



# Drawing after the Antique at the British Museum

Supplementary Materials: Biographies of Students Admitted to Draw  
in the Townley Gallery, British Museum, with Facsimiles of the Gallery  
Register Pages (1809 – 1817)

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**Mr Ralph Irvine, no.8 Gt. Howland St. [recommended by] Mr Planta/ 6 months**

This is probably intended for the Scottish landscape painter Hugh Irvine (1782–1829), who exhibited from 8 Howland Street in 1809. “This young gentleman, at an early period of life, manifested a strong inclination for the study of art, and for several years his application has been unremitting. For some time he was a pupil of Mr Reinagle of London, whose merit as an artist is well known; and he has long been a close student in landscape after Nature” (Thom, *History of Aberdeen*, 1: 198). He was the third son of Alexander Irvine, 18<sup>th</sup> laird of Drum, Aberdeenshire (1754–1844), and his wife Jean (Forbes; d.1786). His uncle was the artist and art dealer James Irvine (1757–1831). Alexander Irvine had four sons and a daughter; Alexander (b.1777), Charles (b.1780), Hugh, Francis, and daughter Christian. There is no record of a Ralph Irvine among the Irvines of Drum (Wimberley, *Short Account*), nor was there a Royal Academy student or exhibiting or listed artist of this name, so this was surely a clerical error or misunderstanding. However, the main British Museum register also has a Mr Ralph Irvine of 8 Howland Street admitted to the British Museum reading room “to make drawings” on 14 January 1809. This must suggest that either there was a separate individual, Ralph Irvine, living with Hugh Irvine and studying art at the same time, or (more likely) that Hugh Irvine was recorded as “Ralph” twice. The address was shared: a Rev. Peter Well was insured at 8 Great Howland Street in 1808. The engraver Francis Jukes lived at number 10 and a number of other artists and printmakers lived on the street (LMA). In accounting for the architectural history of Drum, Slade notes that the family’s finances were a subject of concern to the 18<sup>th</sup> laird around 1800, sufficiently so for him to remove the family to the continent in 1800, but also that the income from the estates and other sources remained substantial (Slade, “Tower and House of Drum”, 311). Hugh Irvine’s pursuit of art may then have been motivated by some sense of financial need.

Hugh Irvine died unmarried at an uncertain date, but he is last recorded active as an artist around 1829, and this has been taken as the date of his death; he is referred to as “late” in a published reference of 1840 (Smith, *Historical and Literary Curiosities*).

For further information, see Walter Thom, *The History of Aberdeen*, 2 vols., Aberdeen, 1811, 1: 198; Douglas Wimberley, *A Short Account of the Family of Irvine of Drum*, Inverness, 1893; H. Gordon Slade, “The Tower and House of Drum, Aberdeenshire”, *Proceedings of the Society of Antiquaries of Scotland* 115 (1985): 297–356; Charles John Smith, *Historical and Literary Curiosities*, London, 1840.

**Mr Henry Monroe, Adelphi Terrace. [recommended by] Mr Alexander/ 6 months**

Henry Monro (1791–1814), portrait and subject painter, was born in London on

30 August 1791, the son of Dr Thomas Monro (1759–1833), Principal Physician to Bethlem Hospital from 1792 and influential art collector and patron of artists, and his wife Hannah or Elizabeth (Woodcock). Reportedly educated at Harrow, he briefly entered the navy, but “In 1806 he entered himself as a probationer in the Royal Academy, and was in due time admitted a student” (*Annals*, 343; H916). After dinner with the Monro family in January 1807, Farington recorded “Dr Monros 2d son, a youth 15 years of age, now attends the Royal Academy regularly. – It had been his father’s intention to educate him for the *Navy*, but the inclination of the Son prevailed” (8.2945). He registered at the British Museum on 14 January 1809, his name also appearing in the reading room register; his attendance was renewed in December 1812 and marked as “deceased”. Monro called on Farington in July 1809 looking for tickets to Covent Garden Theatre for himself and his brother: “He sd. He was come to town to pursue his studies in the Academy” (10.3513). The address given was that of his father. In 1810 he left the family home and took a room at 16 Henrietta Street, Covent Garden. His room was advertised for rent after his death: “To Artists – To be Lett, a First-floor, with extra light, late Henry Monro, Esq, deceased – No.1, Henrietta Street, Covent-Garden”. He exhibited subject paintings at the Royal Academy between 1811 and 1813, and was awarded the 100 guinea premium by the British Institution for his picture of “The Disgrace of Wolsey” (Tate) in 1814 but died after contracting a cold before it could be collected (the sum being paid instead to his father; BI Minutes, 22 May 1814). He produced a considerable volume of work in his short life, or at least what work he produced was well documented by his own diary (unseen since 1922) and the records of his family. It included portrait and subject drawings in various media, etchings, and oil paintings.

For further information, see Obituary in *Annals* (1817), 342–46; *Dr Thomas Monro (1759–1833) and the Monro Academy*, V&A Museum, 1976; F. J. G. Jefferiss, “Biography of Thomas Monro” typescript, National Art Library, 508 F 231; Mora Abell, *Doctor Thomas Monro, 1759–1833: Physician, Patron and Painter*, Victoria BC, Canada, 2009.

**Miss Paytherus [and] Miss Paytherus. no.108. Gt. Russell St.  
[recommended by] Mr Ellis/ 6 months**

These were two of the three daughters of Thomas Paytherus (1752–1828) of 108 Great Russell Street, a successful surgeon and apothecary, and his wife Frances (Briges; d.1830). The relevant entry in the British Museum reading room register reads: “Mr Paytherus 108 Great Russell Street / for his two daughters to make drawings”. Thomas Paytherus’s will and census records indicate there were at least three daughters: Frances (1789–1869), Mary (c.1792–1860), and Emma (1799–1864), as well as a son, Thomas (1799–1861), who survived into adulthood (another Thomas, a John, and an Elizabeth Emma also appear in the



baptism records). From the ages it is most likely that it was Frances and Mary, then around twenty and seventeen years old, who attended the British Museum. Thomas Paytherus had practised in Gloucester and Ross-on-Wye, Herefordshire (where his older children were born) before moving to London in 1794, where he set up a very successful pharmacy in New Bond Street and practised as a surgeon in Norfolk Street, the Strand. One of the daughters, giving the Norfolk Street address, received in 1803 a silver medal from the Society of Arts for an original drawing of her sister; what was presumably the same work was exhibited by “Miss Paytherus” as an honorary exhibitor. From around 1805, Thomas Paytherus was in a partnership with George Maw Burrows, surgeon and apothecary, which was dissolved by mutual assent on 6 February 1809, which date has been taken as marking his retirement as a medical practitioner. He had taken on Thomas Field Savory and Thomas Moore as partners in 1806, selling them the business on his full retirement in 1811. The Paytherus sisters were then drawing in the British Museum at the point when the family was moving into genteel retirement. Indeed, the family was planning to move out of London and into a retired life in 1810, as in January of that year the physician Edward Jenner, an old friend, alluded to a move: “I don’t know exactly the Spot you have fixt upon for your Family residence, but from some knowledge of the Country am assured it is a very pleasant one, & you may have my hearty wishes that you & your’s may enjoy it many years” (Miller, ed., *Letters*, 66). The family were in Blackheath in 1816, before moving to Abergavenny Castle in Monmouthshire. Jenner and Paytherus maintained a correspondence, and Jenner stayed with the family when in London. One of the daughters was the artist behind a watercolour spelling out “JENNER” in the form of allegorical figures representing Aesculapius sending Hygeia to the four corners of the globe to disseminate the discovery of vaccination (Wellcome Library). Thomas Paytherus died at Abergavenny in 1828 and his widow in 1830. There is no evidence of any of the children having practised as artists professionally. The three daughters remained unmarried: Fanny, Mary, and Emma Paytherus, spinsters, were insured together at Lower Pentree, Llanwenarth, Monmouthshire in 1833. They later moved to Bristol, where they are recorded living together with their brother Thomas in the 1851 census. The siblings were apparently able to live a life of leisure, although they were not massively wealthy (probate records indicate effects valued at death ranging from £600 to £2,000).

For further information, see Genevieve Miller, ed., *Letters of Edward Jenner and Other Documents Concerning the Early History of Vaccination*, Baltimore and London, 1983.

## **Feb. 11**

### **Mr Skelton, no.1. Stafford Place. [recommended by] Mr Planta/ 6 months**

William Skelton (1763–1848), engraver and print publisher, was born in London, the son of William Skelton of St James, Westminster, copperplate printer. “He was descended from the ancient family of Skeltons, in Cumberland, by a branch which

settled subsequently in Yorkshire” (press cutting, at BL, Add MS 33,404, f.287). He was apprenticed to the engraver John Lodge, 2 July 1777, the record where his father’s identity is established. Also said to be a pupil of James Basire, and of William Sharp: “he was also a student of the Royal Academy, and enjoyed through life the intimacy of most of the distinguished members of that Society” (press cutting, at BL, Add MS 33,404, f.287). He worked for the British Museum and for Boydell, and produced royal portraits. “From this work and other labours he realised a competence, and retired to Ebury Street, Pimlico”, living with his only daughter. He had been extensively employed by Boydell, Macklin and Bowyer in the 1790s, and was an engraver on the Society of Dilettanti’s *Specimens of Ancient Sculpture* (1809–35) and *Marbles in the British Museum* (1812–61). His admission to the British Museum was presumably in connection with these last productions.

**Miss Maria Singleton, Charlotte Street Rathbone Place [recommended by] Mr E. Lodge/ 6 months**

Maria Singleton (active c.1809–1820), artist, exhibited at the Royal Academy from 1808 to 1820. She was the sister of the artists Henry Singleton (1766–1839) and Sarah Macklarinan Singleton. Her portrait of John Charnock was engraved and published in 1809. S. & J. Fuller, Temple of Fancy, printsellers, publishers, and artists’ suppliers were based at 34 Rathbone Place from 1809, and published prints by Henry Singleton in 1815. The presence of Maria Singleton on the same street may be coincidental, although it seems likely there was a professional connection. She also appears in the main British Museum admission book on 13 May 1809, “Charlotte St Rathbone Place Drawings”. She published an engraving of her portrait of Field Marshal Blucher in 1819, advertising from 3 Mortimer Street (*Morning Post*, 6 October 1819), but is otherwise obscure as an artist.

**July 8**

**Mr Buck, Painter, Frith Street, Soho [recommended by] Dr Shaw/ 6 months**

Adam Buck (1759–1833), miniature and portrait painter, was born in Cork, the son of Jonathan Buck (1729/30–1786), silversmith, and his wife Elizabeth (Sydney; d.1817). The family included silversmiths, engravers, chasers, and artists. His early training is unclear, but he became established as a portrait painter in Ireland. Anthony Pasquin in *An Authentic History* (1796) suggested he was self-trained, but noted that “He appears to study the antique more rigorously than any of our emerging artists and by that means he will imbibe a chastity of thinking, which may eventually lead him to the personification of apparent beauty” (quoted in ODNB). He moved to London in 1795, and is recorded living at Frith Street from 1799 to 1813. In 1811 he issued a prospectus for a proposed series of engravings of Greek vases. The relief which appears in the background of a self-portrait with his family is based on a terracotta in the Townley collection (Yale Center for British Art).



For further information, see Ian Jenkins, *Adam Buck's Greek Vases*, London, 1989; Peter Darvall, *A Regency Buck: Adam Buck (1759–1833)*, Ashmolean, Oxford, 2015.

**Mr S. Drummond, no.14, Church St. Soho [recommended by] Mr Alexander/ 6 months**

Samuel Drummond (1765?–1844), history and marine painter, was born around 1765, he believed in Scotland, and apprenticed as a youth to the sea service, working in the Baltic trade and reportedly serving in three naval engagements. He appears to be the son of James Drummond, baker, and his wife Jane, born in London on 25 December 1766 and baptized in Finsbury in January 1767. His date of birth is given as 25 December 1765 in the ODNB which suggests this possibility; the same source states that his father had fought for the Jacobites in 1745 and had been forced to go abroad. Samuel Drummond was apprenticed as a youth to the sea service, working in the Baltic trade and reportedly serving in three naval engagements. He then served for a short time as a clerk, before enrolling at the Royal Academy schools in 1791 (H591) and beginning his exhibiting career. He painted marines, portraits, and ventured on contemporary history paintings.. His unconventional background was the subject of comment: Constable in 1807 called him “the king of a Pot House, [with] such low habits & notions that he seemed unfit to be associated with men of rank” (Farington 8.3142). He was elected ARA in 1808.

**Mr Sass King Street Holborn [recommended by] Mr Soane / 6 months**

(John) Henry Sass (1787–1844), portrait painter and art teacher, was born in London “the son of an artist of no distinction”, according to Redgrave, and stated by the ODNB to be born “29 April 1787 and baptized at St George’s, Bloomsbury, on 22 May, the second child of John Henry Sass (*d. c.*1824/5), formerly of Kurland, Russia (now Courland, Latvia), and his wife Elizabeth North. In 1786 Sass senior advertised that he drew and made embroidery patterns for ladies, and his wife gave instruction in embroidery, filigree work, and the making of artificial flowers. By the 1790s, in addition to supplying material for filigree work and artificial flowers, Sass senior and his brother Richard Sass (1774–1849), landscape painter, were in practice together.” Farington referred in 1796 to the daughter of Henry Courthorpe Campion by a Mrs Booth, “lately married to a Son of Mr Sass, who keeps a [Colourman’s] Shop, the Corner of King street, Holborn” (2.647). Henry Sass, “pattern drawer and embroiderer”, was listed in a commercial directory of 1817 (*Holden’s*, 1817–19), and awarded a silver pallet at the Society of Arts in 1807. He was a student at the Academy (H870) and enrolled at the British Museum on 8 July 1809 (address given as “King Street, Holborn”), recommended by John Soane. He was among the students who applied for permission to study in the British Institution’s School of painting in August 1809, along with “Miss Sass” (BI Minutes), and was listed again as a student at the British Institution School of painting in 1818 (BI Minutes). In

1810 he had submitted a painting of “Themistocles taking refuge at the Court of Admetus” for competition for the premium at the British Institution (BI Minutes). He was described as a painter, “Corner of King Street Holborn”, when he was elected a member of the Artists’ Benevolent Fund on 22 December 1815 aged twenty-eight. He is listed in the *Annals* for 1817 (History and Portrait), 1818, 1819 (Portrait; with “Miss Sass” Miniature at same address), and 1820 (Portrait); and in Britton 1826 (Portraits). He is listed in *The Literary Blue Book* (1830) for Portrait and for “Antique and Portrait” among the Drawing Academies; and identified as a “gent” in insurance records of 1815–16 and a “gent bookseller” in 1821 (LMA). He exhibited at the Royal Academy from 1807 to 1839 and continued to draw in the Academy Schools. His own drawing school became prominent in preparing students for entry to the Royal Academy. Reflecting on the poor quality of his latest exhibited painting, Leigh Hunt in his *London Journal*, vol. 2, 187 (20 June 1835) remarked that: “Mr Sass has rested his fame rather upon his teaching, to which he has devoted all his life, and all his remarkable energy, and is now without a rival.” He died on 21 June 1844 having retired from art through ill health. His will, proved on 22 November 1844, benefited his widow, Mary (National Archives, PROB 11/2008). The school had been taken on in 1842 by Francis Cary (Redgrave, *Memoir*, 44).

**Novr. 11**

**Miss Appleton, no.43, Half Moon Street [recommended by] Mr Geo. Engleheart/ 6 months**

Elizabeth Appleton, later Lachlan (c.1790–1849), educationalist and author, was born in Bristol, the daughter of Mary Appleton and her husband (d.1802). The identification is possible on the basis of the address given in the register. Mary Appleton was insured at Half Moon Street, Piccadilly, from at least 1807 to 1821; this must be the same Mary Appleton, widow, who took a twenty-one-year lease of a house on the west side of Half Moon Street abutting on Egremont House; she died in 1821, described as being of 53 Great Ormond Street, now of St Olave Square, Lincoln’s Inn Field. The lease of the house in Half Moon Street was assigned in 1822 to Elizabeth Appleton, spinster, of Upper Portland Street, the personal representative of the late Mary Appleton. This must be Elizabeth Appleton, later Lachlan, who in her spiritual autobiography, published in 1850, refers to her mother living at Half Moon Street within the right time frame (*Jehovah Jireh*, 18). Mary Appleton came from a propertied Warwick family, but their fortunes declined: “The fortune my mother produced to her husband on her coming of age, as well as his own property, was (partly by his expenditure, partly by his neglect of every pursuit, but that of the fine arts) in time swallowed. And the profession of music, for which, in a super-eminent degree, nature had qualified my father, became his hope and his refuge.” The family’s hopes focused on Elizabeth’s elder brother, a musical prodigy, and they moved to London. He died in his youth, and the family’s fortunes declined further. Her father had died in 1802, and Appleton’s younger years were marked by itinerancy and financial instability. She lived with relatives and boarded at a variety of schools, but



was exposed to London high society through more affluent relatives, who encouraged her to develop ambitions as an educator. In her autobiography she refers to being educated in a range of disciplines and accomplishments (not, however, mentioning drawing specifically). However, she argued with her mother and went to the continent with a friend and her family in 1811. Returning to England, she became a governess, and published *Private Education, or, A Practical Plan for the Studies of Young Ladies* (1815) which promoted the idea of a balanced and systematic education for young women and, notably, included a detailed chapter on drawing, illustrated with careful sketches from classical figures. She subsequently published further studies on education and established a very successful school in Portland Place. She married, in 1825, the Rev. John Lachlan, but they became embroiled in financial problems and he escaped his creditors in 1832. Her own financial situation declined, and she became an ardent evangelical around 1830. She died of cholera in London in 1849, and her autobiographical *Jehovah-Jireh* was published posthumously in 1850.

Foskett notes a Miss H. Appleton of Brixton Oval, who was awarded a Silver Isis Medal at the Society of Arts in 1829. Appleton does allude to a younger sister in her autobiography, but it is unclear whether this exhibiting artist was related to her. Harriet, described as the youngest daughter of Mrs Appleton of Half-moon-street, Piccadilly, married Isaac Barker, merchant, late of the West Indies, in December 1819 (*Carlisle Patriot*, 4 December 1819).

For further information, see Elizabeth Lachlan, *Jehovah Jireh: or the provisions of a faithful God; as manifested in His wonderful dealings with the late Mrs. E. Lachlan . . .* Written by herself and now collected, edited, and revised by a Physician, London, 1850.

### **Mr Wm. Bass, Stratton Ground, Westminster [recommended by] Mr James Northcote/ 6 months**

William Bass (1787–1864), miniature, portrait, and subject painter, was born in Hinckley, Leicestershire, the son John Bass (1755–1810), plumber, painter and glazier, and his wife Elizabeth (Orton; 1765–1815). The family business was successful and extended to property ownership and other enterprises; most notably his cousins helped develop the highly successful Bass brewery. Several family members also practised art. John Bass's father, Thomas Bass (1718–1799) was an actor and artist; John Bass himself produced some pictures; his brother (this student's uncle), William Bass (1756–1781) was “an ingenious self-taught painter” (GM 1810). William Bass's younger brother, Thomas Bass (1791–1829), was also a miniature painter; another brother, James Bass (1800–1837), remained closer to the family trade as a painter and decorator. William Bass was a student at the Academy (H897) and enrolled at the British Museum on 11 November 1809, recommended by James Northcote and giving his address as Stratton Ground, Westminster. He is listed

as a miniature painter in the *Annals* for 1817–20 and exhibited subject paintings, then portraits, at the Royal Academy from various London addresses (Leather Lane, Holborn; Charles Street and York Street, Covent Garden) from 1807 to 1818. He afterwards returned to Hinckley, where his practice extended across miniature, watercolour, and oil painting, and included literary and historical subjects, landscapes, and portraiture. His painting of *The Battle of Bosworth* (1829) remains with the family (on loan to Leicester New Walk Museum). In the 1841 census he appeared at Hinckley, as a “Portrait Painter”. He married at the age of sixty-two, in 1849, Ann Simpson (1817–1885), and started a family. In the 1851 census he appeared with his wife at Hinckley, now described as “Portrait Painter & Proprietor of Houses”. In the 1861 census he was “Proprietor of Houses” only. He died at Hinckley on 3 April 1864, and his will was proved on 7 May 1864, with his effects valued at under £300 and his widow the sole executrix. An exhibition of his oil paintings was held at the Corn-Exchange, Hinckley in July 1864; tickets were a shilling, but schoolchildren and teachers were admitted free and poor children and widows admitted free at the end of the day, indicating it was conceived by his widow (in whose name the exhibition was promoted) as having an educational purpose as well as serving memorial and fund-raising roles. Exhibits included *The Battle of Bosworth*, religious, Miltonic, and mythological subjects, as well as portraits and landscapes.

