landscape long distinguished by the appellation of the Altieri Claude, together with its companion, both of which were purchased by Mr. Beckford, and are now in his possession at his seat at Font Hill.
There are two prints that were engraved after original designs made by this artist at Rome.

The first represents the fatal effects of a quarrel between two men at the Porta del Populo, in which one is represented as expiring on the ground, while the other, who has stabbed him, is coolly walking away.

The second exhibits a group of men and women dancing the Saltarello. The original drawings are in the possession of Lord Clive, who, when at Rome, bought them of the artist.

HENRY ROBERT MORLAND,

Was the pupil of his father*, a painter, who lived on the lower side of St. James's-square.

The son, Henry, painted portraits, both in oil and crayons; he also scraped in mezzotinto, and was much employed as a picture-cleaner.

He was among the first exhibitors in the year 1760, when the subject of his picture was a Boy's Head in crayons, one of the best of his productions.

He also dealt in pictures; but was either unsuccessful in his speculations, or deficient in economy: and during the time that he resided in Leicester-square he became a bankrupt.

The subjects of his pencil were rather of a trifling nature,

* This person is probably the same who is mentioned in John Houghton's List of Painters.
as Servant Girls washing or ironing linen, a Lady reading by a paper shade, and such representations as require more excellence in their execution, to give them any value, than he was capable of producing, for in general his works were in a heavy manner, and inferior gusto.

He was rather an unsettled man, frequently changing his residence; but in the latter part of his life he resided in Stephen-street, Rathbone-place, where he died in December 1797, about seventy-three years of age.

Of the children which he left, his eldest son, George, was a remarkable example of abilities in art, and at the same time of depravity in manners and morals. As an artist, he received his first instructions from his father, but very soon surpassed his master. His early productions were landscapes, and he painted one or two small conversation pieces; but his favourite subjects were animals, chiefly of the domestic kind—horses, dogs, pigs, and other cattle, which he painted in a very masterly manner.

At the Exhibition of the Royal Academy in 1791, he had a picture representing the Inside of a Stable with Horses, rather larger than a half-length canvas, which was an excellent performance.

His low and vulgar propensities led him into the society of those who were little calculated to improve either his mind or manners, and he readily stooped to an intimacy with coachmen, postchaise drivers, and stable boys, indeed with any associates with whom he could gratify the despicable ambition of being at the head of his company.
By his licentious and imprudent conduct he became involved in debt, and was confined in the King's-bench prison, whence he was liberated by the Act of Grace in 1801.

During his confinement he was constantly employed by picture-dealers, frame-makers, and others, who, from the profits they obtained for his works, found it their interest to court his caprice and supply his wants.

By the constant and excessive use of spirituous liquors, his health and talents were equally destroyed, before age could have effected either his physical or mental powers; so that the pictures he painted a short time before his death were so much inferior to his former productions, that from their execution they cannot scarcely be supposed the works of Morland. This decay of powers was sufficiently conspicuous in two pictures, which he exhibited at the Royal Academy a few months before his death, which happened on the twenty-ninth of October 1804, in the fortieth year of his age.

He left a widow, who survived him about a fortnight, but no children.

There is an etching by George Morland—A Fox with a Pullet under his paw. It is executed with great spirit.

There is a mezzotinto portrait of this artist from a picture painted by Muller.
Anecdotes of Painting.

GABRIEL MATHIAS*.

This gentleman for some years practised as a painter, and, as he himself humorously observed, was at Rome upon his studies "long enough to have painted like Raphael;" but his talents did not qualify him to attain so elevated a rank in art.

In the Exhibition of the year 1761, at the Society's room in the Strand, there were pictures by him; one in particular, of a Sailor splicing a Rope, from which there is a mezzotinto print by Mac Ardel. He continued to exhibit for about two years after, when he ceased to practise the art, and confined his attention to the duties of his situation, as he possessed a respectable appointment in the Office of Privy Purse.

While the Royal Academy, in the early period of the institution, received pecuniary assistance from his Majesty's liberality, Mr. Mathias was, by his official situation, employed in transacting that business; and before the passing of Mr. Burke's celebrated Bill of Reform, he possessed the appointment of Deputy Paymaster to the Board of Works.

He chiefly resided at Acton, where he died, the latter part of the year 1804, at a very advanced age.

* His elder brother, Mr. Vincent Mathias, was a gentleman well known and highly respected, who had the honour of placing his name among the signatuest of those noblemen and gentlemen who directed the proclamation of his present Majesty's accession to the throne.

† This print is noticed in Bromley's Catalogue as being the portrait of Andrew Wilkinson, a Captain in the navy.
DANIEL GARDNER.

A native of Kendal in Westmorland. He was a student in the Royal Academy; but it is not known that he ever received any instructions in painting, other than what he obtained by visiting Sir Joshua Reynolds, of whom he might be considered as an out-door pupil.

He painted small portraits, both in oil and crayons, and had so much fashion and employment as to acquire a sufficient fortune to live genteelly after his fashionable estimation was passed.