**Mr Arthur Champernowne [&] Mrs Champernowne Montague Square  
[recommended by] Mr Alexander RA/ 6 months**

Arthur Champernowne (1767–1819) of Dartington Hall, Devon, with his wife, who he married in 1806, Louisa (Buller; 1779–1801), daughter of John Buller (1745–1793) of Morval, Cornwall, and his wife Ann, was the eldest son of the Rev. Richard Harington, rector of Powderham, and his wife Jane, daughter and heir of Arthur Champernowne of Dartington Hall. He took the name of Champernowne in 1774 in accordance with his grandfather’s will. He travelled in England and in 1784 undertook his Grand Tour which encouraged his art collecting. In 1805 he commissioned George Saunders, architect of the Townley Gallery, to prepare drawings of Dartington Hall with a view to extending it. In 1809 Farington noted the extent of the art collection at Dartington, noting “His property is such as to afford him means for improving the place. He is reckoned to have £4000 a year to expend” (10.3576). On another date he noted: “Mr Champernowne’s estate at Dartington is about £2,500 a year. He resides there but little, preferring to move about with his wife, and they amuse themselves with sketching” (10.3572). He did have some public life, raising a corps of cavalry during the invasion scare of 1803, serving as MP for Saltash, Devon, in 1806–7, and as Sheriff of Devon from 1811 to 1812, but as Farington observed, this took second place to his art interests, which were avid if not always successful. His dealings in art through James Irvine in Italy cost him dearly, including the large sum of £5,000 lost through Irvine’s speculations in 1811. In that year his address was listed as 10 Montagu-square in *Boyle’s Court Guide*. The estate passed to his son



Arthur, a minor, on his death in 1819, along with debts of nearly £25,000. Louisa Champernowne is recorded living at Dartington Hall after her son's death, in 1831. She died at the great age of ninety on 31 December 1870, her effects valued at under £8,000 (National Probate Calendar).

Champernowne was a patron of William Brockedon, who also studied at the British Museum, and for whom he provided introductions in London.

For further information, see HoP; Anthony Emery, *Dartington Hall*, Oxford, 1970, 85–88; Hugh Brigstocke, “James Irvine: Picture Buying in Italy for William Buchanan and Arthur Champernowne”, in Inge Reist, ed., *British Models of Art Collecting and the American Response: Reflections Across the Pond*, Farnham, 2014, 61–72.

### **Mr James Hakewill, no.6 Beaumont St Marylebone [recommended by] Mr Alexander/ 6 months**

James Hakewill (1778–1843), architect, was born on 25 November 1778, the son of John Hakewill (1742–1791), a landscape and portrait painter and an early student at the Royal Academy Schools in 1769; his father had been a foreman to John Thornhill. James's brothers Henry and George were also architects. A James Hakewill, “Painter and gilder”, was listed at 1 Edward Street, Cavendish Square (*Holden's*, 1802–4) and was probably another relative. Redgrave notes that “He was brought up an architect . . . but preferred painting” which may explain his self-identification as a painter on enrolling at the Academy in 1807 (H908). He enrolled at the British Museum on 11 November 1809, and exhibited at the Royal Academy from 1800 to 1834. He died on 28 May 1843.

### **Mr Seymour Kirkup Leicester Place [recommended by] Mr Henry Fuseli RA/ 6 months**

Seymour Stocker Kirkup (1788–1880), history painter, was born in London on 22 June 1788, the son of Joseph Kirkup, a diamond merchant, and his wife Ann. Joseph Kirkup, “jeweller”, was insured at 2 St James's Place in 1787 and as “goldsmith and jeweller” was insured at 5 New Bond Street in 1797 (LMA ). His father must have been the J. F. Kirkup, “sworn diamond, pearl, and jewel broker”, listed at Old Broad Street in 1817. He studied initially under John Flaxman RA, and was a student at the Academy (H975). He registered at the British Museum in November 1809, and renewed in July and November 1810, July 1811, and February and November 1812, making him the most assiduous, or at least the most frequently renewed, student of the time. He was awarded the silver medal at the Royal Academy in 1811. He removed to Italy in 1816 due to ill health, and stayed there for the rest of his life, a

central figure in Anglo-Italian circles. In Rome he was a supporter of Joseph Severn; in 1824 he moved to Florence where he remained. He was financially independent and well connected socially, Severn reporting soon after meeting him in Italy in 1821 that “he has a small fortune and is studying Historical painting . . . f[earing] that I may lose the pension from the RA – he [has] explained my case to all the higher classes of English her[e]” (Scott, 154). Leigh Hunt recalled him as “an English artist, who was not poor enough, I fear, either in purse or accomplishment, to cultivate his profession as he ought to have done; while at the same time he was so beloved by his friends, that they were obliged to get a distance from him before they could tell him of it” (Leigh Hunt, *Autobiography*, 373–74). He exhibited at the Royal Academy from 1833 to 1836 from Florence and produced portraits and illustrations, but evidently did not pursue art in a sustained way. He turned to mysticism in later life, married a much younger woman in 1875, and died in Leghorn on 3 January 1880 (ODNB).

For further information, see Leigh Hunt, *The Autobiography*, ed. J. E. Morpurgo, London, 1949; Grant F. Scott, *Joseph Severn: Letters and Memoirs*, Aldershot 2005.

**Mr G. Manton, no.6. Dover Street, Piccadilly [recommended by] Mr Henry Fuseli RA/ 6 months**

Gideon or Gildon Manton (1789–1851), portrait painter, was born on 3 December 1789 and baptized on 4 December 1789 at St Wulfrum’s, Grantham, Lincolnshire, the son of Gideon Manton (1755–1818), miller and landowner, and his wife Elizabeth (Clark; d.1831). The Mantons were well-established farmers and landowners in Lincolnshire, but two uncles, John Manton and Joseph Manton, became prominent as gun-makers in London. John Manton (1752–1834) served his apprenticeship in Lincolnshire, but moved to London in the 1780s, becoming established at 6 Dover Street, Piccadilly; Joseph Manton (1766–1835) was a gun-maker in Davies Street.

He was a student at the Academy (H976) and enrolled at the British Museum in November 1809, recommended by Fuseli and giving his uncle’s address. He married Martha Fenn at St Mary’s, Lambeth, on 16 March 1818. He is listed in the *Annals* for 1820 as at 6 Duke-street, St James’s Sq (Portrait). He exhibited at the Royal Academy from 1818 to 1831 (portraits), from Duke Street St James’s and then Henrietta Street. Joseph Manton, gun-maker, was listed at 24 and 25 Davies Street, Berkeley Square, and John Manton, gun-maker, at 6 Dover Street, Piccadilly, in 1805–7 and 1808 (*Holden’s*). The baptism record of Gildon (b.1820) and Edward (b.April 1823), the sons of Gildon and Martha Manton of Keppell Street, at St Luke’s Chelsea in 1823, states the father’s profession as artist; the same details applied in the record of another son, George, baptized in the same place in 1826.

Gildon Manton, “Picture Artist dependent on me”, aged sixty-two and born in Lincolnshire, was listed in the household of his son Edward Manton, aged twenty-seven, estate agent, in Sussex Place, Kensington Town in the 1851 census. He died at Sussex Place, Kensington, aged sixty-three, and was buried in Marylebone in May 1851. His son Gildon Manton (1820–1856), became a partner with George Henry Manton in the firm of John Manton & Son.

For further information, see W. Keith Neal and D. H. L. Back, *The Mantons: Gunmakers*, London, 1966 and *A Supplement to The Mantons: Gunmakers*, Tisbury, 1978).

### **Mr John Penwarne [recommended by] Mr Henry Fuseli RA/ 6 months**

John Penwarne (1790–1872) was born at Penryn, Cornwall, the son of the lawyer John Penwarne (1758–1838), a friend and supporter of John Opie in Cornwall and latterly in London, where he lived in St Pancras and then Marylebone. The older John Penwarne took a leading role in organizing Opie’s funeral in 1807; and with his brother, Edward, he was a subscriber to Amelia Opie’s edition of his lectures on painting, published in 1809. He was also a poet himself, publishing a collection, *Contemplation, a Poem; with Tales and Other Poetical Compositions*, in 1807. John Penwarne junior was a student at the Academy (H978) and registered at the British Museum in November 1809, recommended by Fuseli. He is surely the “J. Pennyman” who exhibited a landscape at the British Institution in 1808, from Johnson’s Court, Fleet Street (the name was spelt in various ways by contemporaries, including by Farington who gave his father’s name variously as “Pennwarn” and “Pennwarth”); and more certainly the “J Penwarne” who had exhibited an Alpine landscape at the Royal Academy in 1807 (no address given). Either father or son applied for a patent in 1810 covering “a Method of Giving to Statues and Other Ornamental Works in Plaister (Gypsum) an Appearance Nearly Resembling the Finest Statuary Marble” (*The Belfast Monthly Magazine*, 31 July 1810, 55–56). Given the absence of further records of artistic activity, it seems likely that John Penwarne only engaged in art in a committed way during these early years of his life; a commonplace book suggests the range of his interests (Houghton Library). By 1815 he was listed as an assistant in the Exchequer’s Office (*Gentleman and Citizen’s Almanack*, London, 1815, 122); and from 1822 to 1826 he held office as Deputy Chamberlain in the Court of the Exchequer (*Sainty, Officers of the Exchequer*, 26). By 1832 he held office as the Clerk of the Debentures of the Exchequer. He was listed in the 1841, 1851, and 1861 censuses at Ludlow, Shropshire, firstly as being of independent means and on the latter two occasions as a “Superannuated Clerk” of the Exchequer. A sister, Anne (b.1793), had married George Wellings; their son the Rev. Edward Penwarne Wellings was raised by the elder John Penwarne from infancy, and was by 1878 in possession of a group of six portraits of the family by Opie which must have been inherited from him (Rogers,

142–44). A mortgage record of 1867 refers to Penwarne and the Rev. Wellings together. Penwarne died on 30 November 1872 at Stanford-in-the-Vale where he was residing with Wellings. The probate record (11 January 1873) identified him as a “Gentleman”, with effects valued at less than £100, and named Wellings as the sole executor.

For further information, see J. C. Sainty, *Officers of the Exchequer*, List & Index Society, Special Series, vol.18 (1983); John Jope Rogers, *Opie and his Works*, London 1878.

**Mr Henry Rossi, Marylebone Park [recommended by] Mr Alexander/ 6 months**

Henry Rossi (1791–?1844), sculptor, was baptized at St Mary at Lambeth on 13 October 1791, son of the sculptor J. C. F. Rossi RA (1762–1839; Royal Academy Schools, 1781; Rome Scholar 1785) and his wife Mary. He was a student at the Academy (H1018) and enrolled at the British Museum in November 1809, and was awarded a silver medal at the Society of Arts in 1815. He is listed in the *Annals* for 1817–20; in Britton, 1826; and in *The Literary Blue Book*, 1830. In 1818 he was sharing house with his father in Lisson Grove, but was living independently in New Road by 1820. Elected a member of the Artists’ Annuity Fund at on 22 September 1820, he was stated to be a sculptor, twenty-nine years old, of Lisson Grove, Paddington. He exhibited at the Royal Academy between 1817 and 1827, and was a founder member of the Society of British Artists, with whom he exhibited until 1837. In February 1821, Farington noted: “Rossi told me that Sir Charles Long had appointed his eldest son a Clerk in Chelsea Hospital, in which he will rise in rotation, and has at present £100 pr. annm. – Soane endeavoured to procure the situation for Young Rossi, and Chantrey also supported the application” (16.5624). However, he continued to suffer financial difficulties, and is believed to have died in 1844, when his name disappeared from the list of the Society of British Artists. His brother Charles (d.1826) emigrated to Barbados and was active as a monumental mason there. A half-brother, Frederick Orton Rossi (1811–1851) was trained by their father and exhibited sculptures (see BDBS).

**Mr Charles White, George Street, Manchester Square [recommended by] Mr P. Reinagle ARA & Mr Maurice/ 6 months**

This student has not been identified, and is not registered as a student at the Royal Academy or recorded as an exhibiting artist. The name is commonplace, and there are several Whites associated even with the single location of George Street, Manchester Square, any of whom may be connected with this student. William White, son of Mary White, “a widow lady of fortune” of 4 George-street, Manchester Square, was a witness at the Old Bailey in 1793. She was apparently a dressmaker; in 1808, “E. Bigg & M. Wigman, *Pelisse, Fancy Dress and Corset Maker*”, advertised their wares



“From Mrs White’s, No.4, George street, Manchester Square, London, who has the honor of working for some of the first Families in the Metropolis” (*Worcester Journal*, 25 February 1808). A Thomas White, cheesemonger, was insured at 26 George-street, Manchester Square in 1799 and 1805. Henry White, a coal merchant of George-street, Manchester Square, was bankrupted in 1811.

**Mr John Welch, no.15, Cleaveland Street Fitzroy Square [recommended by]  
Mr Henry Fuseli RA/ 6 months**

John Welch (1790–1816) was born on 26 August 1790, the son of Thomas Welch (d.1831), painter and glazier, and his wife Sarah, and baptized at Fitzroy Chapel, St Pancras on 21 November 1790. He was a student of the Academy (H952), and the Keeper, Henry Fuseli wrote a letter of recommendation, addressee unknown, in July 1808: “I beg leave to recommend the bearer Mr John Welch for admission at Your Gallery, as a Young Man who has made Some progress in design and Still more in Colour” (Weinglass, 365). This may relate to entrance to the Townley Gallery before the register was begun. He was admitted at the British Museum in November 1809, recommended again by Fuseli, with his address given as 15 Cleveland Street, Fitzroy Square. Thomas Welch, “painter and glazier”, was listed at that address in 1802 (*Holden’s*), and must be his father. As “painter” (that is, housepainter) of Cleveland Street he was noted as bankrupt in 1813 (*The Tradesman; or, Commercial Magazine*, July 1813); in another source he is noted as in partnership with A. Richardson, York-street, Marylebone, and referred to together as “builders” (*European Magazine*, “List of Bankrupts”, 1813). In 1809 a tailor, Philip Williams, had been insured at 15 Cleveland Street; a watchmaker was also resident (LMA). John Welch exhibited (“A sketch”) as “Master J Welch” at the Royal Academy in 1807, and as J. Welch in 1812–13 (genre and landscape). He must be the John Welch of Cleveland Street, St Pancras who was buried in St Marylebone on 3 March 1816, aged twenty-five (the age corresponding with that of the student noted here).

Welch, painter and glazier, was noted as still at 15 Lower Cleveland Street, Fitzroy Square, in an insurance record in the name of Thomas Hopkins, colourman, of 20 Greek Street, Soho, in 1831 (LMA ). The personal ledger of Thomas Hopkins, colourman, is in Westminster archives (Acc. 2481); this states that Hopkins “Took Possession and commenced Business on October 16th, 1811, in the late Premises of G. W. Bird at no.19 Greek Street, Soho Square”. Thomas Welch appears among the “Bad Debts in the year 1815” for £81 12s. 3d. Thomas Welch, “painter & glazier” of 15 Cleveland Street, Fitzroy Square, died in 1831, referring in his will only to his youngest son, James Welch, then living with him (National Archives, PROB 11/1792). Hopkins’s ledger shows “Mortgage & Interest on House for 15 Cleveland Street” of £117 4s. 2d. for Christmas 1830, and rents from that property in the following year; James Welch appears among the “Bad Debts” noted on 1 January

1833 (£7 15s. 10d.), indicating that the family business was continuing, albeit perhaps not very successfully.

**Mr Skelton, no.1, Stafford Place. Admitted Feb 11 1809/ 6 months [original struck through thus] vide above 6 months**

**Mr Archer. no.11. Weston Place, Small Pox Hospital**

Archibald Archer (1789–1848), portrait painter, was born in Edinburgh on 12 July 1789, the son of James Archer, engraver, and his wife Janet (Lethem). He came to London to student art, becoming a student at the Academy (H895). As “Mr Archer”, 11 Weston Place, Smallpox Hospital, he registered at the British Museum in November 1809. By that time his father, who had been listed as an engraver in commercial directories in Edinburgh in the 1790s, had removed to London, where he had invented and proposed to the Bank of England a new method for preventing the forgery of banknotes (*The Scots Magazine*, 1 May 1809, 323–25). Archibald Archer exhibited, mainly portraits, at the Royal Academy and British Institution from various London addresses between 1810 and 1845, and was listed in the *Annals* for 1819 and 1820 for “History, Portrait &c”. He was based in Marylebone in the 1830s (38 Rathbone Place in 1831, 28 Cirencester Place from 1832 to 1836). He was recorded in the 1841 census as an “artist” living at Walcot Place, Lambeth (from where he had exhibited at the Royal Academy in 1839), aged fifty, and noted there as having been born in Scotland. He exhibited for the last times at the Royal Academy and British Institution in 1845, from 31 Liverpool Street, King’s Cross. He applied to the Artists’ General Benevolent Institution in 1842, stating that he supported eight children, but “the want of employment in his profession for nearly the last nine months has reduced them to the greatest distress” (AGBI). He died at the age of fifty-eight in 1848, and was buried on 28 October 1848.



2)

1810  
Jan 13

Mr. Pugin, no 39 Keppel St Russell Squ<sup>r</sup>

recommended by  
Mr. Alexander

Feb 10

Mr. Richard Cook, 33 Queen Anne St East

Mr. Alexander

Mr. Mays, Thonet Place Temple Bar.

Mr. Champness

Mr. George Piny, no 33 Castle St. Wolborn.

Mr. Maurice

Mr. W. D. Shaw

Mr. Fuseli

Mr. William Westall

Mr. König

March 10

Mr. Rob<sup>t</sup>. Walter Page - 36 Wigmore St -

Mr. Maurice

April 14

Mr. John Ball, 10 Water Street, Blackfriars -

Mr. Northcote

Mr. Baxter, 1. Goldsmiths St. Gough Square -

Mr. Fuseli

Mr. R. T. Bone, 15, Berners Street -

Mr. Combe

Mr. J. G. Bradley, 2. Pall Mall -

D. Shaw

Mr. W. Brockedon. 10 Montague Square -

Mr. Champness

Mr. Eastlake, 3 Broad St. Carnaby Market -

Mr. Fuseli

Mr. J. Harrison, 24 - Welbeck St -

Mr. Landseer

Mr. C. Middlemish, 55 St. Raphael St -

Mr. Maurice

July 14

Mr. Chas. Stothard. 28 Newman St -

Mr. Alexander

Mr. Seymour Kirkup, Leicester Place -

renewed -

Mr. Adam Bruck. 19 Firth Street -

renewed -

Mr. Linnock. 423 Strand -

Mr. Chalmers

Nov 10

Mr. John Engelheart. 88 Newman St -

Mr. Planché

Mr. Elty - 15 Bridge St. Blackfriars -

Mr. Lawrence

Mr. Higgins - 32 Norfolk Street - Strand -

Mr. Alexander

Mr. S. Kirkup -

renewed -

Dec 8 1811

The Chevaliers de Barde Charlotte St. Rathbone Place

J. Shaw

Jan 7 12

Mr. Henry Hamilton

Mr. Flaxman

March 9

John Flauman Esq. 7 Buckingham St. Fitzroy St

Mr. Alexander

Mr. Edw. Thomson, 13 Charles Street <sup>Hospital</sup> Middlesex

Mr. R. Smirke

April 6

Mr. Hen<sup>r</sup>. Peronett Briggs. Charlotte Row. Walworth -

Mr. Northcote

Mr. Dinny. 63 Lincoln Inn Fields, to make a sketch of a Mausoleum

Mr. Combe

June 8

Mr. T. J. Cape. 27 Wigmore Street. Cavendish Sq

Mr. Fuseli

Miss Carmichael, 8 Grenville St. Brunswick Squ<sup>r</sup>

Mr. Townley

Mr. R. Kirkpatrick. 2 Carlisle St. The Square

Mr. West

Mr. Millicap,

Mr. Fuseli



## 1810

**Jany 13**

**Mr Pugin, no 39 Keppel St. Russell Squ.re [recommended by] Mr Alexander**

Auguste Charles Pugin (1768/9–1832), artist and architectural draughtsman, was born in Paris, the son of François Joseph Pugin (active 1765–1794) and his wife Marguérite (Duchêne; active 1768–c.1800). The family were apparently Swiss, and had moved to France around 1765, where Auguste's father was in service in a German aristocratic household. He may have undertaken some illustration work while still in France, but was in London and enrolled at the Royal Academy Schools in 1792, as a painter (H613). He moved to Wales to work as a draughtsman with the architect John Nash, returning to London in 1796 and first exhibiting at the Royal Academy in 1799. In 1802 he married Catherine Welby (c.1772–1833) from a landowning Lincolnshire family; they first lived together at her father's house in Islington, and she is credited with forwarding his career from this point. He formed a fruitful association with the publisher Rudolph Ackermann, most famously providing the architectural settings in the London views published as *The Microcosm of London* (1808–10); this included a plate of the British Museum. Pugin and his wife moved in 1809 to Keppel Street, Bloomsbury, the address entered in the British Museum register.

**Feb 10**

**Mr Richard Cook, 33 Queen Ann St. East [recommended by] Mr Alexander**

Richard Cook (1784–1857), history painter, was baptized at Stanway, Gloucestershire, in December 1784, the son of George Cook and his wife Mary (Williams). His father was a farmer who became affluent enough to retire, and Cook was apparently well supported financially. His brother, George Cook (1778–1851), continued as a farmer in Stanway.

Richard Cook was awarded the gold medal at the Society of Arts in 1802, and was apparently a student of Robert Smirke RA as well as a student at the Academy (H788). In 1803 Farington noted that the Academy's Council "resolved not to admit Cooke (Smirke's Pupil) to be a Candidate for Historical Painting, on account of his picture not having been delivered on or before the day appointed. – though He waited for the permission of the Council to decide upon a Specimen Sketch, agreeable to an existing Resolution, to prevent inadequate performances from being recd" (6.2197). He was exhibiting from 1808, and registered as a student at the British Museum in February 1810, his address given as 32 Queen Anne Street East. Benjamin Robert Haydon recalled him competing for the British Institution's premium for historical painting in 1810, and that he deserved the second prize over Hilton who had secured it (2.438). In September 1815, Smirke told Farington that "Cooke, His late Pupil, proposed to set off to Paris tomorrow" (13.4709). He was elected ARA in 1816.



Hayes, in November 1816, told Farington, “He expressed much pleasure at Cooke’s election . . . Cooke, He said, is preparing to go to Italy next year, & reckons upon being absent about two years” (14.4925). J.C.F. Rossi told Farington “that Cooke the new Associate, is a native of Gloucestershire. His Father, who was a Farmer, has retired from business, having sufficient to live upon. Cooke Himself, sd. He, has also some independence. – more than £100 per annm. upon which, at Rome, wither he proposes to go, He may live very comfortably” (14.4926). Redgrave also referred to his material affluence: “He possessed an independence, and for many years before his death had relinquished the practice of his profession.”

He was elected a full RA in 1822, and married Sarah Elizabeth Waddilove at St Marylebone on 8 August of the same year. She was the daughter of the late John Waddilove and his wife Hannah, and was baptized in Percy Chapel, St Pancras in 1786 (Annual Register). John Waddilove was a London stonemason and builder, formerly of Tottenham Court Road (where he was insured in 1792) but at his death living in the Edgware Road, his will proved on 5 January 1811, property rated at under £40,000. Cook did not exhibit again after 1822, and the clear inference is that his wife’s presumably considerable wealth allowed him to retire. In the 1851 census, Richard Cook, “Landed Proprietor”, aged sixty-six, born Stanway, Gloucestershire, wife Elizabeth (aged sixty), and servants including a footman were recorded living at 2 Abbey Road, St John’s Wood (this was the address given in a letter at the Royal Academy of 1834). He died at Great Cumberland Place, Hyde Park, on 11 March 1857. The will of “Richard Cook Esquire RA” was proved on 19 March 1857, and included £1,000 for his housekeeper, three further bequests of £500, and directed all property to a nephew, Edward Waddilove.

The identification of Richard Cook as the son of a “painter” born in London in 1784 in the ODNB and other sources cannot be upheld.

### **Mr Muss, Thanet Place Temple Bar. [recommended by] Mr Champernowne**

Charles Muss (1779–1824), enamel and glass painter, was probably born in Newcastle, the son of Bonifacio Musso, an Italian artist based there. Charles Muss moved to London around 1800 and worked as a painter in porcelain and perhaps for the printsellers. He was employed by the glass painter William Collins in the Strand, near Temple Bar, which must explain the address given in the British Museum register. He had married, in 1808, Mary Floyd. Although he had exhibited portrait miniatures at the Royal Academy in 1802, he was primarily employed as a painter on glass and an enamel painter, making copies of old masters. He was elected to the Artists’ Annuity Fund in 1819, aged thirty-six, his address given as 55 Warren Street, Fitzroy Square. He died insolvent in 1824, by which time he was living in Warren

Street. His widow received payments from the Artists' Benevolent Fund from 1824 to 1827.

**Mr George Pisey, no.33 Castle St. Holborn [recommended by] Mr Maurice**

This individual has not been identified, and is not recorded as a student at the Academy or as an exhibiting artist. Christopher Herbron, tailor, was insured at 33 Castle Street, Holborn, in 1809 (LMA). *Holden's* (1808) has several Pizeys, Pizzeys, and a Pizzie in various trades but not at this address. The street was mainly commercial properties, dominated by solicitors but also including various tradesmen; in *Johnstone's* (1818) number 33 is missed out; it may have been lodgings. G. Blaettermann, "Professor of ancient and modern languages" was advertising for pupils for his academy, run out of that address, in 1817 (*The Times*, 22 September 1817).

**Mr W. D. Shaw [recommended by] Mr Fuseli**

William Drury Shaw (1784–1851), animal and portrait painter, was born at Hickling, Warwickshire and baptized at Holy Trinity, Coventry, the son of Thomas Shaw (d.1788), landowner, and his wife Mary (Drury; d.1808). Thomas Shaw died intestate in 1788, the property being put in trust to his brother, the manufacturer Samuel Shaw, on behalf of his oldest son Thomas Shaw (b.1782). The younger Thomas Shaw died in 1801 or 1802 in the East Indies under the age of twenty-one and with no children. Accordingly, William Drury Shaw became the heir-in-law, and in 1805 (when Shaw was twenty-one) a legal settlement was achieved securing what seems to be the major asset of his father, Prendergast Mill in Pembrokeshire. He was then referred to as living in London, at New Milman Street, at the corner of Guilford Street, previously his father's address. By July 1807 he had received £2,735 15s. 2d. from the sale of the mill and other property in Wales and from investments (Nottingham University, Special Collections, Dr C 57/12). He received a further £230 in balance in November 1807. By his own account, his early years were aimless (if, clearly, well-funded), and his subsequent decision to study art in 1808–9 marked out a new sense of certainty and ambition. His fortunes over the following years are set out in a series of letters to his uncle, William Drury Lowe of Locko Park, Derbyshire, a constant if sceptical supporter (University of Nottingham, Manuscripts and Special Collections Dr C 22/1 – 22/79). In a painfully long-winded letter of January 1809 written to his uncle, Shaw wrote: "I have at last embraced a profession so congenial & soothing to my feelings lately very severely wounded by the loss of two of my nearest & dearest relations. I have applied with an ardour & industry, which is predicted by every one that knows me to be sure of success; & so to speak vulgarly, yet emphatically I have exerted all the powers of my mind, heart, soul & body, to my advancement & improvement; & have already got so far that I have overtaken many young men of my age, who began some years before me" (22/76). Although he never got around in that letter to stating explicitly that he had embarked

on a life as an artist, this was clearly the case. He enrolled at the Royal Academy in December 1809 (H999), and registered at the British Museum in February 1810, recommended by Fuseli, with no address given. In January 1810 his younger brother, Robert Shaw, who was a clerk in a banking house in London, wrote to their uncle: “My brother William is in very good health & still pursues his painting with as much assiduity as ever. He has not done any thing that he likes to shew in oils, because he thinks it important to be perfect in the use of his pencil before he touches them; but I may without flattery say that his performances in pencil are admired by all who see them”, while referring to a romantic attachment that he considered (notwithstanding his own relative youth) “but the green fondness of a youth for the first girl that permits him a few familiarit[ies]” (22/74). The next three years saw his funds exhausted, however. By 1813 he had removed to Lancaster and was appealing for financial support from Lowe. He claimed his income was only £23 a year from funds bequeathed by his mother, and that he would have to wait another three or four years for rental income from property in Coventry. Uncertain of the precise extent of his debts himself, his brother supplied Lowe with a statement. He also described the plan to move to Manchester to work as a pattern-drawer, making use of connections provided by his uncle Samuel Shaw, a manufacturer there: “we thought that the designing of Patterns for Paper, but particularly Silk & Callico Printing, on account of the great demand for those things, would bring much more emolument & be more certain that it was possible for painting to be, which is liable to the caprice & discouragement of the public, particularly at this period when the times are so disastrous.” (22/59) But in December 1813 he had decided it was “a speculative & uncertain thing”:

the fact is this, a Pattern-drawer who employs others to draw for him, & pays them for their different works; he takes out the patterns himself & assistants have designed to sell among the different manufacturers; they pick out a few of the best & leave all the rest upon his hands, which are so much money sunk; he has his men to pay, & what with losses, bad debts, & other misfortunes which all commercial people are liable to, he may fail (22/54).

His rather surprising conclusion was that he “can get as much by drawg & paintg & teaching different people, many of them of fortune & respectability, & with little more than half the expence that it wou’d require to live at Manchester as a pattern drawer”.

By March of the following year he was being pursued by his creditors, and in an attempt to evade them put out misleading rumours that he meant to move to Hampshire; he had already determined to move to Liverpool to further his art studies. Shaw was back in London temporarily in 1815, asking Lowe, “Let me have a fair trial & I will leave you to judge whether I possess abilities to push myself forward in life.” The legal case in the Court of Chancery finally settled, he at least claimed to be on a more secure footing professionally with portrait work back in Lancaster. He was itinerant over the next years, but married, in York in 1825, Sarah Barnett, and was

listed as an artist in Nottingham in 1828 (*Pigot's*), where he settled permanently. Stewart and Cutten note him as a portrait and animal painter in Nottingham, active 1830–41. He appeared in the 1841 census living on Derby Road, Nottingham, “artist”, aged fifty-five, with his wife Sarah and son, also William Drury Shaw, aged ten. In the 1851 census he appears as “Artist”, widower aged sixty-four, with his daughter, still at Derby Road, his place of birth noted as Hickling, Warwickshire. The *Nottinghamshire Guardian* (18 September 1851) carried a death notice for “Mr William Drury Shaw” of Derby Road, Nottingham, who had died on 14 September 1851, “Gent . . . much respected by a numerous circle of friends” and aged sixty-seven.

For further information, see University of Nottingham, Manuscripts and Special Collections Dr C 22/1–22/79.

### **Mr William Westall [recommended by] Mr Konig**

William Westall (1781–1850), painter and engraver, was born in Hertford, the son of Benjamin Westall (1736–1794) and his wife Martha (Harbord; 1752–1806). He was educated at schools in Sydenham and Hampstead, and taught art by his older brother, the history painter Richard Westall. He was admitted a probationer at the Royal Academy Schools in 1799, but never registered as a full student before setting off in 1801 as draughtsman for the voyage to the Australian and the south seas of Matthew Flinders. He arrived back in England, having travelled to China and India on the return journey, in 1805. He attempted to establish himself as a painter of watercolour views with an exhibition at Brook street in 1808, which failed to attract much attention, and watercolours shown with the Associated Artists in Watercolours in 1808 and 1809. He was elected to the Society of Painters in Watercolour in 1810 and made an Associate of the Royal Academy in 1812, but suffered a mental breakdown in 1815. He went on to be successful as a painter and printmaker, leaving on his death in 1850 “a considerable fortune” (ODNB).

### **March 10<sup>th</sup>**

#### **Mr. Rob.t Walter Page. 36 Wigmore St. [recommended by] Mr Maurice**

Robert Walter Page has not been identified and is not recorded as a student at the Royal Academy, or as an exhibiting artist. The address given may simply have been lodgings. James Smith, turner and brush maker, was insured at 36 Wigmore Street in 1816 (LMA); it was given as the address of John Smith, turner and toyman, and James Butlers, furnishing ironmonger in 1817 (*Johnstone's*).

### **April 14<sup>th</sup>**

#### **Mr John Ball, 10 Water Street, Blackfriars [recommended by] Mr Northcote**

John Ball (c.1785–1834), history and portrait painter, was born in Plymouth, the son of John Ball (c.1755–1829), tailor and draper, and his wife Martha, and



baptized at the Batter Street Presbyterian Chapel on 20 June 1785. John Ball senior was listed in the *Universal British Directory* (1793–8) as a tailor in Plymouth; in his will he was termed “taylot and draper” of Broad Street, Plymouth. “Mr John Ball, 10 Water Street, Blackfriars” was registered at the British Museum in April 1810, recommended by James Northcote, and renewed in November 1812. He registered as a student at the Academy in 1811 (H1005). That address was given for Mrs Ann Thatcher’s “ladies-school” in 1808 (*Holden’s*), and George Thatcher, china and glassman, was listed there in 1817 (*Johnstone’s*) and insured at that address in 1818 (LMA). Whether Ball was connected with the family or simply lodging there is unclear. He appeared as a “Historical” painter in the *Annals* for 1819 and 1820, living at 57 Poland Street. The “James Ball” who exhibited at the British Institution in 1817 (56 Poland St), 1820 (Plymouth), and 1830 (3 Great Marlborough St) must be the same individual. Although he had a sustained presence in London over these years, he had a greater presence locally in Plymouth, where he exhibited in the 1820s and was in receipt of local patronage. By 1821 he had executed a ceiling featuring “a synod of Olympian deities” for the Royal Hotel, Plymouth, erected 1811–13 (Rowe, *Panorama of Plymouth*, 42); in 1822 Henry Woollcombe (1778–1847), solicitor, prime mover behind the Plymouth Institution for the Promotion of the Arts, Sciences and Literature (subsequently the Plymouth Athenaeum) sat for him (diary of Henry Woollcombe, Plymouth and West Devon Record Office, 720/396). Woollcombe later commissioned the group portrait commemorating the royal visit to the Athenaeum, in which the artist features (1832; Plymouth Athenaeum). Ball executed a large altarpiece representing the Crucifixion for St Andrew’s, Plymouth, erected in 1823 under local sponsorship (including that of Woollcombe; the church was bombed in 1941 and rebuilt post-war). This was recorded as sixteen feet high and twelve feet wide (14.8 x 3.6 m) with over-life-size foreground figures, when described in an article by “CHS” (Charles Hamilton Smith) published in 1833 (“The Altar-Piece of Saint Andrew’s Chapel, Representing the Crucifixion”, *South Devon Monthly Museum*, vol. 1 (1833), 66–69).

John Ball was bequeathed £400 by his father in 1829 (the business passing to his brother, Thomas Jennings Ball). In 1832 Ball was counted among “the more eminent painters” originating in Plymouth, alongside James Northcote, Samuel Prout, and Benjamin Robert Haydon (Britton & Brayley, *Devonshire & Cornwall*, 17n). His exhibits at the Plymouth Institution in 1833 included the picture of the king’s visit to the Athenaeum, portraits of the mayor of Plymouth and his son, R. Coryndean, and “The Fugitives”, “two figures, a male and female, in a frail boat, drifting through a sea as wild as desolation itself, and seeming chaotic with eventual gloom” (*South Devon Monthly Museum*, vol. 2 (1833), 115). In October 1833 he delivered a lecture on the fine arts at the Plymouth Athenaeum (*South Devon Monthly Museum*, vol. 2 (1833), 164–66). He died by cutting his own throat in his brother-in-law’s house, where he was then living, on 19 March 1834. *The Western Times* of 22 March

1834, reporting the inquest, stated that he had been “subject to occasional fits of despondency, and latterly was much depressed, in consequence of some trifling pecuniary embarrassments” and a critical letter appearing in the Plymouth press signed “Old Surly”, “which imputed to him words that he positively avowed he had never used, and which also was severe upon his paintings . . . after enquiring ‘would these productions be admitted into the Royal Academy’? in such a way to imply a negative, then says that there is plenty of *trash* admitted, leaving us the inference that Mr Ball’s are worse than trash”. That paper highlighted the altarpiece of St Andrew’s, a picture of “The Fugitive” exhibited in Plymouth in 1833, and the painting of the royal visit, and asserted that “In private life Mr Ball was a most amiable man, he was incapable of injuring even an enemy, and though he rather over rated his talents, he was, in general, very unassuming and retired.” He was recorded at death as unmarried and aged forty-nine; he was buried as a Presbyterian in Plymouth on 24 March 1834. Referring to the altarpiece in St Andrew’s, a local guide of 1836 alluded to his “feeling for the loftier efforts of painting” (George Wightwick, *Nettleton’s Guide to Plymouth, Stonehouse, Devonport, Plymouth*, 1836). In 1873, when a self-portrait was exhibited, he was recalled as “A Plymouth artist of considerable local celebrity” (*Catalogue of an Exhibition of Departed Worthies connected with the Counties of Devon & Cornwall*, Royal Exeter Memorial Museum, July–August 1873, no.81). (R. N. Worth, *The History of Plymouth*, Plymouth, 1871, 343; Fawcett, 189–90). A survey of art in Devon compiled in 1878 was able to record a portrait by him of Northcote in the Plymouth Athenaeum, and the altarpiece in St Andrew’s, “a work of considerable power, but which can hardly be seen to full advantage” (“First Report of the Committee on Works of Art in Devonshire”, *Report and Transactions of the Devonshire Association*, vol.10 (1878), 134–40).

Ball was recorded as the teacher for a time in the early 1820s of the artist Edward Calvert (1799–1883); according to the artist George Richmond, Ball “had learnt his art in France” (quoted in Calvert, *A Memoir*, 7). According to Calvert’s son, who refers to Ball as “Thomas”, he “was a great enthusiast in classic art, had studied in the Parisian and Italian schools, and was as punctilious in the principles of drawing as was Fuseli himself. Calvert became an intimate pupil of Ball, and under his instruction drew boldly from the antique, and increased his admiration for the old masters” (Calvert, *Memoir*, 10). It is unclear whether Ball had visited the continent; in his lecture on fine art at the Plymouth Institution in 1833 he “regretted that he had but little means of stating any correct account of what was going on the continent” (*South Devon Monthly Museum*, vol. 2 (1833), 166). When Calvert moved to London to study art in 1824 he had letters of introduction to Fuseli from Ball and the Plymouth landscape painter A. B. Johns (Calvert, *Memoir*, 16). Samuel Calvert claimed that Fuseli was an admirer of his father, Edward Calvert’s “massive and sculptured drawings”, a style apparently learned from Ball; in his notes on the style of Ingres from 1855, Calvert himself placed Ball alongside the French artist and William Blake as his

key points of reference:

Having studied with earnest attention the serious style of Ingres, I feel myself encouraged in the pursuit of a noble style of drawing, and to have derived great improvement in the attainment of a refined medium for my own choice and ideal. My eyes have been opened afresh to the significance of various grand sayings of Ball. Now, I feel the full force of Michael Angelo and of Blake's great principles: Unbroken Masses; Unbroken Lines; Unbroken Colours" (Calvert, *Memoir*, 155).

For further information, see James H. G. Woollcombe, "The Duke of Clarence, Henry Woollcombe and John Ball's Painting in the Plymouth Atheaneum", *Proceedings of the Plymouth Athenaeum*, vol. 9 (1997/2004), 90–108; Samuel Rowe, *The Panorama of Plymouth*, Plymouth, 1821; J. Britton and E. W. Brayley, *Devonshire & Cornwall Illustrated*, London, 1832; Samuel Calvert, *A Memoir of Edward Calvert Artist*, London, 1893).

### **Mr Baxter, 1. Goldsmith's St. Gough Square [recommended by] Mr Fuseli**

Thomas Baxter (1782–1821), china and watercolour painter, was born in Worcester on 18 February 1782. His father was a china painter and gilder, firstly at the Worcester porcelain manufactory then, by 1797, maintaining a private china painting workshop in 1 Goldsmith Street, Gough Square, London. According to Redgrave, "He was a clever imitator of still life, and rapid in his manner. He excelled in fruit, flowers, and landscape, He also painted some works on porcelain, which were greatly esteemed, especially some miniatures after Reynolds. He came to London, but unable to support himself, he sought employment in the provinces, travelling from place to place; but under his anxieties his health failed, and he died in London, April 18, 1821. He drew the monumental figures, some of which he also etched, for Britton's 'Salisbury Cathedral', and made two very clever copies of the 'Portland Vase.'"