He lived several years in New Bond-street; but upon the decline of his business he returned to lodgings in Beak-street, Golden-square, and gave up the pursuit of every art except that of improving his fortune, in which he is said to have been an adept, not without a degree of penury, which injured his health. He died in the summer of 1805, aged fifty-five.

There are several mezzotinto prints after portraits of his painting.

There is also an etching of his performance, which is the portrait of Philip Egerton, Esq. of Oulton; size of the plate ten inches and a half by eight inches.

He was a widower at his death, but left a son, who was some time at Cambridge, and is in the law department.
--- WALMSLEY.

A native of Ireland; was a landscape-painter, but his chief employment was in painting scenes, in which line of art he was much engaged at the theatres in London.

There are several prints which were engraved after landscapes which he painted.

He died at Bath some time in August 1805.

F. VIERIA.

By birth a Portuguese, who for some time studied as a painter in Italy, and from thence came to England about the year 1797.

He chiefly painted history, and was several times an exhibitor with the Royal Academy, particularly in 1798 and 1799. The subject of the picture he last exhibited was "VIRIATO, Chief of the Lusitanians, exhorting his Companions to take Vengeance of the Perfidy of GALBA."

During his stay in England, he resided chiefly with Mr. Bartolozzi, at North End, Hammersmith, where he married, and soon after returned to Lisbon, but did not long survive, as he died in the early part of the year 1805.

There are some prints after designs which were made by him. They are engraved in the dotting manner, and they received much improvement from the assistance of Mr. Bartolozzi.
JOHN RUSSELL, R. A.

Was born at Guildford in Surrey. He was placed as a pupil under the instruction of Mr. Francis Cotes, and he also for some time attended the private Academy in St. Martin’s Lane.

He followed his master’s manner, practising both in oil colours and crayons, but chiefly in the latter, in which process he produced many very good portraits, though the colouring was frequently forced, and rather showy than natural; nor can it be said that he ever equalled some of the productions of his master.

In 1776 he published a quarto pamphlet, entitled “Elements of Painting with Crayons;” a second edition of which appeared in the next year.

This little work is truly valuable, as it not only contains the best instructions for the process of painting in Crayons, but also gives the best receipts for their preparation.

He was fond of astronomical studies, and constructed a model of the appearance of the moon, for which he obtained a patent in 1797, and with his own hand engraved the print that represents the face of the planet, and which constitutes a part of the apparatus.

The work itself will be best explained by the author’s own words, which are here given as extracted from a quarto pamphlet which he published at the time when the patent was obtained, and which bear the following title, “A Description of the Selc-
Anecdotes of Painting.

the Moon, together with an Account of some of the Purposes which it may be applied to."

"The Selenographia consists of a Globe, on which are expressed the spots which appear on the moon's visible surface, accurately taken by a micrometer from the moon itself, and transferred to a Globe. The papers which cover this globe are carefully engraved from the original drawings, made by a long series of very minute observations."

The pamphlet is illustrated by two engraved prints, the first representing the back and profile of the apparatus, and the second the map "containing the names and arrangement of the principal spots of the moon's surface."

At intervals, he visited some of the distant towns, as Shrewsbury, and Hull, where he practised his profession, and at the latter of which places he died.

He had long complained of symptoms which indicated a stone in the bladder; these entirely subsided during his last illness, which was a typhous fever; and after his death it was found that his former sufferings were occasioned by gravel in the kidneys.

He was chosen an Associate of the Royal Academy in 1773, and Royal Academician in 1788. He died April 21, 1806, in the sixty-second year of his age, and left a family, of which one of the sons practises in the manner of his father."
JAMES BARRY.

This gentleman, by the peculiarity of his conduct, and the confidence of his behaviour, acquired, during his lifetime, a celebrity in his profession, which compels the biographer to pay greater attention to his history, than would perhaps be due to the memories of many superior artists and more amiable men.

He was born in Cork. His father was a victualler in that city. It is not known to what profession he was originally designed, but it is universally agreed that he acquired his art by his own exertions*, unassisted by any instructor, and that he began his profession as a landscape painter. In the early part of his life, he acquired the acquaintance and friendship of Edmund Burke, Esq. with whom he came to England, and by whom he was introduced to Mr. Barrett, his countryman, who practised in the same line of art with himself.

Under the protection and with the assistance of Mr. Burke, he visited Italy, whither he went in the autumn of 1766. This patronage and protection he very properly and handsomely acknowledges in his second publication †.

* After the most diligent inquiry, it has not been possible to obtain a more certain account of the early life of this gentleman than is here given. But it may be added, that for some time he studied in the Academy of Dublin, which was then conducted by a gentleman of the name of West, who had studied at Paris under the instructions of Boucher and Vanloo, and was much praised, for his knowledge of the human figure, by the students in art who came from Dublin to London. He was living in 1766: but of this artist the Author has not been able to procure any further information.