As well as working with his father in the Goldsmith Street workshop, he began in 1802 to exhibit at the Royal Academy, first enamel painting then later, watercolours and drawings. Baxter married, in 1808, Ann Roberts. He was a student at the Academy (H806) and registered as a student at the British Museum in April 1810, recommended by Fuseli, and his address was given as 1 Goldsmith's Street, Gough Square; his attendance at the British Museum was renewed in November 1811. In 1810 he published *An Illustration of the Egyptian, Grecian and Roman Costume* dedicated to Fuseli. He continued to work as a china painter and gilder, gaining some reputation. In 1811 he stood for election as ARA (Farington, 11.4025), but in 1814 moved to Worcester to continue working as a china painter. He was in Swansea in 1816–19 advertising as a portrait miniaturist, publishing topographical prints and continuing as a china painter, then in 1819 returned to Worcester. In July 1819 he

wrote from Worcester to Benjamin Robert Haydon to complain of an advertisement for Flight and Barr's China Works, appearing in the *Annals of the Fine Arts*, which "indirectly mentioned" him without acknowledging his full artistic role: "I think as we were once friends and fellow students you will feel pleasure in serving me" (Wilstead and Morris, *Thomas Baxter*, 139). He wrote as an exile, rather conscious of his alienation from the world of art: "Five years banishment from all that is great has rather increased, if possible, my love of the arts. My health in body is very much better for the removal I cannot say much for my mind as I am employed here in little things" (Wilstead and Morris, *Thomas Baxter*). He died in Worcester on 18 April 1821 at the stated age of forty (Foskett).

Baxter's death left his family destitute. Farington reported on 20 April 1821: "Henry Bone called and stated the distressed situation of the widow and children, 5 in number, of an Artist of the name of Bagster who was a Student of the Royal Academy and known to Hilton and Collins" (16.5650). Four days later "Henry Bone called and spoke abt. the Widow Bagster and her Children. She is now at Worcester and therefore sd. I thought a petition to the Academy [should be sent] by the Mother of the late Bagster, as the case cd. be explained by Collins – Hilton, & Ward. Unfortunately the Father of Bagster lent *Bubb*, the Sculptor, £1000 to enable [him] to execute a work. Bubb became a bankrupt, and paid one shilling in the pound. – This has reduced Bagster, Senr. To great difficulty" (16.5362). The following Saturday, £15 was voted to Baxter's widow by the Royal Academy council (16.5654).

Baxter's own perception of his frustrated ambitions is clear from his letter to Haydon, and his contemporaries remembered him as a wasted talent. Henry Sass recalled him as a contemporary at the Royal Academy Schools: "he not succeeding in the higher departments of art, went down to Worcester, and he painted exquisitely on china" (Select Committee, 3 March 1836); in the same context Robert Thomas Stothard (son of Thomas Stothard) held him up as an example: "There was a person of the name of Baxter, who was a student at the Royal Academy for many years, whose works are known from the antique; he could not support himself as he wished, and therefore accepted an offer which was made him from a manufacturer at Worcester, and he submitted to that ever after until he died" (Select Committee, 8 March 1836).

For further information, see John O. Wilstead and Bernard Morris, *Thomas Baxter: The Swansea Years 1816–1819*, Swansea 1997.

### **Mr R. T. Bone, 15, Berners Street [recommended by] Mr Combe**

Robert Trewick Bone (1790–1840), subject painter, was born on 24 September 1790, the son of Henry Bone RA (1755–1834), enamel painter, and his wife

Elizabeth (van der Meulen; 1762–1826). Taught by his father, he enrolled at the Royal Academy (H973) and the British Museum in April 1810, his address given as 15 Berners Street. He won the silver medal at the Royal Academy in 1811; he entered for the gold medal for history painting in 1817, but no medal was awarded (“A son of *Bone* was one of the two Candidates”, Farington, 14.5118). He was awarded £100 for “A Lady with attendants at the Bath” by the British Institution in 1817. He is listed for “History and Portrait” in the *Annals* of 1817–20, and in Britton, 1826; *Pigot’s*, 1826–7; and *The Literary Blue Book* for 1830, where he is listed at Henry Bone’s address along with Henry Pierce (1779–1855) and his sons, Charles Richard (1809–1880) and William (admitted a probationer in 1813). In 1821 he told Farington that “he had given lessons in Oil Painting” (16.5667). He is listed in *Pigot’s 1832–3–4* (“historical & portrait”). He was insured at 6 Brompton Grove, Brompton in 1838 (LMA). As Painter, 14 Berners St, aged thirty-four, he was elected a member of the Artists’ Benevolent Fund on 22 March 1827. He exhibited at the Royal Academy from 1813 to 1838 (at the last date from 6 Brompton Grove), and at the British Institution (1813–41) and Society of British Artists (1831–36). He died after an accident on 5 May 1840.

For further information, see J. Jope Rogers, “Notice of Henry Bone, RA, and his works, together with those of his son, Henry Pierce Bone, and of other Members of the family”, *Journal of the Royal Institution of Cornwall* 22 (March 1880), 287–318.

### **Mr J. G. Bradley, 2. Pall mall [recommended by] Dr Shaw**

James Gordon Bradley (1795–1844) is not registered as a student at the Royal Academy and scarcely recorded as an artist, although he was ultimately bankrupted and this record allows his identification. The Pall Mall address was a commercial premises. In 1798 2 Pall Mall was insured by Tebaldo Monzani (d.1839, aged seventy-seven), a music publisher and dealer in musical instruments (LMA). Monzani traded as “The Musical Magazine” at that address until 1803. In 1818 the address was William Sam’s Bookseller and Stationer (*Morning Post*, 24 January 1818).

He may be related to the Anne Gordon Bradley born in Edinburgh in 1789, the daughter of Thomas and Sarah Bradley; in 1807 she married John, a minor, with the consent of her father.

In 1828 Gordon Bradley was recorded copying at Dulwich (Dulwich Picture Gallery, Bourgeois Book of Regulations). James Gordon Bradley married Alberta Sophora Monclair at St James’s on 30 June 1831. Gordon Bradley exhibited at the Society of British Artists in 1832. Sophora Bradley of Rathbone Place, Marylebone, died

aged thirty-two in 1834 in Greenwich. Described as an artist, late of 32 Park street, Camden Town, he was imprisoned for debt between 1842 and 1843 (*London Gazette*; *The Era*, 22 January 1843; *The Jurist*, 21 January 1843). He seems likely to be the Gordon Bradley of Park Terrace who was buried in St Marylebone in November 1844, aged forty-nine.

### **Mr W. Brockedon. 10 Montague Square [recommended by] Mr Champernowne**

William Brockedon (1787–1854), history and landscape painter, writer and inventor, was born on 13 October 1787 at Totnes, son of Philip Brockedon (d.1802), watchmaker, and his wife Mary (d.1837). “His father, Philip Brockedon, carried on the business of a clock and watchmaker, and repairer, and seems to have been a man of genius, though only in a small way of business . . . He seems to have occupied a respectable middle-class position in the town; for whilst his son William was not educated at the Grammar School, he did not send him to the Charity School, but to a private school kept by a Mr Daws, who, in addition to his school, had a circulating library, and it may have been that his pupils had an opportunity of obtaining books to read on better terms than outsiders” (Windeatt, “William Brockedon”, 244). In 1798 Philip Brockedon was commissioned by the corporation to make a new town clock for Totnes, which William Brockedon helped produce (Ponsford, *Devon Clocks*, 122–23). After the early death of his father, William Brockedon initially took on the business, spending a period in London to study the trade, but subsequently moved to London permanently in 1810 to study art at the Academy (H1008). He registered at the British Museum in April 1810 and became a probationer at the Royal Academy Schools. In January 1811 Farington recorded:

Brockedon, a Young Man, a native of Totness in Devonshire, called upon me & brought letters of introduction from Sir John Carr, and from Mr Perrin of the Dock yard, Plymouth. He told me His Father was a Watch maker at Totness, in which business the family had long been established there. This Young Man having shewn some marks of talent for drawing He was encouraged by Mr Champernowne [Arthur Harrington Champernowne, who had previously registered to draw at the British Museum] & Mr Froude [Robert Hurrell Froude, archdeacon of Totnes], to become a student in painting & to make it His profession. He accordingly came to London more than a year ago, & sometime since was admitted a Probationary Student in the Royal Academy. He spoke of His great application, saying that He rises every morning by 4 or 5 oClock, and applies throughout the day. He goes to bed soon after coming from the Academy & allows himself Six Hours & a Half for nightly rest. He said His object is *Historical painting*, for which He is preparing himself by all the means in His power. I encouraged him to continue His application, which having a very strong constitution He wd. be enabled to do.



He first exhibited at the Royal Academy from 1813 to 1815 (portraits and subjects) from Frith Street, and then from Poland Street between 1819 and 1820. He exhibited at the British Institution (1817–36), and is listed as a student at the British Institution School of painting in the winter of 1818 (BI Minutes). He was awarded prizes at the Royal Academy and British Institution, the latter the 100-guinea premium for a painting of “Christ’s raising the widow’s son” which he later presented to the parish church of Dartmouth. He travelled to Paris, Belgium, and, in 1821–2, Italy, returning to London in 1822. In 1823 he exhibited in Leeds “The Vision of Zechariah. This picture was painted at Rome, and publicly exhibited in the Pantheon there in April and May last” marked as for sale and noted as priced at 150 guineas (*The Exhibition of the Northern Society*, exhibition catalogue, Leeds 1823), although unsold at exhibition. In 1825 he exhibited a group of pictures in Leeds, including one historical subject which sold for 10 guineas. He showed there again in 1826. He was listed in the *Annals* for 1817–20 (History &c) and in Britton, 1826 (Landscape Painter). Described as a Painter, aged forty, of 11 Caroline St, Bedford Square, he was elected a member of the Artists’ Benevolent Fund on 22 September 1828. He is listed in *The Literary Blue Book*, 1830, for “Historical and *Portrait*”; in *Pigot’s 1832–3–4* (1848); and in *PO Directory* (1844). He continued to exhibit subject paintings at the Royal Academy until 1841 (from 29 Devonshire Street, Bloomsbury, from 1829). He produced several further large-scale religious pictures which he presented to churches in the West Country. He married, in 1821, Elizabeth Graham (d.1829). His wife’s affluence allowed him a degree of leisure and he published travel writings as well as continuing as a painter, now primarily of landscapes. A large painting of “The Presentation of the Tables of the Law to Moses on Mt Sinai” was presented to Christ’s Hospital in 1835. He last exhibited in 1836, committing instead to a range of speculative scientific and technological interests on which he lectured publicly at the Royal Society and at the Royal Institution. He secured a number of patents for his inventions, mainly involving new applications of india rubber. He was a founding figure of the Royal Geographical Society, the art society, the Graphic, a member of the Athenaeum and a Fellow of the Royal Society. He remarried in 1849, Anna Maria Farwell, a widow. He died on 29 August 1854, and was buried at St George the Martyr, Bloomsbury.

In his recollections of the artist, the travel writer Charles MacFarlane emphasized (and perhaps rather exaggerated) Brockedon’s humble origins and the role played by his advantageous marriage:

He was born and bred in the genial county of Devon, which has given birth to so many of our artists, and was brought up there to the very humble calling of a watchmaker, or rather watchmender. But he early displayed some ability in drawing and etching, and he cultivated this, came up to London, and became an artist by profession. He began as an etcher and engraver, and did a quantity of creditable work in this line. He was more fortunate than the great

majority of these ingenious adventurers; a marriage with a worthy person had a moderate fortune set him quite at ease as to worldly circumstances. He now quitted the etching-needle and the *burin* for pencil, brush, and palette (Tattersall, ed., *Reminiscences*, 150–1).

In MacFarlane’s account, Brockedon’s turn to “natural and experimental philosophy” was intensified by the loss of his wife and then his young son, and his speculative tendencies were further extended when he was “invaded with the spirit of money-making, and of commercial speculation”:

I know not how many schemes and joint-stock companies he took up and joined; but I remember that the whole aspect of his home – a very nice old-fashioned house in Queen Anne’s Square – was entirely changed; for instead of meeting with artists, men of letters, and musicians there, one met miners, brokers, projectors, managers of companies, and other men who had “shares”, “premiums”, and “cent. per cent” scarified on their countenances (152).

If MacFarlane’s conservative outlook made him recoil from such commercial speculation, his account testifies to the various sources of Brockedon’s financial independence:

He must have made very considerable sums by some of his publications, for he was always rather a keen man of business, and the property his wife brought him put him above subjection to the whims or the rapacious tyranny of the booksellers and publishers, and of the vendors of engravings (153).

In his obituary for the *Illustrated London News*, Allan Cunningham also pointed to Brockedon’s speculations: “It was the fate of Mr Brockedon to be always within an ace of discovering some invention by which he was to become rich, and his name to be identified with a discovery of permanent importance, He was not, however, unrewarded by his discoveries, and is understood to have died richer than his father, the old watchmaker, foresaw would be his lot” (quoted in Wilkinson, “William Brockedon”, 71).

For further information, see E. Windeatt, “William Brockedon: A Biographical Memoir”, *Report and Transactions of the Devonshire Association for the Advancement of Science, Literature and Art*, vol. 9, 1877, 243–49; Clive N. Ponsford, *Devon Clocks and Clockmakers*, Newton Abbot, 1985; John. F. Tattersall, ed., *Reminiscences of a Literary Life by Charles MacFarlane, 1799–1858: Artist and Traveller*, London, 1917; Lise Wilkinson, “William Brockedon, FRS (1787–1854)”, *Notes and Records of the Royal Society of London*, June 1971, 65–72; ODNB.

**Mr Eastlake, 3 Broad St. Carnaby Market [recommended by] Mr Fuseli**

Charles Lock Eastlake (1793–1865), history painter, writer on art and arts administrator, was born in Plymouth on 17 November 1793, the son of George Eastlake (d.1820), a successful lawyer, who held appointments as the Admiralty law agent and deputy judge-advocate of the fleet, and his wife Mary (Pierce). Educated at Plympton Grammar School (the family had a second home nearby) then the Charterhouse, London, he was given art lessons by Samuel Prout (1783–1852), whose father worked in the dockyard, and Dr John Bidlake DD (1756–1814), headmaster of Plymouth Grammar School and an amateur artist. His father opposed his intentions to pursue art. In December 1808 he wrote to his father:

my profession is unalterably fixed – it is that of an historical painter. My enthusiastic propensity for it, my ardent desire to begin my studies, and my future reputation as a painter, require that I should leave the Charter House immediately . . . To this there are, I know, objections. First, that I should sacrifice all improvement in the classics – that I should lose the chance of forming connections that would be afterwards serviceable to me in life – that I should not have been there long enough to derive any advantage from the noise and bustle of a public school . . . As to gaining a knowledge of the world from the noise and bustle of a public school, the Academy is the place for that, and Haydon, in his impetuous way, has offered to introduce me there directly, – but all in good time” (Lady Eastlake, “Memoir”, 10–11).

He became an apprentice of Haydon in London in January 1809, under financial arrangements which became the source of some disagreement, and paid for a place at Sir Charles Bell’s School of Anatomy in April 1809. He was at work on a drawing to gain admission as a probationer at the Royal Academy in February 1809 (“Memoir”, 13). He was admitted a probationer on 19 March 1809, on which date he wrote to his brother:

Haydon gave me a very handsome letter of introduction to Fuseli, who was very kind, and said he should take pleasure in giving me any instruction while in the Academy. Since I have been there I have done two heads, and the front view of the Discobolus, *by which I might have got my ticket*, and become a regular Student, but as there was a little risk, and I am in no hurry, I chose rather to wait until after the vacation. The Academy closed yesterday and will not open again till July. On Friday night, Monro, Dr Monro’s son – a great friend of mine – proposed to me to have a model in the vacation so many times per week to draw from. This spreading about, sixteen students agreed to subscribe, and we all left the Academy and repaired to the Hall; and after a great deal of speechifying, clapping, &c, Monro and another were appointed to find out some convenient room for the students and model to sit in and draw . . . We shall meet again and nominate a President, Treasurer, and Secretary. It will not cost more than two shillings a week. We shall draw every night from 6 to 8, or from 5 to 7. My time has been well employed at the Academy. I rise early, and sometimes draw before breakfast, &c, &c, in my own rooms. At half-

past 9 I go to the Academy and draw till 5 – from 5 to 6 dine and take a walk, and from 6 to 8 am at the Academy again. Then, from 8 to 12, Latin, Greek, and Drawing (“Memoir”, 14).

Answering criticisms of his progress, he wrote to his brother in September 1809:

I find that there is a misunderstanding between us with respect to my beginning to paint, inasmuch as you think that I want to transfer my ideas to canvas, whereas I only want to learn the mechanical part of painting by copying from nature. I must learn the language of art before I can express ideas. This is at once an answer to your queries; and what may tend to enforce it not a little is that Sir Joshua Reynolds used to think the mechanical part of painting of more consequence to be attained than drawing itself though in this I myself by no means agree with him . . . Of the two parts of painting, the mechanical and the intellectual, I certainly agree with you that the latter is the most difficult – indeed, so difficult that it cannot be acquired (in a certain sense) at all (Eastlake, “Memoir”, 17–18).

In another letter, accompanying drawings sent home to his family, he wrote: “My friends here all think that I have got on very well considering the time; but I have not yet got that specious, masterly dexterity of handling the chalk which among superficial observers passes for the greatest excellence of the drawing, whereas it is only the ornament. If, therefore, the drawings you have seen and will see do not answer your expectations in this particular, it is because, to use the words of Sir Joshua Reynolds, ‘I do not prefer splendid negligence to painful and humiliating exactness’” (“Memoir”, 18). He registered as a student at the Royal Academy Schools on 23 December 1809 (H990), and at the British Museum in April 1810. He was awarded a silver pallet for drawing at the Society of Arts in 1810. He embarked on large-scale history paintings including “The Raising of the Daughter of Jairus”, commissioned by Jeremiah Harman (1764–1844), principal partner of Harman & Co, Bankers. He was supported materially by his family through this period, although troubled by the irregularity of payments. He visited France in 1814 and 1815, exhibiting a large painting of “Brutus Exhorting the Romans to Revenge the Death of Lucretia” at the British Institution in 1815 (Williamson Art Gallery and Museum, Birkenhead). He removed to Italy in 1816, where he became a prominent figure in the art community and was a founding member of the British Academy. He remained in Italy for sixteen years. He is listed at “Rome” in *The Literary Blue Book*, 1830, his genre “Poetry”. He was elected ARA in 1827, RA in 1830; Librarian of the Royal Academy from 1842 to 1844; and succeeded Martin Archer Shee as President of the Royal Academy in 1850, with a knighthood following. He became a member of the Athenaeum in 1824, and Fellow of the Royal Society in 1840. As a writer on art, and as keeper of the National Gallery from 1843 and Secretary to the Fine Arts

Commission from 1841 he exerted a considerable influence over the mid-nineteenth-century art world. Other appointments included presidency of the Photographic Society (1853) and first Director of the National Gallery (1855). He died while in Italy on 24 December 1865. His wife, Elizabeth (Rigby), Lady Eastlake, whom he had married in 1849, was a prominent writer on art and editor of his posthumously published “Memoir”.

For further information, see Elizabeth, Lady Eastlake, “Memoir of Sir Charles Eastlake”, in *Contributions to the Literature of the Fine Arts. Second Series*, London, 1870; Redgrave; David Robertson, *Sir Charles Eastlake and the Victorian Art World*, Princeton, 1978; ODNB; Susanna Avery-Quash and Julie Sheldon, *Art for the Nation: The Eastlakes and the Victorian Art World*, London, 2011.

### **Mr J. Harrison, 24 Welbeck St [recommended by] Mr Landseer**

John Harrison (active 1798–1834), was apparently the son of John Harrison, miniature painter, who exhibited miniatures at the Royal Academy between 1784 and 1793. As “painter” he was admitted as a probationer to the Royal Academy on 28 October 1798, recommended by Lawrence; and admitted as a student on 24 October 1798 (H762). As John Harrison “junr” (suggesting he was the son of the exhibitor John Harrison), he exhibited, mainly portraits, at the Royal Academy in 1801 and 1805, from Berkeley Street, Berkeley Square. As John Harrison (perhaps indicating that his father had died) he continued to exhibit from 1806 through to 1834, from 24 Welbeck Street. He was listed for “Portrait and History” at that address in the *Annals* for 1817.