† See his Account of a Series of Pictures, &c. page 76.
He returned to London in the latter part of the year 1770, or beginning of 1771, for in that year he exhibited in the Royal Academy for the first time; the subject of his picture, Adam and Eve, the figures somewhat below the size of life. The next year he produced a whole length of Venus rising from the Sea.

In 1776 he exhibited a picture of the death of General Wolfe, in which, probably with a view of demonstrating his knowledge of the human form, he chose to paint the figures as nudities, a circumstance ill adapted to the nature of the picture; and he found his work so unfavourably received by the public, that he was much disheartened, and never afterwards sent any performance to the exhibition.

It was not only by the productions of his pencil that Mr. Barry endeavoured to exhibit himself as a man of talents, but he also employed his pen to a similar purpose; and in 1775 published "An Inquiry into the real and imaginary Obstructions to the Acquisition of the Arts in England," &c.

This work was in reply to a publication which the Abbé Winckelman had written while Mr. Barry was at Rome; and it must be allowed that he has very successfully exposed the pretended philosophy, and partial criticism of the Abbé, who endeavoured to prove that the English are incapable of attaining any great excellence in art, both from their natural deficiency in genius, as also from the unfavourable temperature of their native climate.

In 1778, several of the principal artists, members of the Royal Academy, wishing to promote the advancement of the arts upon
upon a higher scale than had been, till that time, attempted in England, offered to paint a set of pictures for the decoration of St. Paul's Cathedral; and the persons selected by the Academy were Angelica Kauffman, Barry, Cipriani, N. Dance, Reynolds, and West*. But this liberal offer did not meet the approbation of Dr. Terrick, at that time Bishop of London, and therefore the scheme was abortive.

A short time after (1774), the Society of Arts, Manufactures, and Commerce made a proposal to the artists, that a certain number of them should paint a suite of pictures for the decoration of their new room, which they had erected in John-street, Adelphi; and it was proposed that when the pictures were finished, a public exhibition should be made, the profits of which were to be applied to the remuneration of those who should paint the pictures. But this scheme was not approved by the artists, and they declined the proposal†‡.

* Mr. Barry insinuates in his second publication, that the first hint of this scheme originated with himself. See the Appendix to his Account of a Series of Pictures, &c. page 207.

† The artists selected by the Society for the purpose of painting such pictures were as follows:

**History** — Signora Angelica Kauffman, Sir Joshua Reynolds, Mr. West, Mr. Cipriani, Mr. N. Dance, Mr. Mortimer, Mr. Barry, Mr. T. Wright.

** Allegorical** — Mr. Romney, Mr. Penny.

‡ About this period Mr. Barry, by public advertisement in some of the daily papers, offered to give instructions in the art of design to any nobleman or gentleman who might require such assistance; but whether he obtained any pupils is unknown to the Author.
Anecdotes of Painting.

The rejection of this scheme by the gentlemen to whom it was offered, appears to have been a disappointment to Mr. Barry, who hoped to distinguish himself by his exertions, and, as he observes, "to get some friends, which he stood in great need of;" and therefore, about three years after, he, through the means of Mr. Valentine Green, made an offer to the Society, that he would himself undertake to decorate their room, upon a more comprehensive plan than that which they had proposed themselves; and, the Society accepting his proposal, the following letter was delivered to the Committee by Mr. Green:

"Sir,

"The proposal for decorating the Great Room of the Society of Arts, &c. with paintings analogous to the views of that institution, and declared to that Society, on Wednesday the 5th of March, by Mr. Val. Green, member of the same, on condition the said Society provided the artist with canvas, colours, and models proper to carry it into execution; the said proposal was made to the Society as above, by the desire and consent of

"James Barry."

"Suffolk-street, Haymarket,
March 6, 1777."

"To the Chairman of the Committee of Polite Arts."

The
Anecdotes of Painting.

The terms being mutually settled, as before specified, Mr. Barry commenced the work, agreeably to the conditions, and, unassisted by any one, he with his own hand in about three years finished the whole nearly as it now stands, and at the conclusion the following advertisement was inserted in most of the newspapers:

"Adelphi, April 26, 1783."

"At an extraordinary Meeting of the Society of Arts, Manufactures, and Commerce, it was proposed to view the historical paintings in the Great Room, executed by James Barry, Esq. R. A. and Professor of Painting in the Royal Academy, and, after attentive inspection, Resolved, that the series of pictures, illustrating in their design the progress of human knowledge, and the advancement of useful and elegant arts, from a very early period to the present, is a work of great execution and classical information, and must be deemed a national ornament, as well as a monument of the talents and ingenuity of the artist.

"The Society, therefore, desirous of giving the most ample testimony of his eminent abilities, unanimously voted him their thanks, and ordered that this resolution be published in the newspapers.

"Samuel More, Sec."

They then permitted the work to be publicly exhibited for the benefit of Mr. Barry; and upon this occasion he published an account
account of the pictures, in an octavo pamphlet, which was sold in the room∗.