### **Mr C. Middlemist, 55 Gt. Russell St [recommended by] Mr Maurice**

Charles John Henderson Middlemist (1789–1827), engraver, print publisher, and artist, born in London and baptized in St Martin in the Fields on 27 October 1789, was the son of John Middlemist and his wife Jane. He was apprenticed to Kenneth McKenzie, “Historical Engraver”, in 1805. Charles Middlemist appears as a printer and print publisher around 1814–17, using the Great Russell Street address. He is listed as a stipple engraver in the *Annals*. He married Hannah Dulson in 1819. Jane Middlemist was insured at 55 Great Russell Street in 1821 and 1825. The baptism record of a son, John Dulson Middlemist, in 1824, states the father’s profession as “engraver”. In 1826–7 he visited America, where his sister, Jane Middlemist Percy, was living with her husband Robert Percy at the Percy Woods plantation. Lucy Audubon, wife of James Audubon the natural history illustrator, taught the Percy children. James Audubon, while in London at the same time, stayed initially with Charles Middlemist’s mother at 55 Great Russell Street. Middlemist died in America before September 1827, when Audubon heard of his death.

For further information, see Alice Ford ed., *The 1826 Journal of John James Audubon*, New York 1987; Howard Corning, *Letters of John James Audubon, 1826–1840*, 2 vols., Boston 1930.

**July 14<sup>th</sup>**

**Mr Chas. Stothard. 28 Newman St. [recommended by] Mr Alexander**

Charles Alfred Stothard (1786–1821), draughtsman and printmaker, was born on 5 July 1786, second son of Thomas Stothard RA (1755–1834; Royal Academy Schools, 1777). Educated at the school of Mr Deane, “a respectable school-master, from whom he learnt Latin”, he continued with a private tutor (Bray, *Memoirs*, 2). He was admitted a probationer by Fuseli in 1807, and to the Life School in 1808 (H926); and is presumably the “Stothard Junr” who applied for permission to study in the British Gallery in August 1809 (BI Minutes). He enrolled at the British Museum in July 1810, and exhibited an historical subject, “The Assassination of Richard the Second”, at the Royal Academy in 1811, but became instead an antiquarian draughtsman, in which capacity he achieved considerable notice, becoming a Fellow of the Society of Antiquaries in 1819. He is listed in the *Annals* for “Sculptural Antiquities etc.” at the same address as his father from 1817 to 1820. He died in a work accident on 28 May 1821. A biographical notice published shortly after his death by his close friend and brother-in-law, Alfred Kempe, provided a detailed account of his genesis as an artist:

On leaving school, he entered, by his own wish, as student in the Royal Academy, where he soon attracted notice for the chaste feeling and accuracy with which he drew from the antique sculptures. In the year 1802, he accompanied his father to Burleigh, the seat of the Marquis of Exeter, the staircase of which, the latter was employed in decorating by his masterly pencil. Mr Stothard sen. suggested to his son, that he might full up his time by making drawings from the monuments in the neighbouring churches, as useful authorities in designing costume: this circumstance gave the first bias of Mr C. Stothard’s mind towards the subject which became afterwards his pursuit. In 1808, he received his ticket as student in the life Academy, and formed the resolution to become an historical painter. A subsequent occurrence, however, changed this determination. In the following year, he contracted a close intimacy with the brother of his present widow, to whom also he became shortly after strongly attached; fearing, that as an historical painter, he might not acquire sufficient pecuniary independence to enable him prudently to become a married man, he resolved to turn his attention exclusively to the illustration of our national antiquities, more particularly in a path which had hitherto been but imperfectly explored – the delineation of sculptured effigies erected in our churches as memorials for the dead” (*Literary Gazette*, 30 June 1821, 411).



Similarly, Stothard's widow recalled: "Charles . . . intended to adopt the profession of his celebrated father. But he soon began to see how many artists of merit, with all their toil, could scarcely gain sufficient to support themselves by historical painting, and that almost all who followed that branch of Art were obliged at last to turn portrait painters" (Kempe, ed., *Autobiography*, 115).

For further information, see Eliza Bray, *Memoirs, including Original Journals, Letters, Papers, and Antiquarian Tracts of the late Charles Alfred Stothard*, London, 1823; John A. Kempe, ed., *Autobiography of Anna Eliza Bray*, London, 1884; Redgrave; ODNB.

### **Mr Seymour Kirkup. Leicester place/ renewed**

### **Mr Adam Buck. 19 Frith Street/ renewed**

### **Mr Tannock. 413 Strand [recommended by] Mr Chalmers**

James Tannock (1783–1863), portrait painter, was born at Kilmarnock, Ayrshire on 13 July 1783, the son of Adam Tannock and his wife Agnes (Rankine). He grew up in Kilmarnock, "where his father, to whose trade he was apprenticed, was a shoemaker" (Redgrave). He moved to Edinburgh in 1803 where he trained under the landscape painter Alexander Nasmyth (1758–1840). He travelled around Scotland working as a painter, before moving to London in 1810, where he became a student of the Academy (H1020). He was enrolled at the British Museum July 1810, assuming he is the "Mr Tinnock" of 413 Strand recommended by Mr Chalmers, and listed as a student at the British Institution School of painting in 1818 (Smith, 44). He is listed for portraits in the *Annals* for 1817–20, and exhibited portraits at the Royal Academy from 1813 to 1841. He was based in London, but returned regularly to Scotland where he visited his brother William Tannock (c.1793–1877), also an artist, based in Kilmarnock. In the 1861 census he appears as an "Artist. Portrait Painter" living along with a housemaid in Marylebone. He died on 6 May 1863 in Kilmarnock, apparently unmarried.

The connection between Tannock and Chalmers his referee at this date is not certain, but the painter went on to execute Chalmers's portrait in 1824.

**Nov.r 10<sup>th</sup>**

### **Mr John Engelheart. 88 Newman St [recommended by] Mr Planta**

John Cox Dillman Engleheart (1784–1862), miniature painter, was born at Kew on 2 January 1784, the son of John Dillman Engleheart (1735–1810), sometime plaster modeller and property owner, and his second wife Jane (Parker). The family were of German origin and included many artists and craftsmen. John Dillman Engleheart's

father, Francis Engleheart (1713–1775), was a plaster modeller; one uncle, George Engleheart (1750–1829), was a miniature painter; another, Thomas Engleheart (1745–1786), was a sculptor. John Dillman Engleheart was for some time a plaster modeller with his brother, Thomas, but benefited from the will of his uncle John Dillman (d.1760), Master Gardener to the Prince of Wales, sufficiently to become financially independent. Dillman bequeathed him substantial property in Mayfair and in Kew. John Dillman Engleheart had a house in Shepherd's Street which he returned to at the end of his life, but was obliged to live outside London at Kew for his health. J. C. D. Engleheart worked as an assistant to his uncle George Engleheart before entering the Royal Academy Schools. He was entered as a probationer on 8 January 1801, recommended by George Engleheart, and became a full student (H791). He was exhibiting from 1801, and independent by 1807, when he was based at 88 Newman Street. This was the address given when he registered as a student at the British Museum in November 1810. He was also active in Birmingham, marrying there, in 1811, Mary Barker. In 1816 he moved to East Acton. He continued as an exhibiting artist until 1828, when failing health forced him to retire abroad. He returned to East Acton in 1834, then moved to Tunbridge Wells in 1852, where he died in 1862.

For further information, see George C. Williamson and Henry L. D. Engleheart, *George Engleheart, 1750–1829: Miniature Painter to George III*, London, 1902.

### **Mr Etty. 15 Bridge St. Blackfriars [recommended by] Mr Lawrence**

William Etty RA (1787–1849), history painter, was born at York on 10 March 1787, the son of Matthew Etty (1743–1818), a baker in York, and his wife Esther (Calverley; 1754–1829). After basic schooling he was apprenticed to a printer at Hull. Etty himself related that this was a period of frustration; a more nuanced picture was given by a later nineteenth-century biographer:

This Hull apprenticeship is one of the most important times in Etty's experience of life. It is sharply severed from the two other happier times of childhood and manhood, and divides them as the night divides from day. In thinking of this career, in some respects . . . an unsatisfying career, we must always remember that during those very years when he ought to be acquiring culture, and when he could have assimilated it with least effort had he been better situated, the future artist was kept from morning till night to the drudgery of putting types together for the "Hull Packet", or to more servile work in the house. It was perhaps rather in Etty's favour that his trade induced him to read, whatever may have been his choice of literature, for during his apprenticeship he spent his rare hours of leisure in reading and drawing. It is even possible that printing may have led more directly to painting than another occupation would have done. He became aware that there was such an

art as painting, and that there were men living who pursued it. Very likely all printers' compositors know this, for the work they have to do is sure to reveal to them the existence of art and artists, even if they labour on the humblest provincial newspaper. Etty might therefore have been less favourably, as he might have been more favourably, situated. He might have been employed on some farm near Hayton, or even within a mile or two of York, and have remained in the condition of the agricultural population, to whom the world of art is as much unknown as the inhabitants of another planet. At Hull he read about painters and saw prints in the shop-windows, already a beginning of artistic education (Hamerton, 44–5).

Etty moved to London in 1807 with the support of his uncle, William Etty (1740–1809), a prosperous manufacturer of gold lace. He moved into his London home and became a student of Thomas Lawrence. When Lawrence called on Farington on 2 July 1807, he reported that “His new pupil, the nephew of Mr Etty, Banker, is come to Him this morning, & is to pay 100 guineas for instruction in one year” (8.3079). His uncle died in 1809, and he benefited from the will, allowing him establish himself in his own lodgings, but he continued to be supported financially by his older brother Walter (1774–1850), who had become a partner in his gold lace firm. Etty was a famously dedicated student of the Academy (H903) and enrolled at the British Museum in November 1810, recommended by Lawrence. He was awarded 100 guineas by the British Institution in 1828, “in acknowledgement of the general merit of his works”. He was listed as a student at the British Institution School of painting in 1818 (Smith, 44), and in the *Annals* for 1817–20 (History and Portrait); in Britton, 1826; as well as *The Literary Blue Book*, 1830 (“Poetry and History”). He travelled to Italy in 1822 with fellow-student Richard Evans, returning in 1824. He exhibited at the Royal Academy from 1811 to 1850, and at the British Institution from 1811 to 1847. He was elected ARA in 1824 and RA in 1828. His *Pandora Crowned by the Seasons* (Leeds City Art Gallery) was bought from the Royal Academy exhibition of 1824 by Sir Thomas Lawrence for 300 guineas. Despite further commissions and sales, he remained financially vulnerable until the last decade of his life. He died in York on 13 November 1849.

For further information, see P. G. Hamerton, *Portfolio Papers*, London 1880; Alexander Gilchrist, *Life of William Etty RA*, 2 vols., London 1855.

### **Mr Higgins. 32 Norfolk Street Strand [recommended by] Mr Alexander**

Mr Higgins has not been identified, and does not appear to have attended the Royal Academy or to have exhibited as an artist. The address was a boarding house. It was advertised for auction in 1814, the property described as “A very desirable and substantial Residence . . . well calculated for a lodging and boarding house, as which

it has been carried on with good success for many years” (*Morning Post*, 9 July 1814). The name is common and this student cannot be further identified. However, the British Museum has the trade card for an I. Higgins, “Engraver, Painter & Stationer St Michaels Alley Cornhill”. William John Huggins of Leadenhall Street, an engraver aged forty-one, was elected to the Artists’ Annuity Fund in 1822. This may be this student, whose dates would be c.1781–active 1822.

### **Mr S. Kirkup/ renewed**

**Decr. 8<sup>h</sup>**

### **The Chevalier de Barde Charlotte St. Rathbone Place [recommended by] Dr Shaw**

Viscount Alexandre-Isidore Leroy de Barde (1777–1828), amateur still-life painter and botanical illustrator, was born in Montreuil, Pas-de-Calais, France, into a long established noble family. His father was Alexandre-Isidore Leroy, comte de Barde, chevalier, seigneur de Royaulmont, de Hurt, de Bois-Collart (1740–1811), office-holder and captain in the regiment of Picardy. Alexandre-Isidore joined his father and brother in becoming an émigré in the army of the duc de Bourbon in 1792, moving the family to London. Apparently self-taught as an artist, he lived at King Street, Covent Garden, and exhibited as an honorary exhibitor at the Royal Academy from 1797 to 1802. Although his background was genteel it is clear that in exile he was obliged to venture on the commercial undertaking of a public exhibition. He painted a series of natural history specimens in watercolours for Bullock’s Museum from 1803, with a descriptive catalogue issued in 1814. This asserted that “These Drawings are all taken from the real subjects; first, in the British Museum, namely, the Etruscan Vases, and scarce minerals” with further drawings taken from specimens in the Leverian Museum, the Bullock collection, and private collections (*A Descriptive Catalogue*). He is described as member of the Bodyguard of the King of France, painter in Natural History, exhibited 1815? (Dorset History Centre, D/RAC/109). He returned to France in 1815, and was appointed Premier Peintre d’Histoire Naturelle in 1816. He exhibited his entire series of specimen studies from Bullock’s Museum at the Salon in 1817; they were purchased by Louis XVII and are now in the Louvre. He subsequently opened a private museum in Paris, and sold his collection to the town of Boulogne-sur-Mer in 1825.

For further information, see *A Descriptive Catalogue of the Different Subjects Represented in Large Water Colour Drawings, by the Chevalier de Barde*, London, 1814; Auguste Braquehay, *Un Peintre D’Histoire Naturelle: Leroy de Barde et son Temps (1777–1829)*, Abbeville, 1896; *La Découverte du Paradis: Océanie Curieux, navigateurs et savants*, exh. cat., musées du Nord-Pas-de-Calais, 1997, 30–40.

## 1811

Jan. 12

### Mr Henry Hamilton [recommended by] Mr Flaxman

Henry Thomas Hamilton (1793–1812), born on 5 December 1793, was baptized in St Anne's, Soho on 28 December 1793, the third and youngest son of William Hamilton RA (1751–1801), history painter, and his wife Mary (Aylward; 1760–1837). The family was apparently in straitened financial circumstances at the time of William Hamilton's sudden death in 1801; in his will, he mentioned one son, Charles, in the East Indies, and instructed that Henry be educated by the executor's family (Hamilton, *House of Hamilton*). His widow inherited the significant sum of £11,000 the following year on her father's death, but this was forfeited to her children on her second marriage to the civil servant and amateur artist John Charles Denham (d.1867) in 1805. Denham was the son of a miniature painter and an original member of the "Society of Young Painters", founded in 1799, and had been a friend of William Hamilton. Henry Hamilton had by this time started drawing: several of his works, including a design of "The False Prophet" executed at the age of twelve, survive in an album put together by his stepfather (Beinecke). Around this date, Henry Thomas Hamilton was drawn by Sir Thomas Lawrence (private collection), who had been a close friend of his father ("Young Lawrence became almost one of Mr Hamilton's family", according to Williams, *Life and Correspondence*, 1:110). An inscription on the back states that he "evinced an extraordinary degree of talent in Historical painting which profession he had embraced" (Garlick, *Sir Thomas Lawrence*, 116). Lawrence began a portrait in oils of Hamilton in c.1808–10 and evidently provided advice and support, although this may have stopped short of accepting him as a student. A letter from Lawrence to Hamilton of May 1809 provided detailed advice on arranging his palette; in June, Farington noted of Mary Denham: "Her son a boy of 15 was with her. He indicates an inclination to drawing and she sd. Lawrence had expressed an intention of taking him to be an articled pupil – but three months had passed and she has not heard from him. I told her I would speak to him, at which she expressed much pleasure."

He was a student of the Academy (H1010) and enrolled at the British Museum in January 1811, recommended by John Flaxman, with no address given. He registered as a student at the Royal Academy in February 1811 and he was given a ticket to the Life School in December of that year (when he turned eighteen; ticket at the Beinecke, cited by Albinson, ed., *Thomas Lawrence*). Hamilton exhibited "An Apostle" and a "Portrait of a Lady" at the Royal Academy in 1812–13, giving his address as 80 Pall Mall, which was part of Schomberg House, previously occupied by Thomas Gainsborough (1727–1788) and then the miniature painter and print publisher Robert Bowyer (1758–1834). Bowyer had displayed his Historic Gallery there



(1792–1806) and although he removed to Byfleet in Surrey after the collapse and sale of the Historic Gallery, he continued to publish from the address until at least 1819 and retained it as a London base. William Hamilton had been a contributor to the Historic Gallery and his son was presumably a guest of the publisher at this prestigious address; his family must also have been there, for by 1817 the address is given as the contact for the Globe Insurance Company, for which his stepfather served as Secretary (*Johnstone's*, 1817). Henry Hamilton suffered poor health and was sent abroad, dying en route to or in Malta in January 1813: “His affectionate disposition, and fine understanding gave every promise of future excellence; his gentle manners rendered him universally beloved; and by those who were acquainted with his many and rare virtues, his death will ever be most deeply lamented” (*The Morning Post*, 10 March 1813). Of his siblings, one brother, William Hamilton (1785–1798) had also died young; another, Charles William Hamilton (1783–1866), was an officer in the East India Service. In addition to the artistic connections provided through his late father and stepfather, his aunt, William Hamilton's sister Maria, Lady Bell (1755–1825), was a painter and sculptor who exhibited in London from 1807 to 1820.

For further information, see George Hamilton, *The House of Hamilton*, 2 vols., Edinburgh, 1933, annotated copy at BL 09917.df.17; D. E. Williams, *The Life and Correspondence of Sir Thomas Lawrence, Kt*, 2 vols., London, 1831; Kenneth Garlick, *Sir Thomas Lawrence: Portraits of an Age*, Alexandria VA, 1993; A. Cassandra Albinson, Peter Funnell and Lucy Peltz, eds., *Thomas Lawrence: Regency Power and Brilliance*, New Haven, 2010.

**March 9<sup>th</sup>**

**John Flaxman Esqr 7 Buckingham St Fitzroy Sqr [recommended by] Mr Alexander**

John Flaxman (1755-1826), sculptor and designer, was born in York, the son of John Flaxman, plaster-figure maker, who went on to become established in London. Flaxman obtained prizes and acclaim at the Society of Arts in the 1760s, before becoming one of the first students of the Royal Academy in 1770 (H54). He achieved international success as a sculptor, designer and illustrator, becoming ARA in 1797, RA in 1800, and the first Professor of Sculpture at the Academy in 1810.

**Mr Edwd. Thomson, 13 Charles Street, Middlesex Hospital [recommended by] Mr R. Smirke**

This individual has not been identified, and is not recorded as a student at the Royal Academy. He may be the E. Thomson who exhibited a miniature at the Royal Academy in 1801, from 18 Rathbone Place. In May 1806 Farington noted:

Mr Thomson of Manchester brought me a letter from my Brother Richard—  
He came to town to place his Son in the Royal Academy as a Student. He

described him to be a youth between 16 and 17 years of age, of remarkable integrity but of an inflexible disposition; so determined to pursue the art as to tell his father who wished Him to be a merchant, that if He served an apprenticeship in such a situation He wd afterwards turn to the art of painting – He is to call at Fuseli’s on Monday morning by appointment having brought a letter to Him from Mr Henry of Manchester (Weinglass, 344).

There is no supporting evidence to identify the Thomson noted by Farington with this British Museum student. Charles Street, Middlesex Hospital was a favoured address among artists, in the short and mid-term, during this period.

**April 5<sup>th</sup>**

**Mr Heny. Peronett [sic] Briggs. Charlotte Row Walworth [recommended by] Northcote**

Henry Perronet Briggs (1792–1844), portrait and history painter, was born at Walworth, London, the son of John Hobart Briggs (1759–1830), a senior post office official and amateur artist, and Mary (Oldham). He was descended from an old Norfolk family. His father was friendly with a local resident, Richard Cuming (1777–1870) who amassed a large collection of art and curiosities; both he and his brother J. B. Cuming exhibited at the Royal Academy in the 1790s. He was educated at the Epping Academy run by Thomas Squires, an enthusiastic correspondent to scholarly magazines on matters of scientific and antiquarian interest. Briggs’s own drawings of Epping Church were published in *The GM* in January 1806, alongside a letter by Squires praising his young student’s talents. Briggs was a cousin of Amelia Opie (Alderson), the wife (and from 1807 widow) of John Opie, Professor of painting at the Royal Academy, and although there were suggestions in early biographical notices that he had introduced Briggs to the Academy or even taught him, the chronology makes this impossible. He was a student of the Academy (H1007) and enrolled at the British Museum in April 1811 as “Mr Heny Peronett Briggs, Charlotte Row, Walworth”, recommended by James Northcote. He was active as a portrait painter by 1813, when he produced portraits of Cambridge academics and of a relative, Charles William Thompson, a British officer; this was exhibited at the Royal Academy the year following his death in conflict, accompanied by lines from Amelia Opie. He was listed as a student at the British Institution School of painting in the winter of 1818 (BI Minutes), and awarded £100 by the British Institution in 1823, “as a Mark of the Approbation of the Directors of his Pictures, exhibited this year, in The British Institution & the Royal Academy” (BI minutes, 8 July 1823); the same Institution commissioned from him “George III presenting the sword to Lord Howe, on board the Princess Charlotte, at Portsmouth” for 500 guineas in 1827, presenting it to Greenwich Hospital in 1829. He is listed in the *Annals* for 1817–18 (Portrait) and 1819–20 (History and Portrait); in Britton 1826; in *The Literary Blue Book* 1830; and in *Pigot’s* 1832–3–4 (portraits) and 1838. In the 1831 census he appears as the householder at 24 Charles Street, Middlesex Hospital, with a single family in residence comprising two males and three females, one of the males and two of the

females being servants. He exhibited historical and literary subjects at the British Institution from 1819 to 1835 and history paintings and portraits at the Royal Academy from 1814 to 1844. He was elected ARA in 1825. He married Eliza (Alderson) in 1830 receiving from his father £2,000 against his inheritance. He was elected RA in 1832, and in that year he turned from history painting to portraiture, a move which elicited considerable comment from contemporaries. Mrs S. C. Hall recalled: “He had no difficulties to encounter or overcome, having a fair inheritance, but not enough to prevent his painting portraits” (*The Art-Union*, April 1844, 88).

**Mr Disney. 63 Lincolns Inn Fields, to make a sketch of a Mausoleum [recommended by] Mr Combe**

John Disney (1779–1857), barrister and art collector, was born at Flintham Hall, Nottingham, the eldest son of the Rev. John Disney (1746–1816) and his wife Jane (Blackburne; 1745/6–1809). The family moved to London in 1782 where the Rev. Disney was the first secretary of the Unitarian Society for Promoting the Knowledge of the Scriptures. John Disney was educated at home, then at Peterhouse, Cambridge. He was admitted to the Inner Temple in 1798, and called to the Bar in 1803. He had married, in 1802, Sophia Disney-Ffytche (1777–1856). In 1805 his father inherited The Hyde in Essex, further property, and the important collection of antiquities of Thomas Brand Hollis (d.1804). Disney inherited from his father in 1816, and from 1818 started work on a catalogue of the collection of antiquities, eventually published in 1846. His studies at the British Museum, unusually specific, were presumably undertaken in connection with research into his own collection. Most of the collection was donated to the new Fitzwilliam Museum in Cambridge in 1850.

**June 8<sup>th</sup>**

**Mr T. S. Case 27 Wigmore Street Cavendish Sqre [recommended by] Mr Fuzeli**

Thomas Smith Case (1792–active 1844), landscape painter, was the son of Thomas Case, china dealer, London. He was a student of the Academy (H1033) and registered at the British Museum in June 1811 as “Mr T S Case, 27 Wigmore Street, Cavendish Sq”, recommended by Fuseli. The Thomas Case who was a ratepayer at “26B” Wigmore Street in 1811 was presumably his father (St Marylebone Rate Books, Westminster Archives). “Mr Thomas Smith Case, Wigmore Street, Cavendish Square” was awarded a prize for drawing at the Society of Arts in 1814. He is presumably the “Case” listed as a student at the British Institution School of painting in the winter of 1818 (BI Minutes). He is listed in the *Annals* for 1817 and 1819 (Landscape), and noted for “Painting”, address at Great Marlborough St, aged twenty-seven, when elected a member of the Artists’ Benevolent Fund on 22 December 1821. *Kent’s* lists Thomas Case & Son “china warehouse” as at 27 Wigmore Street. Thomas Smith Case was listed as an artist in *Pigot’s 1826–7*; he was still listed as an artist in the *PO Directory* in 1844.

**Miss Carmichael, 6 Granville St Brunswick Sqre [recommended by] Mr Townley**

This student has not been identified. Granville Street comprised private properties, so it is likely this student was an amateur. A Miss Carmichael is identified as the artist of a portrait of Thomas Park Esq. FSA, engraved by J. T. Wedgwood and published by Charles Dyer in 1820. She is not recorded as an exhibiting artist.

**Mr R. Kirkpatrick. 2 Carlisle St. Soho Square [recommended by] Mr West**

Richard Kirkpatrick (active 1812–1817), portrait and subject painter, exhibited at the Royal Academy and British Institution from 1812 to 1817 (painted and drawn portraits). He is listed for “Portraits” in the *Annals* for 1817, with his address given as 22 Charlotte-street, Fitzroy-square. He exhibited “Laughing Girl” at the British Institution in 1814, from 67 Great Queen Street. The address given in the register was presumably that of lodgings: “Apartments, genteely Furnished, for a Single Gentleman” were being advertised at 2 Carlisle Street in 1802 (*Morning Post*, 6 August 1802).

**Mr Millichap [recommended by] Mr Fuzeli**

Thomas Millichap (1785–1870), portrait and subject painter, was probably the son of Thomas Millichap, coach-maker, of Worcester (noted in *Worcester Journal*, 17 June 1813). He was a student of the Royal Academy (H1015) and enrolled at the British Museum in June 1811, no address given, recommended by Fuseli, and won the silver medal at the Royal Academy in 1811. In 1813 he painted portraits of John Lutwyche and his wife (Leathersellers’ Hall, London). He competed unsuccessfully for the British Institution’s commission for a painting of the battle of Waterloo, 1816 (Smith, 72). He exhibited at the British Institution from 1814 to 1821, various subjects, and portraits at the Royal Academy from 1813 to 1821, from various central London addresses. He is listed in the *Annals* for 1817–20 (Portrait). He appears as the painter of a portrait of the Rev. William Vidler, drawn and engraved by John Partridge (RA probationer 1813) and of a portrait of the 1<sup>st</sup> Baron St Leonards, engraved and published by W. Maddocks in 1825 (BM, NPG). A Thomas Millichap of the right age is recorded as a “landed proprietor” in Worcestershire in the 1851 census. When “Thomas Millichap, Esq., artist” died in 1870, his effects were put up for sale by his executors at Goldness House, Worcester, in 1870 (*Worcestershire Chronicle*, 28 September 1870). This included “oil paintings in the drawing room” which realized “from 5 to 30 guineas”. Goldness House was a substantial property, with over twenty-eight acres of land attached (*Worcestershire Chronicle*, 13 July 1870).



|                              |   |  |
|------------------------------|---|--|
| June 8 <sup>th</sup><br>1811 | Mr. John Lambert, Carshalton Lury -<br>Mr. Atwood,<br>Mr. Ward, Jun: N <sup>o</sup> 7 Newman St -   | Mr. Alexander<br>Mr. Bowen, R. A.<br>Mr. Northcote.  |
| July 13 <sup>th</sup>        | Mr. Henning, N <sup>o</sup> 8. Little Ryder St. St. James -<br>Mr. Sharpe, Upper Fitchfield St.<br>Mr. R. Kirkpatrick, 2 Carlisle St. - toho square -<br>Mr. J. A. Repton - Hare Street Romford,<br>Mr. Seymour Kirkup, Harpur Street -   | From: Horner Esq.<br>Mr. A. Thee, R. A.<br>Benj <sup>m</sup> West Esq<br>Mr. Ellis -<br>Renewed.   |
| Nov 9 <sup>th</sup>          | Mr. R. Batley, Portland St - }<br>Miss Batley - }<br>Mr. Joseph Slater, N <sup>o</sup> 17. Newman St - }<br>Mr. John Slater, Penton Grove Pentonville, }<br>Mr. John Linnell, Charlotte St. <sup>square</sup> - }<br>Mr. Abr <sup>m</sup> Watte, 13 Hand Court Holborn - }<br>Mr. Baxter, 1 Godsmiths Court + Gough square - }<br>Mr. W. Hen: Bate 36 Brownlow St. Long Acre, }<br>Mr. Shelton Stafford Place, Pimlico - }  | Mr. König<br>Mr. Bean,<br>Mr. Hayman<br>Mr. Fuzeli,<br>Renewed;<br>Mr. Fuzeli,<br>Renewed.   |
| 1812<br>Feb. 8 <sup>th</sup> | Mr. Seymour Kirkup, Harpur Street -<br>Mr. Henry Moses. 65 Newman Street -  | Renewed.<br>Mr. Alexander  |
| Mar: 14.                     | Mr. Franica, 30 Poland Street,<br>Mr. Pickersgill - 19 Grove St. Hatton Garden -  | Mr. König -<br>H. Thomson R. A.  |
| Apr: 11.                     | Mr. A. Hney, 8 Howard St. Strand -<br>Mr. H. Berthoud<br>Mr. M. Hatley - 36 Albemarle St.<br>Miss Edwards. 12 St. Suffolk St. Blackman St. Northw. }<br>Mr. Phil <sup>d</sup> Dawe. 22 Newman St. }<br>Mr. Foy. 3. Harveys Buildings. Strand - }<br>Miss Kempe. }<br>Mr. John King - 18 Leeds Place. }<br>Miss H. Edgar. Mr. North's Portland St. - Oxford St. }<br>Mr. J. Cooley }<br>Mr. Agar. Stafford Place. Pimlico. }<br>Mr. Mops. }<br>Mr. Leslie. } 82 Great Fitchfield St.<br>Mr. John Broadley 54. Pall-mall. } | Mr. Fuzeli -<br>Mr. Fuzeli.<br>Mr. Fuzeli,<br>Mr. Hottard R. A.<br>G. Dawe. A. R. A.<br>J. Wm Beechey.<br>J. Hottard. R. A.<br>J. Northcote R. A.<br>Mr. Douce.<br>H. Fuzeli. R. A.<br>Mr. Combe.<br>Mr. West -<br>Mr. Fuzeli. |



## 1811

**June 8<sup>th</sup>**

### **Mr John Lambert, Carshalton Surry [recommended by] Mr Alexander**

John William Lambert (1791–1864), drawing master and landscape painter, was the son of Allen Lambert, millwright of Carshalton, Surrey (d.1827), and his wife Elizabeth. His will, proved in 1828 (National Archives, PROB 11/1736/203) benefited his widow and sons, Charles and John, and referred to a range of properties. He married, in Norfolk in 1828, Mary Anne Smith. He must be the John Lambert of Croydon, drawing master, who appealed against his tax bill in 1830. He was probably the Lambert who drew an interior of Croydon Palace, Croydon, published in 1829. The baptism record of their son John Frederick (b.1836) identified the father's occupation as "Gent". A John Lambert aged fifty, "Artist", appeared in the 1841 census at White Horse Road, Croydon. An 1848 legal document concerning property in Carshalton identified John William Lambert, gent of Croydon; William Lambert of Croydon, butcher, and Allen John Lambert of Croydon, tobacco manufacturer (LG6/8/3/6). In the 1851 census he was described as "Landscape painter". As John W. Lambert, aged seventy, born Carshalton, he was still in Croydon for the 1861 census with his wife, Mary A, "Artist". He died in Croydon on 22 March 1864 ("Gentleman"), with his daughter Mary Anne Lambert as executor. His effects were valued at less than £800.

### **Mr Atwood [recommended by] Mr Owen RA**

This student has not been identified, nor recorded as a student at the Royal Academy or as an exhibiting artist.

### **Mr Ward, Junr no.7 Newman St [recommended by] Mr Northcote**

This appears to have been a son of James Ward (1769–1859), RA, animal painter, and engraver, and his wife Mary Ann. The Ward family settled at 6 Newman Street in 1800. The student may have been a youthful George Raphael Ward (1799–1878), who studied under his father and became a painter and engraver. He did not enter the Royal Academy Schools until 1822 (H1304).

**July 13<sup>th</sup>**

### **Mr Henning, no.8. Little Ryder St. St Saviours [recommended by] Fran. Horner Esqr**

John Henning (1771–1851), sculptor, was born in Paisley, Renfrewshire, the son of Samuel Henning (d.1809), carpenter and builder, and his wife Agnes (Robertson). He attended the commercial school in Paisley before joining his father's business at the age of twelve. He was a political radical, as was his father, and in 1794 appeared



on a list of suspected subversives. He married, in 1799, Katharine Sunter. Around that time he turned to sculptural portraiture, having by his own account been inspired by the sight of a touring exhibition of wax busts. After his father's business failed he moved in 1801 to Glasgow and then Edinburgh. He moved to London on 9 July 1811, being directed on the day of his arrival to the Elgin marbles by a friend, William Murray of Henderland. By his own account he gained permission to draw from the Elgin marbles directly from Lord Elgin, against the wishes of Benjamin West. He began drawing from the marbles in their temporary home in Burlington House on 16 August 1811. In a letter of 1842 he recalled: "in 1811 Lord Elgin gave me permission to Draw or Model from his Marbles with charcoal, chalk and paper" (to Miss H. Piggott, in Malden, no.34). His sculpted copies of the Parthenon frieze in various media and on different scales became a mainstay of his practice. In a letter to Josiah Wedgwood of 19 October 1813 he wrote:

I will be much pleased to see you when you may be in London and shall be much gratified to give you sight of my studies from the Elgin Marbles & others . . . arriving in London about the beginning of July 1813 I had the good fortune to see those Athenian Marbles and felt my mind transfixed with admiration of them in hopes of improving myself in Art I began to Draw from them it struck me forcibly that from their superior excellence they might some how or other become such an object of public curiosity that Models of them while they might be very improving to myself might become objects of pecuniary advantage" (Malden, no.16).

However, he was plagued by piracy and became financially unstable in later life, returning to the production of portrait medallions in his last years. He died in poverty in St Pancras in 1851.

For further information, see John Malden, *John Henning, 1771–1851: "... a very ingenious Modeller"*, Paisley, 1977.

**Mr Sharpe, Upper Titchfield St. [recommended by] Mr A. Shee RA**

This person has not been identified. The engraver William Sharp (1749–1824) was at 50 Great Titchfield Street, Fitzroy Square, so is a candidate. There were several Royal Academy students named Sharp or Sharpe from around this date, but none can be securely identified with this individual.

**Mr R. Kirkpatrick, 2 Carlisle St Soho Square [recommended by] Benjn. West Esqr**

**Mr J. A. Repton Hare Street Romford [recommended by] Mr Ellis**

John Adey Repton (1775–1860), landscape gardener and antiquarian, was born in Norwich, the eldest son of Humphrey Repton (1752–1818), landscape gardener, and his wife Mary (Clarke; 1749–1827). He was educated at Aylsham grammar school and with the Norwich architect William Wilkins. He moved to London in 1796 to be apprenticed to the architect John Nash, his father's partner. As well as collaborating with his father he produced a number of antiquarian works. He lived at his parents' home in Hare Street until after his then-widowed mother's death in 1827, when he moved to Essex. He died unmarried in 1860.

**Mr Seymour Kirkup, Harpur Street/ renewed**

**Nov 9<sup>th</sup>**

**Mr R. Batty [&] Miss Batty Portland St [recommended by] Mr Konig**

Robert Batty (1789–1848), army officer and artist, was born in London, the son of the physician and amateur artist Dr Robert Batty (1762–1849) and his wife Ann (Braithwaite). He was educated in Kirkby Lonsdale, Westmoreland, and in London, before travelling in Italy. He was admitted to Cambridge in 1808, obtaining an MB in 1813. He became an ensign in the 1<sup>st</sup> (Grenadier) guards and served in the Peninsular. His sister Elizabeth Frances Batty (d.1875) married Philip Martineau (1791–1860); their son, Robert Braithwaite Martineau (1826–1869), became a genre and portrait painter.

**Mr Joseph Slater, no.17 Newman St [&] Mr John Slater, Penton Grove Pentonville [recommended by] Mr Bean**

Joseph Slater (1782–1837), miniature painter and portrait draughtsman, was born in London on 17 June 1782, the son of Joseph Slater (1750–1805), pattern drawer, and his wife Ann (Wane); his birth was registered in the Protestant Dissenters' Registry for 1792. He entered as a probationer at the Royal Academy on 26 September 1802, recommended by Flaxman, became a full student (H880) and exhibited at the Royal Academy from 1806 to 1833 and as a candidate for ARA in 1807 (Farington, 8.3133). He enrolled at the British Museum in November 1811 as Joseph Slater of 17 Newman St, together with John Slater of Penton Grove, Pentonville, both recommended by "Mr Bacon", that is the sculptor John Bacon junior (1777–1859), whose home and extensive studio (taken on from his father, the sculptor John Bacon RA, 1740–1799) was at 17 Newman Street. John Slater (1786–1836) was a painter; another brother, Isaac Wane Slater (1784–1846), was a miniature painter and engraver. John Slater, Joseph Slater, and Isaac Wane Slater, sons of Joseph Slater deceased, were all admitted (by patrimony) to the Worshipful Company of Dyers during 1808; the elder Joseph Slater was there described as "Pattern Drawer". Unsurprisingly, given the similarity of their names and their similar

careers, the three brothers have been confused. The *Annals* for 1817 and 1819 lists J. Slater, 8 Cumming St, Miniature (John Slater); J. Slater, 70 Newman St Portrait (Joseph); and J. W. Slater, 74 Charlotte St, Miniature (presumably Issac Wane Slater). “Slater” appears as the householder at 70 Newman Street in the 1821 census, and in 1831, with a single family of five individuals resident there, three adult men (one a “Professional Person”, one a labourer, one a servant). *The Literary Blue Book* for 1830 has J. W. Slater (miniature) at 65 Berner’s Street and J. Slater (miniature) at 70 Newman Street. In 1872 Joseph Slater was accounted “a well-known Portrait-Painter, who was settled in London as a resident, first in Greek Street, Soho, afterwards for many years in Newman Street, Oxford Street”, who would be remembered for his long series of portraits of the members of Grillions Club of Edinburgh, engraved from 1826 (*Scott Exhibition*, 89–90; NPG). He died in Brighton on 25 February 1837 (*Morning Post*, 2 March 1837: “Joseph Slater, Esq, of Newman Street, in his 55<sup>th</sup> year”, noted by BM).

For further information, see *The Scott Exhibition MDCCCLXXI: Catalogue of the Exhibition*, Edinburgh, 1872.

### **Mr John Linnell Charlotte St Bedford Square [recommended by] Mr Flaxman**

John Linnell (1792–1882), landscape and portrait painter, was born on 16 June 1792 in Plum Tree Street, Bloomsbury, London, the fourth and youngest child of James Linnell (1759–1836), woodcarver, picture frame maker, and printseller, and his wife Mary Susannah (Welshman; d.1825). A classical looking-glass in a carved and gilt frame at 10 Downing Street bears a label with his address (Beard and Gilbert). Linnell claimed that he had no formal education, but learned to paint by copying works by George Morland for his father. He was introduced to artists by the latter, and c.1804 made visits to Benjamin West, who looked at his sketches and offered advice. In his diary entries for 9 and 14 November 1806, Farington mentioned that his small-scale oil studies had attracted the attention of David Wilkie, Benjamin Robert Haydon, and Sir George Beaumont. In 1805 Linnell entered the Royal Academy Schools, and at about this time he became a pupil of John Varley (H883). Farington noted in his diary for November 1806: “Wilkie & Haydon spoke of a Boy of 14 years of age of the name of *Linnel*, Son to a Carver & Gilder, who they said attends the Academy, & has shewn them scenes of Courts & Alleys, – also a Stump of a tree all painted with extraordinary fidelity, – upon a small scale.” He was formally apprenticed to his father on 24 June 1806, and won a silver medal at the Royal Academy in 1807 and another silver, for a model, in 1810. He was awarded a 50-guinea premium at the British Institution in 1809 (for “Removing timber – Autumn”, presumably a sketch from nature of the kind noted by Farington). He was registered at the British Museum in November 1811, recommended by Flaxman,

and listed in the *Annals* for 1817–20 (Landscape and Portrait); in Britton, 1826 (Landscape Painter); and *The Literary Blue Book*, 1830. He exhibited at the Royal Academy from 1807 to 1881 and the British Institution from 1808 to 1859.