During this exhibition, he published proposals for engraving a set of prints after the pictures, to be supported by subscription, and very boldly undertook the work, which he executed himself, without any assistance, even in the printing; and they were finished about the year 1793. Having made some alterations in the print after the last picture of the set, which he styled Elysium, he thought proper to publish another octavo pamphlet, entitled, a Letter to the Right Honourable the President, Vice Presidents, &c. of the Society for the Encouragement of Arts, Manufactures, and Commerce, &c.

In both these publications he gave a description of the pictures, and endeavoured to explain the subjects of which they are composed. This was a very proper precaution, for several of the parts could not have been understood to represent what he meant to express, without such elucidation; for, like many other artists of modern times, he had endeavoured to represent abstract and metaphysical ideas†, which do not lie within the reach of art.

∗ Mr. Barry is extremely obscure in his account of these transactions. However it appears in his third publication, that he had two exhibitions, one in 1783, and another in 1784, by which he obtained the sum of 503 l. 2 s. See his Letter to the Society of Arts, &c. page 84.

† Mr. Barry, in describing the first picture, gives the following explanation of one of the figures: "In the woman with the dead fawn over her shoulder, and leaning on her male companion, I wished to glance at a matter often observed by travellers, which is, that the value and estimation of women increases according to the growth and cultivation of society, and that amongst savage nations they are in a condition little better than beasts of burden." Whatever reflections
art to describe by any visible representation. Yet it is but justice to confess, that the work is not unworthy of the observation which Dr. Johnson has made upon it in one of his letters, which was written at the time of the first exhibition of the pictures: "Mr. Barry’s exhibition was opened the same day, and a book was published to recommend it, which, if you read, you will find decorated with some satirical caricatures of Sir Joshua Reynolds and others. I have not escaped. You must think with some esteem of Barry, for the comprehension of his design."

While he was engaged in this great work, Mr. Penny resigned his situation of Professor of Painting to the Royal Academy, of which he had been possessed from the foundation of the institution, when Mr. Barry offered to fill the vacant chair, and was elected to it in 1782. But he was not over diligent, in preparing for the duties of his office; on which account Sir Joshua Reynolds made some remarks upon his conduct, to which Barry retorted with great insolence and brutality. He gave his first lectures March 21, 1784.

In this situation his turbulent disposition soon began to express itself. He became very outré in his remarks and assertions, and in the course of a few years his discourses were filled with little more than invectives against his fellow Academicians. He at length became so intemperate in the language of his lectures, that a regular charge was preferred against him, and reflections Mr. Barry might hope to excite in the minds of those who viewed his pictures, such attempts can never produce the effect proposed; and when a written illustration is required, it is the writer and not the painter who makes his picture intelligible.
and laid before the Council, which was the more effective and forcible, being written by Mr. Wilton,* the Keeper of the Royal Academy, a gentleman of the most respectable character, of tranquil manners, and benevolent temper.

In consequence of this complaint, two or three meetings of the Academicians were held, to which Mr. Barry was also summoned; and these consultations terminated in a vote of expulsion, which, after being submitted to his Majesty's consideration, was approved by him, who gave some very pointed and strong reasons for his confirmation of the sentence. In consequence of which, the following letter was communicated by the Secretary to Mr. Barry:

"Sir,

"The General Assembly of Academicians having received the report of the Committee appointed to investigate your academical conduct; decided, That you be removed from the office of Professor of Painting; and by a second vote, That you be expelled the Royal Academy.

"The journals of Council, the report of the Committee, and resolutions of the General Assembly, having been laid before the King, His Majesty was graciously pleased to approve the whole of the proceedings, and strike your name from the roll of Academicians. I am, Sir,

"Your most obedient servant,

"John Richard, R. A. Sec."

"James Barry, Esq.
"Royal Academy, April 24, 1799."

* He died November 25, 1803.
A short time before his removal from the Royal Academy, he published a letter, addressed to the “Dilettanti Society, respecting the Obtention of certain Matters essentially necessary for the Improvement of Public Taste, and for accomplishing the original Views of the Royal Academy of Great Britain.” After his expulsion, he gave a second edition of this pamphlet, to which he added an “Appendix, containing a Continuation of Details of certain Facts which may affect the successful Prosecution of the Art in the British School, and which fully explain and comprehend the Matter and Mode of the Dispute between the Royal Academy and the Professor of Painting, from its commencement to its termination.”

In these last pamphlets, Mr. Barry has introduced the same complaints against the Academicians which he before had exhibited in his lectures to the students; but of these plaintive publications the Dilettanti Society took not the least notice. After this period, he lost much of the consequence which he before possessed; nor did he attempt any further publication, except a letter and petition, which he addressed to his Majesty, published in the Morning Herald, December 3d 1799: In that letter he denied being the author of those additional lives which were subjoined to a new edition of Pilkington’s Dictionary of Painters, which had been published a short time before, and were supposed to have been introduced by Mr. Barry. But this was a mistake, for it was conducted by Dr. Wolcott, a gentleman whom it would be difficult to praise for liberality or candour*.

Although

* In the anecdotes of Mr. Richard Wilson, the landscape painter, Dr. W. has given no just account of the Artist, for indeed he knew nothing of him; but he
Although Mr. Barry took some pains to distinguish himself as a writer, it was not by his pen, but his pencil, that he principally acquired reputation. His pictures were few, but generally of a large size. His principal work is that "On Human Culture," in the Great Room of the Society of Arts, in the Adelphi; the best description of which will be in his own words: "In this series, consisting of six pictures on subjects useful and agreeable in themselves, I have still further endeavoured to give them such a connexion as might serve to illustrate one great maxim or moral truth; viz. that the obtaining of happiness, as well individual as public, depends upon cultivating the human faculties. We begin with man in a savage state, full of inconvenience, imperfection, and misery; and we follow him through several gradations of culture and happiness, which, after our probationary state here, are finally attended with beatitude or misery. The first is the story of Orpheus; the second a Harvest-home, or Thanksgiving to Ceres and Bacchus; the third the Victors at Olympia; the fourth Navigation, or the Triumph of the Thames; the fifth the Distribution of Premiums in the Society of Arts, &c.; and the sixth Elysium, or the State of final Retribution. Three of these subjects are poetical, the others historical."

These pictures are of considerable magnitude. The two largest, which he has abused his Majesty, as usual, because he had not given a commission to Mr. Wilton—though he might have known, if he pleased, that he was made Librarian to the Royal Academy, which is one of the situations reserved solely for his Majesty's disposal.

* This is by far the best picture of the set.
which are the third and sixth of the set, are forty-two feet in length; the other four are fifteen feet six inches long, and their heights are all equal, eleven feet six inches. The figures are rather colossal, a circumstance by no means favourable to the work, as it's magnitude is too great to be seen to advantage in the place where it is disposed. It has already been observed that Mr. Barry endeavoured by his pencil to convey ideas that cannot be excited or conveyed through the medium of painting, and in this vain attempt he was led to introduce some groups which are perfectly ridiculous. A striking instance is in the Triumph of the Thames. In this picture, the imaginary aquatic Deity is represented “as carried along by Tritons,” under which character he has introduced the portraits of Sir Francis Drake, Sir Walter Raleigh, Sebastian Cabot, and Captain Cooke. Among these is also added the portrait of Dr. Burney, of musical celebrity. These are also surrounded by Nereids, who are spotting in the waves.

This heterogeneous group must be illustrated in the artists’ own words:

“As music is naturally connected with matters of joy and triumph, and that, according to all necessary propriety, the retinue of the Thames could not appear without an artist in this way, I was happy to find that there was no necessity for my cooperating with those who seem inclined to disgrace our country, by recurring to foreigners. Whilst we can boast a native so eminently distinguished for his musical abilities as Dr. Burney,
"Dr. Burney, whom I have introduced here behind Drake and Raleigh with a ——."

The fifth picture, which he has denominated the "Distribution of the Premiums in the Society of Arts," is by its composition not very expressive of the subject, for the principal group is not disposed in the principal part of the picture, but on one side; while the center is occupied by the representation of some ladies of high rank, whose portraits he has introduced more for the sake of flattering their personal charms, than from any other apparent motive.

The sixth picture, which is stiled "Elysium, or the State of Retribution," may be considered as a collection of portraits of distinguished persons; and though, as he observes, some of those "great men may have had exceptionable parts in their characters, yet they were great men;" and Mr. Barry has therefore considered their greatness alone as sufficient to entitle them to a place in Elysium.

The colouring of these pictures is of a cold and leather-like hue; but which would have been less displeasing if the figures had been relieved by stronger lights and shadows. And though Mr. Barry talked much of the chiaro oscuro, in some of his lectures, he has by no means availed himself in these works of the advantages resulting from it's proper application.

* The whimsicality of this assemblage of figures was pleasantly commented on by a lady, who observed, that she was by no means pleased with Mr. Barry, for representing the Doctor in company with a party of naked girls dabbling in a horse-pond.
The drawing of his figures, though not strikingly faulty, does not by any means possess superior merit. His contours are dry, and too ideal in their style, to be considered as examples of correctness; and many of the figures are disproportioned to each other.

That Mr. Barry himself entertained a very high opinion of these works, there can be no doubt; for in several parts of his writings, he speaks of them in a style of no great modesty. The following is a passage in his Letter to the Dilettanti Society.

"It will be exceedingly hard if the benefit of the laws should be withheld from the painter of such a work as that on Human Culture—which for public interest, and ethical utility of subject, for the castigated purity of Grecian design, for beauty, grace, vigorous effect and execution, stands so successfully fully in the view and neighbourhood even of the so justly celebrated Orleans collection*; where the efforts of so many and such distinguished heroes of the ancient schools of art are so happily united together for the advancement of information and national taste."

We shall make no comment upon this specimen of self applause; but only observe, that whatever opinion he might entertain of the production of his own pencil, those who are real judges of art will scarcely rank them with the works of an Italian artist whom he has thought fit to stigmatize with the following illiberal censure. "It is very remarkable that Annibal Carracci, who came to such a place as Rome, should

* At the time Mr. Barry's letter was published, the Italian pictures of the Orleans collection were exhibited at the Lyceum in the Strand.
Anecdotes of Painting.