**Mr Abr.m Watté, 13 Hand Court Holborn [recommended by] Mr Fuzeli**

Abraham Watté (c.1776–1853), engraver and painter, was the son of John Watte (d.1829), whose occupation is unknown but who left sufficient a bequest to become subject to legal dispute. The Abraham Watte painter, insured at Eyre Street, Leather Lane in 1778 must have been a relative. He was registered as a student (painting) on 12 August 1797, aged twenty-one (H732). He won the silver medal in 1801. He was a student at the Royal Academy schools and was admitted to draw from the antique at the British Museum in 1811, giving his address as 13 Hand Court. This was the address in 1801 of Arrowsmith, print publisher (*Kentish Weekly Post*, 3 November 1801). His career is obscure. He was probably the Watte named as the engraver for Edwin Dalton Smith's botanical illustrations published by Thomas Kelly in 1830.

Some light is thrown onto Watté's life because of two legal cases involving his name. Abraham Watté took out letters of administration for the will of John Watte (d.1829): the executors had renounced the probate and he was the residuary legatee. John Watte had bequeathed an annuity of £100 to be invested in the public funds, with his son John Watté to be the annuitant, and the fund to be divided equally among his children at his death. The younger John Watte died in 1843, and Abraham Watté paid out a lump sum of £2,000 to his children. At Abraham Watté's death, those children made a legal complaint, claiming that he should have invested the fund to yield an annual sum of £100. It was determined there had been a "breach of trust" as they had relinquished their claim to the fund "without professional assistance, and in ignorance of their rights" (*The Jurist*, 27 October 1855, 968–69).

The second legal record concerned Margaret Cody, a cooper's daughter from Cork, who came to London "where she was at first a servant of Mr Abraham Watte, an artist; and afterwards, on the death of Watte's first wife, she became his wife". She was left £18,000 by him in his will, but the litigation which followed (which must refer to the complaint of John Watte's children), caused her mental distress, to the degree that she retired in 1858 to Cork, living with her brother, and then in lodgings. The case, heard at the Dublin Consistorial Court, identified her as a lunatic and concerned her financial exploitation, having been encouraged to purchase a house at Ballinacurra near Cork, and then secretly marrying a much younger man. The marriage was identified as being invalid, due to lack of witnesses.

For further information, see *Reports from Commissioners . . .*, vol. 32 (“Marriage Laws; Neutrality Laws; Pawnbrokers (Ireland); Railways (Ireland)”), Session 19 November 1867–31 July 1868, 188–89.

### **Mr Baxter 1 Goldsmiths [Court] St Gough Square/ renewed**

#### **Mr W. Hen. Bate 36 Brownlow St. Long Acre [recommended by] Mr Fuzeli**

William Henry Bate (1788–1854), miniature painter, was born in Ireland, almost certainly the son of Chichester Fortescue Bate (c.1760–1840), a picture cleaner and art dealer active in London from at least 1803, and his wife Mary (Cash). A trade card of c.1812 in the British Museum reads “F. Bate, Cleans & Restores Oil Paintings, 43 Berners Street, Oxford Street”, and was engraved by Martin Nowland Bate, an artist declared bankrupt in 1812. This may be another son; one son, Chichester Fortescue Bate (c.1793–1863), born in Ireland, was active as an artist, although financially troubled. Martin Nowland Bates was a witness at a trial at the Old Bailey in 1822, when he described his circumstances: “An artist; employed by people. Mr Bish employs me now. I have not done much lately, as my health is bad. I live in Upper John-street, Fitzroy-square” (Old Bailey, 23 October 1822).

He must be the “W. Bate” listed among the students who applied for permission to study in the British Institution’s School of painting in August 1809 (BI Minutes). He was a student at the Academy Schools (H930). He registered at the British Museum in November 1811, as “Mr W Heny Bate, 36 Brownlow St, Long Acre” recommended by Henry Fuseli. He exhibited (“A View on the Thames, near Millbank”) in Leeds in 1810 and London views at the British Institution in 1811, giving Brownlow Street as his address. He exhibited portraits at the Royal Academy in 1808 and 1812 (from 36 Brownlow St), from Dublin in 1817, and again from a London address in 1828. He married, on 9 October 1824, Maria Louisa (Murphy). A William Bate, “artist”, aged fifty, appeared in the 1841 census living at 52 Lower Belgrave place, living with his wife (“Clarissa”, aged forty-eight) and Fortescue Bate, aged forty-eight. In the 1851 census he appears as Henry Bate, “artist”, born Ireland, aged sixty, living in Ealing with his wife “Marcia L.”, also Irish, a daughter, Camilla, and a servant. He was probably the William Henry Bate who was buried in Ealing on 6 July 1854, aged sixty-five. Foskett suggests that William was the son of the miniature painter William Bate (d.c.1845) who worked in Dublin and London and exhibited from 1799 to 1807 in London, in 1807 from 36 Brownlow Street; another son, T. Bate, exhibited miniatures from the same address. Several Bates were exhibiting over these years, and it is not easy to distinguish between them. This includes a miniature painter, “W. J. Bate”, who was recorded at Charles Hayter’s address, 52 Margaret Street, 1808–10 (Cox-Johnson) and exhibited from there in Leeds in 1809.

Chichester Fortescue Bate was called before the Insolvent Debtor's Court in 1833; the Commissioner observed that "You have set very little value upon your pictures", to which he responded, "They are worth nothing", the proceedings seeming to indicate that he was referring to engravings (*Morning Chronicle*, 8 November 1833). He was declared bankrupt in 1845 when his addresses were given as formerly 83 York-road, Lambeth, 52 Lower Belgrave-place, 4 Lower Chester-terrace, Pimlico, and currently 41 Upper Ebury-street, Pimlico, with some time spent in Pathhead-ford, near Edinburgh (*Gazette*, 5916) (see NPG, *British Picture Restorers*).

### **Mr Skelton Stafford Place Pimlico/ renewed**

## **1812**

**Feby 8<sup>th</sup>**

### **Mr Seymour Kirkup Harpur Street/ renewed**

#### **Mr Henry Moses 65 Newman Street [recommended by] Mr Alexander**

Henry Moses (1782–1870), engraver, was born in Westminster, c.1782, the son of Thomas Moses, gentleman. He was entered the Academy Schools as a probationer on 16 November 1802, recommended by Joseph Collyer (1748-1827), and became a full student (H866). In February 1808 he visited Farington, who noted his etchings and that "West has employed Him to make outlines of several of His (West's) compositions, enough, He said, to make two numbers of a work, which He wd. publish & shd they be well received wd. proceed further" (9.3230). The twelve plates of "The Gallery of Pictures Painted by Benjamin West" were issued in 1812. He was registered at the British Museum in February 1812, his address given as 65 Newman St; Richard Moses, also of 65 Newman St, registered for six months in November 1812. He was elected a member of the Artists' Benevolent Fund on 10 June 1813, aged thirty-two, his address given as Newman Street. In the 1831 census the householder at 65 Newman Street is give as Price, with three families living there, totalling fourteen individuals. He married, in 1815, Sophia Wynt Cotterill, "Spinster & Minor", at St Pancras Old Church (with the permission of her mother). He is listed in the *Annals* for 1818–20 (Engraver in Line), and *The Literary Blue Book*, 1830 (Line Engravers). He produced a range of antiquarian, reproductive, and illustrational engravings, and was notable as "one of the engravers attached to the British Museum" (Redgrave). In the 1841 census he was listed as "Artist", living in Upper Portland Place, Kennington, with his wife Sophia. The ODNB refers to his plates after H. C. Selous illustrating *Pilgrim's Progress*, published in 1844 for the *Art Union*, as his last works. In the 1861 census he was living in Lewisham as a "Retired Engraver Artist", a widower, living with his sister-in-law; his place of birth was noted as Westminster.



He died on 28 February 1870 at Cowley, Middlesex “in his 89<sup>th</sup> year” (Redgrave). He was described as “gentleman” and his effects were valued at under £600 when his will was proved in March 1870 (National Probate Calendar).

**Mar. 14**

**Mr Francia 30 Poland Street [recommended by] Mr Konig**

François Louis Thomas Francia (1772–1839), watercolour painter and printmaker, was born in Calais, the son of Louis Charles Francia, director of the military hospital, and his wife Marie-Madeleine (Mancel; d.1772). Intended for a legal career, Francia had studied at the Académie de Dessin in Calais. He moved to England in 1790, working as a teacher and drawing master and producing topographical scenes for publication. In 1795 he began exhibiting, mainly watercolours, at the Royal Academy. He was closely associated with the Monro Academy. He married, in 1800, the artist Maria Childs. He exhibited extensively with the Associated Artists in Watercolour in 1808–12. He continued teaching, and published two drawing manuals, *Studies of Landscape* (1810) and *Progressive Lessons* (1813) which set out the “process of Sketching”. He returned to France in 1817 and was influential as a teacher, although he was elected to the Artists’ Annuity Fund in February 1818, giving his address as 7 St George’s Place, Camberwell. He died in France in 1839.

**Mr Pickersgill. 19 Grenville St Hatton Garden [recommended by] H. Thomson RA**

Henry William Pickersgill (1782–1875), portrait and subject painter, was born on 3 December 1782, London, son of Thomas Pickersgill and his wife Mary. He was adopted as an infant by Henry Hall, silk manufacturer in Spitalfields, and apprenticed in that trade. According to a biographical notice in *The Athenaeum* of 10 July 1830, “Pickersgill was, in his youth, a merchant of London, and became a painter partly from necessity and partly from the impulse of nature. His uncle, an eminent silk-merchant, retired from business, and the nephew, too young to take charge of a concern requiring much judgement and experience, was pondering what to do when he accidentally went into a house containing some noble paintings – he could do little but look at them. He went home – tried to draw – succeeded surprisingly – gave his heart more and more to the pencil, and in time became a painter worthy of public notice” (426). William Sandby said that he was well-educated at Mr Stock’s school in Poplar, before returning to the Hall business; when the French wars caused a downturn in business, and regular closures, Pickersgill was left idle, and on one such occasion “paid a visit to the Royal Academy Exhibition for the first time; and the effect of the display of pictures he then saw was such that he returned home, expressing his determination to become a painter” (*History*, vol. 2, 47). He studied art under the painter George Arnald ARA until 1804. He was attending the Academy by August 1803, when his name appears in the list of those students and Academicians subscribing to the Volunteer Corps (Robertson, 103; H884). He was

among the students who applied for permission to study in the British Institution's School of painting in August 1809 (BI Minutes). He had married, in 1805, Maria Price (1784/5–1857), who went on to publish poetry. Writing from 19 Greville Street in January 1811, Pickersgill complained about the hanging of his works in the exhibition, in response to which the Directors ordered that “no pictures by Mr Pickersgill be in future admitted into the British Gallery except by the special orders of the Committee” (BI Minutes). He enrolled at the British Museum in March 1812, his address given as 19 Greville St, Hatton Garden, recommended by Henry Thomson. He is listed in the *Annals* for 1817–20 (Portrait) and *The Literary Blue Book*, 1830 (Portrait and Poetry). He exhibited at the Royal Academy from 1806 to 1872 and the British Institution from 1807 to 1864 (excluding 1812–15). His wife published a volume of poems in 1827; John Constable reported that “He [Pickersgill] has a clever wife, who manages all his affairs for him” (*Correspondence*, 282). He was awarded 100 guineas by the British Institution in 1829, “in acknowledgement of the general merit of his pictures”. Under that year in his diary Benjamin Robert Haydon noted:

Pickersgill was what is considered at the Academy a “*malheureux*” – red nose, fat wife, breeding like a rabbit, poor, harrassed & scrofulous. While Wilkie & I & Jackson were dandling in the lap of rank & fashion, poor Pick, as we used to call him, was fagging in dirt & misery. To breakfast with him & his wife & 6 snotty children was an emetic . . . Yet this man is now in wealth & respectability & forming a party in the Academy which, they say, has strength! Such is the consequence of fag & honesty & perseverance. Poor Pick, which his red nose & gummy eyes, will make those remember him who used to laugh at him! – and die, I will venture to say, in respectability & oblivion (3.360).

He was elected ARA in 1822 and RA in 1825, and was Librarian of the Royal Academy from 1856 to 1864. In the 1841 census, Henry Pickersgill appeared as “Artist”, aged fifty-five, with his wife and two children and three servants, in Soho Square. In 1842 his former footman was tried and convicted (transported) for burgling his home (Old Bailey, 8 May 1843). He retired in 1870 to a house in Barnes, but died at a London address in 1875. His effects were valued at less than £35,000 when his will was proved on 12 May 1875 (adjusted to “under £40,000” when it was re-sworn in April 1876). His son, Henry Hall Pickersgill (1812–1861), was a painter of historical and fancy pictures, and exhibited from 1834; several other family members were active as artists in the nineteenth century (ODNB).

For further information, see William Sandby, *The History of the Royal Academy of Arts from its Foundation in 1768 to the Present Time*, 2 vols., London, 1862; Emily Robertson, ed., *Letters and Papers of Andrew Robertson*, London, 1895.

## April 11

### Mr A Huey, 3 Howard St [recommended by] Mr Fuzeli

Alexander Huey (1793–1818), miniature painter and soldier, was the son of Henry

Huey, esquire, of Newton Livadanay, Londonderry, who assumed the additional name of Tyler in 1793. Alexander Huey arrived at Sydney Cove, Australia, in December 1809 as an ensign with the 73<sup>rd</sup> Regiment of Foot, but, determined on a career in art, sold his commission in 1810, returned to Britain in 1811, and started to exhibit at the Royal Academy in 1814. He registered at the British Museum on 11 April 1812, his address given as 8 Howard Street, Strand. He appears to have been a pupil in Australia of the London-born painter and naturalist John William Lewin (1770–1819), who wrote to Huey in 1812 of his expectation that he will “shine in that sublime science . . . I hope I live to see the day when you are at the top of the lists of artists” (Neville, *J. W. Lewin*, 172). His training would have been in watercolour or tempera, as Lewin referred in that letter to the novelty of his working in oils; Huey referred in his diary of 1809–11 to “Lewin’s yellow” and “Lewin’s grey”, indicating that he had taken precise technical advice from him (179). Huey is not recorded as progressing beyond the probationary stage. Although he has been said to have died at Fort Erie, Ontario, Canada, c.1818, the burial record of Alexander Huey of Dawlish accords with this student. His will was proved in 1819, identifying his uncle Alexander Huey as executor and naming his brother Henry Huey Tyler as beneficiary (letter to Lewin, 7 November 1812, and Diary 1809–11 in Public Record Office of Northern Ireland D3320/2/5 and D3320/2/2).

For further information, see Richard Neville, *Mr J. W. Lewin: Painter and Naturalist*, Sydney, 2012; DAAO.

### **Mr H. Berthoud [recommended by] Mr Fuzeli**

Henry Berthoud (1794–1864), painter, engraver, and journalist, was probably the Henry Berthoud born in London on 8 April 1794, son of Henry Berthoud, bookseller, and his wife Ann, and baptized at St George’s Bloomsbury on 27 August 1794. The family were Swiss. He was a student at the Academy (H1021) and enrolled at the British Museum in April 1812 as “H Berthoud”, with no address given, recommended by Henry Fuseli. Henry Berthoud junior appears as the publisher of prints in London c.1822 (British Museum). He may be the Henry Berthoud of St Anne’s, Soho, who married in 1818 Marianne Fliegner. Henry Berthoud was a bookseller in Soho Square from at least 1815, initially in partnership with a Wheatley and as Henry Berthoud, “Eng. & For. Bookseller & Library”, 28 Soho-square in the *PO London Directory* for 1820. Charles Henry Vaucher, bookseller, was insured at 28 Soho-Square in 1818 (LMA); he had married, in 1817, Marie Berthoud (1793–1822), this student’s sister. Henry Berthoud, Soho Square, bookseller, and Henry Berthoud junior, bookseller, Regent’s Quadrant, Piccadilly, were both declared bankrupt in 1821 and 1823 respectively. He must be the Henry Berthoud who exhibited in London in 1846 and in Paris from 1843 to 1849. In 1843 he corresponded with William Charles Ross (RA Schools, 1808), indicating that they had been students together.

Referring to his return to history painting, Ross wrote: “It reminds me of older times when we studied together at the RA and from the Elgin Marbles” (Stirling “Early Happiness Recalled”, 580; original letter, Royal Institution of Cornwall). He was the Paris correspondent of the *Art Journal*, which noted on his death aged seventy in Paris in 1864, that “his love of the Art was far greater than his ability to realise his conceptions. He practised it, therefore, more by way of filling up his spare time, and for amusement, than with much, if any hope of turning it to profitable account” (*Art Journal*, 1864, 324).

For further information, see A. J. Stirling “Early Happiness Recalled: Sir William Ross, miniature painter to the queen”, *Journal of the Royal Society of Arts* (July 1987): 578–582.

**Mr M. Hatley. 36 Albemarle St [recommended by] Mr Fuzeli**

M. Hatley has not been identified, and is not recorded as a student at the Royal Academy or as an exhibiting artist. There was an Albermarle Street in Clerkenwell and an Albermarle Street, Piccadilly. Henry Matley (i.e. “H. Matley”; 1792–1820) was an artists’ supplier, but his working address was 54 Long Acre.

**Miss Edwards. 12 Gt Suffolk St Blackman St Southwark [recommended by] Mr Stothard RA**

Miss Edwards of Great Suffolk Street, Blackman Street was awarded a prize at the Society of Arts for “a drawing of a shepherd’s boy, a copy” in 1812. The following year “Miss F. Edwards” was given another prize, for an original drawing of a mythological subject, now stated to be of 27 Great Suffolk Street. A Frances Edwards entered the Royal Academy Schools in 1808, aged twenty-two, professing architecture. Foskett takes him to be the artist who exhibited a self-portrait at the Royal Academy in 1813 from 27 Great Suffolk Street, Blackman Street, Southwark, but it seems more likely it was this female student. James Edwards, coal merchant, was insured at 59 Blackman Street in 1790, and may be her father or otherwise related, although the surname is common.

**Mr Phil.p Dawe 22 Newman St [recommended by] G. Dawe ARA**

(James) Philip Dawe (1794–1879), portrait painter, was born in London, son of the mezzotint engraver Philip Dawe (1745–1809?) and Jane (c.1752–1832), on 26 September 1794. He was baptized on 4 January 1795 at St Pancras Old Church. His brothers George (1781–1829; RA Schools 1794) and Henry Edward were also artists, the latter enrolling at the RA Schools on the same day (H1003-4). He was only admitted to the Life academy on 24 November 1815 (presumably because of age; CM). He exhibited at the Royal Academy in 1820 and 1826, and worked in

Russia in the studio of his brother George Dawe in the mid-1820s. He is listed in *Pigot's 1826-7* for "portrait" and insured as an "artist" at 11 Howland Street, Fitzroy Square, from 1827 to 1828 (LMA). In the 1851 census, James Philip Dawe, painter, is listed as the head of the family, aged fifty-five, at 122 South Street, Hammersmith, with his wife, Harriet, and a large family including Philip James, aged twenty-two, a painter. In the 1871 census, James P. Dawe, artist, aged seventy-six, with his daughter Harriet, "Painter in miniature", aged forty-one, appear at 4 Beacon Lane, Hammersmith. He died in Chelsea in 1879, aged eighty-five.

The son identified as an artist in the 1851 census, Philip James Dawe, suffered long-term drink and mental health problems and eventually killed his wife in 1881. His brothers Julius and Arthur, a photographer, were witnesses at the trial (Old Bailey, 2 August 1881). The dead woman's son, Dawe's adopted son, a coachman, stated that "I know Mr. Dawe, the prisoner's father, who lived in Goldhawk Road, Shepherd's Bush – he was an eccentric man – I have heard Mr. Dawe speak of his uncle", presumably meaning the artists Henry Edward Dawe or George Dawe. Julius Dawe recounted a history of his brother's self-harm and suicide attempts: "he has a cousin who is now in a lunatic asylum in Salisbury, I think, and also another cousin – my father was not of singular habits, but my grandfather was – he used to shut himself up in a room, and refuse to move out of it for months together, and was altogether very eccentric – the prisoner had a cousin named Wright who was in a lunatic asylum." Of his brother he stated: "it was our belief that he was decidedly suffering from mania; 30 years ago I remember that being the impression of his father and sister, and more especially his poor mother." He was found not guilty on the grounds of insanity and ordered to be detained during Her Majesty's pleasure.