"have been so far overlooked even by that court, as never to
have been employed about any papal work, and had the ad-
ditional mortification of seeing all court favour, employment,
and even the honour of knighthood, flung away upon such a
reptile as Gioseffo D’Arpino*." See Account of a Series of
Pictures, page 177.

Beside the work at the Adelphi, he painted two or three large
pictures for the late Alderman Boydell’s Shakespear, the subjects
of which are scenes from the play of Lear.

Among his other pictures was his Venus rising from the sea,
already mentioned, which consists of two figures, the Goddess
and Cupid, with two sea horses in the back ground; the sub-
ject taken from Lucretius†. This may be considered as his best
production, though not his greatest.

He seldom painted any small pictures, for he seemed to enter-
tain an idea that no work of art could be in a great style, unless
it were of great dimensions.

* Gioseffo or Giuseppe Cesari D’Arpino, commonly called Gioseppino, was
honoured with the Order of St. Michael, by Louis XIII. and also Knighthood by
Clement VIII. This artist was one of twelve who were chosen to paint each
a picture for the King of Spain, and consequently was classed with Domenichino,
Guido, Guercino, Poullin, and other great artists of that time. There are several
of his works at Rome, and other cities of Italy; and though it may be allowed
that his works are not distinguished by that purity of style which characterizes the
productions of Annibale Carracci, yet they are in a great and masterly manner,
very superior to the pictures of Mr. Barry. A faint judgment may be formed of
D’Arpino’s abilities by six figures after his designs, which are introduced into a
work well known to collectors by the title of the Bishops Statues. See the plates,
7, 8, 9, 10, 30, and 39.

† There is a print after this picture, which was engraved in the dotted manner.
The figure is enclosed in an oval.
Anecdotes of Painting.

In his writings he makes frequent mention of a picture which he intended to paint, the subject, Pandora; but which he never finished. If any judgment may be justly formed from inspecting the sketch which he exhibited at the Royal Academy in 1774, the public, to whom he thought his works of much consequence, have suffered no loss by the picture not being completed.

In the year 1773, Mr. Barry exhibited two three-quarter portraits at the Royal Academy, one of which was painted from Dr. Nugent, the father of Mrs. Burke, and, to the best of the author's recollection, it was by no means ill drawn, though it was cold and feebly coloured. For this branch of the art he rather expresses himself with contempt, in all his different writings; and it is certain that neither his temper nor manners were calculated to recommend him to those who might choose to sit for their portraits.

In addition to the prints which he engraved from his own pictures in the Adelphi, he also executed some original designs of his composition in aqua tinta; the subject of one is Job sitting in distress, surrounded by his friends.

He also designed and etched a small plate, as a ticket of admission to a concert at Free-Masons' Tavern, in which the Carmen Seculare of Horace, set to music by Mr. Philidore, was performed for the benefit of the composer. This etching has great merit. The size of the plate 6½ inches high by 5 inches wide.

His writings, particularly those which were published after his "Enquiry," may be considered as a medley of theology, politics, and
and history, combined with observations on art, all blended together, without arrangement or connexion, and certainly exhibiting a considerable extent of reading, but which do not prove that the author possessed a solidity of judgment equal to the confidence with which he asserts his opinions.

In his lectures, if they should hereafter be printed as they were delivered to the students of the Royal Academy, much information is not to be expected; for he took less pains to instruct the pupils than to rail against his fellow members of the Academy. Of these lectures he has given some specimens, by extracts which are introduced into his letter to the Dilettanti Society; and it is singular that those passages are full of invectives, because his capricious whims were not complied with by the Council of the Royal Academy; in which, from the time of his admission to his expulsion, he was a very restless and turbulent member. Of his style and manner of writing in his lectures, two or three specimens are here selected, from those parts which he has thought proper to print in the letter above mentioned.

"It was my wish to have carried to a much greater extent these interesting remarks and pursuit of facts respecting the state of the arts in those early periods, but the contracted, beggarly state of the Academical library is a real, most extensive grievance." And again in the next page, "One might have expected that our library would have been filled with whatever could be useful, and that the Professor might in his night-gown and slippers have an opportunity of examining them conveniently either by having a place of residence on the 4 spot,
"spot, or the permission of having them occasionally brought "to his own residence." Vide page 227, and 228.

In another of his extracts, in which he speaks of the necessity of attending to the chiaro oscuro in all constructions of architecture, he has introduced the following passages. "The laws of "variegated unity being grounded upon the just consideration "of the human faculties, and accommodated to our abilities "and inabilities of perception, they are therefore equally ap-"licable to every whole and its parts, and are great agents of "satisfaction in other arts."—Again in the succeeding page :
"Thus it is apparent, that variegated unity, and its conse-"quent relievo, of a proportionate light and shade, is the "operating cause of the beautiful arrangements in architecture "as well as in painting and sculpture." See his Letter to the Dilettanti Society, pp. 231, 233.

It may probably be suggested that these passages were invidiously selected, as being the most exceptionable; but the fact is, that his writings, and particularly his lectures, abound with similar traits of self consequence, and inexplicable attempts at definitions, interspersed with abusive comments upon those persons† who did not pay him that high respect to which he thought himself entitled.

His

* It is expressly against the laws of the Royal Academy that any of the books or other articles belonging to it should be removed from the premises.

† See his sarcasm on the Hon. Horace Walpole, page 55 of his first publication, "The Inquiry," &c.; also his abuse of Mr. Dalton, page 114, of Sir William Chambers, 231 and 236, in his Letter to the Dilettanti Society. It may not be unentertaining to the reader to be told, that Mr. Walpole offended Mr. Barry, because
His literary productions are as follows:


4. A Letter to the Dilettanti Society, respecting the Obtention of certain Matters essentially necessary for the Improvement of Public Taste, and for accomplishing the original Views of the Royal Academy of Great Britain; by James Barry, Esq. R.A. Professor

because he had criticized his picture of Venus rising from the sea. But he retorted Mr. Barry's rudeness, by calmly observing, when he read the passage, that he wished not to injure him, for if the House of Commons thought fit to vote that Mr. Barry should decorate Westminster Hall with giants, he would be the last person to oppose the motion.
Anecdotes of Painting.

Professor of Painting to the Royal Academy. [This was first published in quarto; but after he was expelled from the Royal Academy, a second edition was published, with an Appendix, respecting the matters lately agitated between the Academy and the Professor of Painting.] London: printed for J. Walker, Paternoster-row, 1799, price five shillings.


Mr. Barry, by his temper and manners, might justly be considered as a humorist of the first class. His behaviour was in general rude and overbearing, particularly to those whom he affected to consider as his inferiors in abilities, and his self-consequence led him to quarrel with some of his best friends, not excepting Mr. Burke and Sir Joshua Reynolds; yet he was capable of soliciting the renovation of their favour, when he thought his honour or interest might be benefited by their intimacy, as was particularly the case with Sir Joshua, whose mistaken conduct he defended with great violence when he resigned the presidency of the Royal Academy. This inconsistent behaviour drew from a contemporary writer the following observation, that "he (Mr. "Barry) who had formerly, with his fist clenched in the very face "of the President, threatened him with a personal assault, when "his measures were right; now seemed disposed to offer the same "insult to any one who should dare to oppose them, when they "were wrong."

* Vide a pamphlet with the following title, "Observations on the present State of the Royal Academy, with Characters of living Painters; by an Old Artist;"
Mr. Barry was extremely negligent of his person and dress, and not less so of his house, in Castle-street, Oxford Market, in which he resided nearly twenty years, and until the time of his death it had become almost proverbial for its dirty and ruinous state. In this mansion he lived quite alone, and scarcely ever admitted any visitor.

He was more than once invited to dine by some of his friends, who, respecting his abilities, wished to treat him with kindness; and as a favour to them he accepted their invitation. But such was his inconsistent pride, that after dinner it was his custom to deposit eighteen pence upon the table, observing, that he always dined for that sum, and therefore could not think of being obliged to any man for a meal.

As his life was conducted with great whimsicality, so his death was accompanied by some singular circumstances.

It had been his custom for several years to dine at a French eating-house in Wardour-street Soho, to which place he went as usual, although he had been unwell for some days. He there met with an old acquaintance, who had just arrived from Dublin, who, when in London, frequently dined with him. This gentleman, finding Mr. Barry extremely ill, procured a coach, and conducted him home; but they were unable to enter the house, as some persons had mischievously stopped up the key-hole of the door. He was therefore taken by his friend to the house where he

Artift:’ quarto, printed at the Logographic Press, for Walter, opposite Bond-street, Piccadilly, 1790; price two shillings: Anonymous. This pamphlet was published at the time Sir Joshua resigned the Presidency of the Royal Academy, because he was opposed in his endeavours to introduce a new member in an improper manner; and it contains a most impartial account of that transaction.
he was himself accustomed to lodge when in town; but the mistress of it being unable to furnish them both with beds, procured one for Mr. Barry, to which he was conveyed, and slept for the space of twenty-four hours. This circumstance alarmed the persons where he lodged, and they applied to Mr. Bonomi, the architect, whose son, with some difficulty, obtained admittance into the chamber, when Mr. Barry was persuaded to take some sustenance. He remained there till next morning, when he was kindly invited to Mr. Bonomi's house, which he reached with some difficulty, and the day becoming rainy he was detained by his friend, who fitted up a bed for him, where he was liberally attended by his friend Dr. Fryer. In this situation he languished fifteen days, and expired on the 22nd of February 1806, at the age of sixty-five.

It should be observed, that at his death, between thirty and forty pounds were found in his pocket. In the year 1794, having mislaid a sum of money, he proclaimed that his house had been plundered;* but he afterwards discovered where it had been deposited by himself. In consequence of his apprehension upon this occasion, it was his custom ever after to carry with him such of his money as he kept in his own possession.

* Of this supposed robbery Mr. Barry thought proper to give the following whimsical and extraordinary account, in one of his lectures to the students of the Royal Academy:

"My house was broken open, and robbed of a considerable sum, which I had provided to purchase the lease of a house where I wished, quietly and retired, to carry on another work for the public, about which I had been for some time engaged. What aggravated the matter still more was, that I had good reason to be assured that this robbery was not committed by mere thieves, but by some limbs of a motley, shameless combination, some of whom puffed for my friends,
By his manner of life and singular appearance, it was naturally
supposed that he was in uneasy circumstances; therefore, several
members of the Society of Arts united to raise an annuity for
his relief; in consequence of which the following advertisement
appeared in the Herald of July 19th, 1805:

" Mr. Barry's Annuity.—At a meeting of the subscribers to
the fund for raising an annuity for the life of James Barry, Esq.
held at the Great Room of the Society of Arts, &c. in the
Adelphi, on Friday the 11th of May 1805;

" The Earl of Radnor in the Chair;

" Resolved, That the persevering attention of Mr. Barry,
during the greatest part of his life, to the cultivation of liberal
science in his profession, appears to have proceeded from pure
motives of public spirit, and the love of the arts themselves,
unmixed with views to pecuniary gain, and therefore at an
advanced age he does not possess the means of that comfort-
able subsistence which in an enlightened country might be
expected to follow talents so rarely found and so usefully and
honourably exerted.

" That this meeting, impressed with an earnest desire of
ameliorating his condition in this respect, and of offering a tel-
timonial of their high sense of his merit as an artist, do strongly
recommend to the attention of the public the subscription
which has been opened for raising a fund to provide an an-
nuity for his life.

" friends, well knew what I was about, and wanted to interrupt and prevent it
by stripping me of the necessary means of carrying it on." The work here
meant was the Pandora, already mentioned. Vide Letter to the Dilettanti
Society, pp. 116, 117.
Anecdotes of Painting.

"That these resolutions be printed in such of the public papers as the committee shall think proper.
"That the thanks of the meeting be given to the Earl of Radnor, for his great zeal in promoting the object of the meeting, and for his able conduct in the chair."

Before this advertisement appeared, printed letters*, signed by the Secretary of the Society, had been circulated to different gentlemen, requesting their aid to such subscription; and in consequence of these solicitations the sum of £1,000. was raised, by which an annuity of £120. was purchased of Sir Robert Peele, Bart. and to which an addition of £10. per annum was made by Lord Buchan. But Mr. Barry did not live to receive the first payment of his annuity.

As Sir Robert Peele had been so unexpectedly benefited by the death of Mr. Barry, he offered to pay the expenses of his interment, and a gentleman of the name of Page joined in defraying the additional charge for the laying in state. It was therefore determined

* Of which the following is a copy:


"Sir,

"The Society instituted for the Encouragement of Arts, Manufactures, and Commerce, having by a resolution of the 30th ultimo, permitted their Secretary to receive voluntary subscriptions from individuals, as well members of the Society as others, in order to provide an annuity for the life of Mr. Barry, adequate to the sum to be subscribed, I have the honour to apprise you, that I am desired by a Committee of Subscribers to that fund to communicate such Resolution to you, and at the same time to request the favour of being informed how far you may be disposed to promote the proposed object.

"I am, &c.

"Charles Taylor, Secretary."
determined that the funeral should be at St. Paul's Cathedral. In consequence of which the corpse was conveyed to the Great Room of the Society, in the Adelphi, on Thursday the 15th of March, where it lay till the next day at noon, when it was conveyed to St. Paul's, and deposited in the cripts, near the remains of Sir Christopher Wren and Sir Joshua Reynolds. The funeral was attended by the following respectable gentlemen, as pall-bearers: 1. Sir Robert Peele, Bart.; 2. Richard Clark, Esq. Chamberlain of the City; 3. General Watson; 4. Caleb Whiteford, Esq.; 5. Dr. Powell; 6. Dr. Charles Taylor, Secretary to the Society of Arts, &c. The chief mourners were, Dr. Fryer and Dr. Combe. But the names of the other gentlemen who attended are not known to the Author. It may appear singular, but not one artist was present upon the occasion. The service was performed in the Chapel of the north-west corner, by the Minor Canon in waiting.

The anecdotes of this gentleman cannot be better concluded than by observing, that the peculiarities of his conduct upon different occasions, led his best friends to suspect that Mr. Barry, in a certain degree, laboured under a species of mental derangement somewhat resembling that of the celebrated Rousseau.

After his death, it was found that he had realized property to the amount of more than two thousand pounds. His expences were so small, that little had been taken from whatever he had obtained by his professional exertions. He had been strictly punctual in his dealings, and just to others. It appears, that with all his eccentricities, he had a careful consideration of what might be necessary for himself.