For further information, see Galina Andreeva, *Geniuses of War, Wealth and Beauty: George Dawe RA Pinx*, Moscow, 2012.

## May 9<sup>th</sup>

### **Mr Foy 3 Harveys Buildings. Strand [recommended by] Sr Wm Beechey**

William Foy (1789–active 1861), portrait and subject painter, registered at the British Museum in May 1812 as "Mr Foy 4 Harveys Buildings Strand", recommended by William Beechey. The address was that of Samuel Beauchamp, paper hanger, in 1808 (LMA); Foy may have simply been a lodger at the same address. He was admitted a probationer at the schools on 9 January 1813 (CM), and exhibited at the Royal Academy from 1829 to 1839; the Society of British Artists from 1828 to 1835; and at the British Institution from 1828 to 1835 and again from 1859 to 1861 (so perhaps a different individual), portraits and literary and genre subjects, from various addresses in Soho. He is listed for "Portrait" at 28 Clarges-street Piccadilly in *The Literary Blue Book*, 1830.

### **Miss Kempe [recommended by] T. Stothard RA**

Anna Eliza Kempe, later Stothard, then Bray (1790–1883), writer, was born in Newington, Surrey, the daughter of John Kempe, a porteur d'or at the Royal Mint, and his wife Ann (Arrow). He was educated privately at home, and attempted an acting career before taking painting lessons with Thomas Stothard. She was a contemporary at the British Museum with Charles Stothard, Thomas Stothard's son and her art tutor, whom she married in 1818. Alfred John Kempe noted among her manuscripts "sundry scrap books of studies from the antique at the British Museum" (Kempe, ed., *Autobiography*, 23). She published a memoir of Charles Stothard and travel writings, before in the late 1820s focusing on fiction.

For further information, see Alfred John Kempe, ed., *Autobiography of Anna Eliza Bray*, London, 1884.

### **Mr John King. 18 Judd Place [recommended by] J. Northcote RA**

John King (1788–1847), history and portrait painter, was born in Dartmouth, probably the son of the John King, bookseller and stationer, who was active in Yeovil, Somerset, from 1782 to 1784 and in Dartmouth from 1785 to 1792 (Exeter Working Papers) described as a stationer on taking an apprentice in Dartmouth in 1789. John King, son of John and Susanna King, was baptized at St Saviour, Dartmouth, on 25 March 1788. The younger John King is said to have come to London at the age of twenty to study art, which would have been in 1808, although he is not recorded before entering the Royal Academy Schools in 1811 (H1014). He was registered at the British Museum in May 1812, with address given as 18 Judd Place, and recommended by Northcote; this was renewed in January 1815 (42 Newman St) and February 1816 (18 Judd Place), then recommended by Henry Howard. He had apparently travelled to Antwerp and Brussels in 1814, for he later referred to such a trip in a lecture to the Bristol Institution. He is listed in the *Annals* for 1818–20 at 42 Newman St (Domestic Life). In 1821 he was apparently in Wheathampstead, Hertfordshire; the altarpiece of the Agony in the Garden in the parish church of St Helen's, Wheathampstead, Herts, has the inscription: "This picture painted by J. KING of this parish AD 1821 / and formerly placed over the altar in this Church was removed to its present position in 1866 and / was restored by Mrs OLIVE late of Wheathampstead / House in 1888 the year of her death." In 1823 he executed another altarpiece, of Christ crowned with thorns, for the parish church at East Teignmouth. He subsequently maintained a base in London while also working and exhibiting in Bristol. In 1824 *The Bristol Mirror* of 23 April referred to "Mr King, a successful student in the full-size department of portrait painting". In the commercial directory for Bristol published in 1825, he is not listed as an individual but "King's *Painting Rooms*, 20 Small street" does appear. When he exhibited in Leeds in 1825 ("Antiquarians examining curiosities", marked for sale) he gave his address



as Bristol and 15 Charing-cross, London. He was included in *The Literary Blue Book* for 1830 (Portrait). He was described as a “Historical & portrait painter”, aged forty-three, at 21 Soho Square, when he was elected a member of the Artists’ Benevolent Fund on 22 September 1830. He exhibited at the Royal Academy from 1821 to 1847; at the Society of British Artists from 1827 to 1844; and the British Institution from 1814 to 1845, from London and Bristol. He exhibited at the Devon and Exeter Subscription Rooms in 1822, giving his address as Gerard-street, Soho. He was in Bristol around 1824–6, and continued to exhibit in Bristol until 1839. According to a contemporary newspaper, “The Picture of the Prophet Jeremiah painted by Mr King of small Street was sold to Earl Fitzwilliam immediately on the opening of the Somerset House Exhibition, at the price fixed by the artist.” A commission for an altarpiece of the Incredulity of St Thomas for St Thomas’s, Bristol, was received in 1825, for in November of that year he wrote to the Bristol antiquarian G. W. Braikenridge that “I have just received a commission to paint a large altar piece for St Thomas Church, 16 Feet by 12, which I shall forward in London and bring to Bristol to finish”; in the same letter he offered several pictures for sale, indicating that he was clearing his Bristol studio (Bristol Central Library; B22329/14). The painting was completed and installed in 1828. Drawing on a report in *The Bristol Mirror*, the *Literary Gazette* (1828) told its London readers:

The subject is the conviction of St Thomas; and the moment of time which the painter has embodied is that of the incredulous apostle expressing his belief in the identity of Christ, by the energetic exclamation of, “My Lord and my God!” The picture is very large, and contains twelve figures, arranged in three groups (204).

He produced life-sized chalk studies for the painting, some of which he offered to the Bristol Institution (these were apparently declined). The original altarpiece was apparently well-received locally, although later viewed more sceptically: “Over the mahogany Corinthian altar-piece is a painting of the incredulity of St Thomas, which the visitor will find difficult to reconcile with the laudatory descriptions of this picture that have occasionally appeared” (newspaper cutting in Bristol Institution, vol.1, Bristol Central Library, communication dated “Clifton, October 31, 1842”). An altarpiece of the dead Christ for the Lord Mayor’s Chapel, College Green, Bristol (1830) remains in the church (although not in its original position). He was also active as a portrait painter, and this dominated his later practice. He is represented by three works in the Bristol City Museum and Art Gallery, including a portrait of the Dean of Bristol he had donated to the Bristol Institution in 1835 and a portrait of the artist Francis Danby. In the 1841 census he appears at 21A Soho-square. That address was part of a large building previously used as a hotel, and by then subdivided into several apartments with twenty-five residents recorded in the census return. His immediate neighbours in the same building included several music teachers, with the painter Andrew Morton, picture-dealer John Norton, and John Newman, the well-known artists’ supplier, neighbours on the square. He continued to divide his time

between the West Country and London. King died in Dartmouth on 12 July 1847. He was apparently unmarried and without children, and left everything to his niece Sarah Elizabeth King of Brixham, Devon. His studio contents were sold at auction in London that year “but produced only small sums” (Redgrave). The sale was at Foster’s, 54 Pall Mall, on 24 November 1847: “Pictures and Sketches, the works of the late John King, Esq, removed from his residence, 21 Soho-square. Also some prints, in the portfolio, suitable for artists, a full-size Paris lay figure, picture frames, easels, &c” (*Exeter and Plymouth Gazette*, 20 November 1847)..

**Miss H. Edgar Mr North’s Portland St Oxford St [recommended by] Mr Douce**

Miss Edgar has not been identified and is not recorded as an exhibiting artist. Joseph North, cheesemonger, was insured at 82 Great Portland Street in 1808 (MS 11936/445/814125) and is the only North on Portland Street listed in the *PO Directory* (1811).

**Mr T. Cooley [recommended by] H. Fuzeli RA**

Thomas Cooley ARHA (1795–1872), portrait painter, was born in Dublin, one of twin sons of William Cooley (b.1772/3), a barrister educated at Trinity College, Dublin, and Emily or Amelia (Cranfield). William Cooley’s father was the architect Thomas Cooley (1740–1784). His mother’s father was the sculptor Richard Cranfield who had worked with Thomas Cooley, and he left an annuity of £10 to the younger Thomas Cooley. His twin brother was privately educated; Thomas Cooley presumably was too. He was first noted as a student at the Royal Academy on 5 July 1811 (see H1022). His progress was recorded in Farington’s diary at the end of August 1811:

Saunders called & brought with Him the Young Man He spoke of who shewed me some of His drawings from Plaister Anatomical & other figures very well done. His name is Collet. He is the Son of an Attorney at Dublin, & He is now 18 years old. He has for some time had instructions in drawing from *Riviere*; a student of the Academy. I told Saunders that He appeared to me to promise to be a good artist, & that I thought might have full hopes of His succeeding (11.3986).

The tutor mentioned here must be Daniel Riviere, who had registered as a student in 1796.

He was noted as a probationer and admitted to the Schools on 4 January 1812, but in the following meeting of the 10 January it was recorded that he had been “admitted a probationer in July last but by mistake presented for admission at the last meeting” (CM). Farington noted on 26 January that “Saunders, the Architect, called & had

much pleasure in my report of the drawings made by His Young relation a Student in the Academy deaf & dumb” (11.4070). He registered at the British Museum in May 1812, no address given, recommended by Henry Fuseli. He is listed in the *Annals* for 1817–20 (Portrait) and *The Literary Blue Book* 1830 (“Familiar Life”). He exhibited at the Royal Academy from 1813 to 1846; at the British Institution from 1817 to 1819; and in Dublin from 1814, where he returned in 1823 to practice as a portrait painter. He was elected an Associate of the Royal Hibernian Academy in 1826. He returned to London from 1829 to 1847, after which he again went back to Dublin, where he retired from art c.1854. He died from smallpox in Dublin in 1872. His twin brother, William Desborough Cooley (1795–1883), was a prominent writer on geography and history and a member of the Royal Geographical Society. He had entered Trinity College Dublin in 1811, the year in which Thomas Cooley first enrolled at the Royal Academy Schools. Both the twins were deaf; Thomas was said to be deaf and dumb, as noted by Farington; William Desborough suffered hearing loss which apparently became complete later in life.

For further information, see Strickland; Roy Bridges, “William Desborough Cooley, 1795–1883”, in *Geographers Bibliographical Studies*, no.27, 2008, 43–46.

### **Mr Agar. Stafford Place. Pimlico. [recommended by] Mr Combe**

John Samuel Agar (1775–1858), engraver and painter, was born in London on 31 December 1775, and baptized in St Marylebone on 28 January 1776, the son of Samuel Agar and his wife Sarah. His date of birth is given by most authorities as around 1770/3, although his stated age on registering at the Royal Academy Schools in 1792 was seventeen (confirming his birth date as 1775; H627).

Richard Roffe, who knew Agar, stated that he was born on 19 December 1774 (BL, Add MS 33,394, f.189, letter of January 1829). His father seems very likely to have been the Samuel Agar, confectioner, who operated from 82 Oxford Street from at least 1775, when he took an apprentice; his undated trade card is in the British Museum, and may be a youthful work by his son. Agar was apprenticed to the engraver Joseph Strutt in 1788; Roffe stated he was a pupil to Thomas Cheesman and Bovi, in partnership and then individually (BL, Add MS 33,394, f.189). He won a prize for historical drawing at the Society of Arts in 1793, and exhibited at the Royal Academy from 1796 to 1808. He was a governor of the Society of Engravers in 1803, and prominent as a printmaker working for, among others, Ackermann and Cadell and Davies. His attendance at the British Museum in 1811 may have been professionally motivated rather than for the purposes of study; he was the main contributor of prints of sculptures from the Townley collection to the first volume of *Specimens of Antique Sculpture* (1809), including a stipple of the Discobolus; the second volume did not appear until 1835. His drawings for the project are held by the Getty.

Also in 1811 he exhibited at the British Institution, and had his own likeness by Archer Oliver displayed at the Royal Academy. He married Elizabeth Cruttwell. He was elected to the Artists' Annuity Fund in 1822, as engraver aged forty-six, of Stafford Place, Pimlico. He was declared bankrupt in 1836. He declared himself "incapacitated" and applied for charitable support in 1850 (AGBI). He is recorded in the 1851 census living as a widower in Fulham, described as "Historical Painter", but died in 1858.

### **Mr Moss [&] Mr Leslie 82 Great Titchfield St [recommended by] Mr West**

Samuel F. B. Morse, portrait and history painter and inventor, was born on 27 April 1791 at Charlestown, Massachusetts, son of Jedidiah Morse, geographer and Congregational clergyman, and Elizabeth Ann (Breese). He was educated at the Philips Academy in Andover and Yale University, graduating in 1810. He studied art under Washington Allston. Financed by his parents he arrived in England with Allston in August 1811 with letters of introduction to Benjamin West. His progress as a student is documented in letters to his family. On 24 August 1811 he wrote to his parents:

I have begun my studies, the first part of which is drawing. I am drawing from the head of Demosthenes at present, to get accustomed to handling black and white chalk. I shall then commence a drawing for the purpose of trying to enter the Royal Academy. It is a much harder task to enter now than when Mr Allston was here, as they now require a pretty accurate knowledge of anatomy before they suffer them to enter, and I shall find advantage of my anatomical lectures. I feel rather encouraged from this circumstance, since the harder it is to gain admittance, the greater honor it will be should I enter (Morse, ed., *Samuel F. B. Morse*, vol. 1, 43–44).

On 6 November 1811 he writes again: "I mentioned in one of my other letters that I had drawn a figure (the Gladiator) to admit me into the Academy. After I had finished it I was displeased with it, and concluded not to offer it, but to attempt another. I have accordingly drawn another from the Laocoön statue, the most difficult of all the statues; have shown it to the keeper of the Academy and *am admitted for a year* without the least difficulty" (Morse, 1: 55). The occasion is not recorded in the CM. On 25 November 1811 he writes: "I mentioned in my last letter that I had entered the Royal Academy, which information I hope will give you pleasure. I now employ my days in painting at home and in the evenings in drawing at the Academy as is customary" (Morse, 1: 56). In January 1812 he was lodging in Great Titchfield Street with "young Leslie of Philadelphia who has just arrived" (Morse, 1: 62). Charles Robert Leslie recalled in his autobiography painting in the day and drawing at the Academy with Morse. Morse was admitted with Leslie to the British Museum in May 1812, recommended by West. He won a gold medal at the Society of Arts in 1812, and

exhibited at the Royal Academy from 1813 to 1814, when he was paired with Henry Monro as a rising talent in historical art (*Globe*, 14 May 1813, quoted in Morse, 1: 106). It was only after the 1813 exhibition that Morse's name is entered in the records of the Royal Academy as a probationer: there is no record of his having passed beyond the probationary stage. Yet Morse clearly assumed himself to be a full student of the Academy, for he prepared a painting of "The Judgement of Jupiter in the Case of Apollo, Marpessa and Idas" (Yale University Art Gallery) for competition for the gold medal in 1815; this was completed in July 1815 when the young American visitor Joseph Ballard could note in his diary: "we went to visit Messrs Alston [*sic*], Leslie and Morse, American painters. Mr Morse was on the eve of setting out for Liverpool to embark from there to the United States. He shewed us a painting of his which he had just finished to be exhibited at the Academy, they having proposed the subject, for a prize" (Rauch, *England in 1815*, 92). Morse was advised that it could not be admitted to the competition as he would be absent at the time of judging, having, as Ballard notes, set in motion plans to return to America (Morse, 1: 178–80, p.199). The regulations required that the student undertake a painted sketch within the Royal Academy as a demonstration that they were truly the author of the picture submitted for competition. Morse's mentor, Washington Allston, wrote to the young painter's father, anticipating his return to America:

I trust that the specimen which he takes with him (Apollo Marpessa & Ida) will justify the expectations of his friends. The picture was intended to be offered <at> next winter at the Royal Academy for the prize. But that he could not be allowed to do so unless he should remain here until November, to make a sketch at that particular time, which should entitle him to stand as a candidate: a piece of mere formality which they might & ought to have dispensed with. But they resist all kinds of improvement from too great a dread of innovation. I much regret his disappointment, as I have every reason to think he would be successful: his picture being much superior to any I have seen offered on many occasions (to Jedidiah Morse, 4 August 1815, in Wright, ed., *Correspondence*, 80).

For further information, see Edward Lind Morse, ed., *Samuel F. B. Morse: His Letters and Journals*, 2 vols., Boston and New York, 1914; Alan Rauch, *England in 1815: A Critical Edition of the Journal of Joseph Ballard*, Basingstoke, 2009; Nathalia Wright, ed., *The Correspondence of Washington Allston*, Lexington, 1993; Bernard S. Finn, "Morse, Samuel Finley Breese", in ANB, Feb. 2000.

Charles Robert Leslie (1794–1859), a painter of literary and historical subjects, was born in Clerkenwell on 19 October 1794 to American parents, Robert Charles Leslie (d.1804), "a prosperous Philadelphia clockmaker" (ODNB), and Lydia (Baker; 1766/7–1824). The father, in addition to his business running a clock and

watch shop, was a draughtsman, musician, and became a member of the American Philosophical Society (ANB) The family returned to Philadelphia in 1799, but after his father died in 1804, Leslie was apprenticed to a bookseller and publisher. Through the influence of a senior partner in the publishing firm Samuel T. Bradford, a Director of the Philadelphia Academy of the Fine Arts, he exhibited at the Academy and secured funds to help support his removal to London to study art. He arrived in London at the end of 1811 with a letter of introduction to Benjamin West. He enrolled at the British Museum in May 1812, with “Mr Moss” (Samuel F. B. Morse), both of 82 Great Titchfield St, recommended by West. He was admitted a probationer at the Royal Academy Schools on 9 January 1813 (CM; H1041), although writing in April that year he compared it to the academy in Philadelphia, and complained: “it is so badly arranged here that I very seldom attend it. Their casts are worse than ours being dirty & discoloured. I intend drawing at the British Museum where they have real antiques.” In April 1813 he claimed in a letter to his family that he was now a “constant attendant” at the Academy. In another letter from that date, he confirmed:

I have lately been made a student in the Academy by showing a chalk drawing, a skeleton & an anatomical figure. I have now access to the library every Monday, besides the privileges of wearing my hat in the Academy, & coming in with a greater swagger than before. As the drawing Academy is at present shut & of course will continue so until the Exhibition closes, I have now resumed drawing at the British Museum every Tuesday & Thursday as I did last summer (Tate Archive, 9613.1.3.1)

He won the silver medal at the Royal Academy in 1814 (the medal itself being held at the Tate Archive) and exhibited a large painting of “The Witch of Endor Raising the Ghost of Samuel before Saul” at the British Institution in 1814. He was only admitted to the Life academy on 24 November 1815 (presumably due to his age; CM). He established as a painter of small-scale historical, theatrical, and literary subjects in the early 1820s, but also painted portraits and landscapes. He is listed in the *Annals* for 1817–20 (History and Portrait); in Britton, 1826; and in *The Literary Blue Book*, 1830 (Poetical Design). He was the author of *Memoirs of the Life of John Constable* (1843) and a *Handbook for Young Painters* (1854), and continued to exhibit at the Royal Academy until 1859. He was elected ARA in 1821 and RA in 1826, and was Professor of painting at the Royal Academy from 1847 to 1852. He died on 5 May 1859 at his home in St John’s Wood. His *Autobiographical Recollections* were published posthumously in 1860.

### **Mr John Bradley 54 Pall-mall [recommended by] Mr Fuzeli**

John Bradley (1786–1843), chinaman and miniature painter, was born on 20 November 1786 in Buildwas, Shropshire, son of John Bradley and his wife Anne (Addenbrooke) His mother was from the old Shropshire family of Addenbrooke. The details of the family background are not known, but there must have been some

capital available because Bradley was in London by 1812, when he took a house in Pall Mall where rents were around £100 a year, and set up in business decorating and selling china. He entered the Royal Academy Schools on 7 January 1814 (H1050), became a friend of Charles Stothard, and published antiquarian prints in 1814–15. He published lithographic views of Great Malvern, and married, in 1827, Marianne Woodyatt of Hereford. He died unexpectedly after a short illness in 1843; “His two surviving brothers, resident in Pall Mall have long carried on a respectable business as china manufacturers to her Majesty and other members of the Royal Family” (*GM*, 1844). His will, proved in 1844, described him as an “Artist of Pall Mall”, and identified his brothers as James Watson Bradley (1790–1865) and Andrew Bradley (1793–1851), china and glass dealers, Pall Mall, their equal partnership in the business, and property in Great Malvern (National Archives, PROB 11/1998).

The will of Joseph Bradley, chinaman, of Tylers Court, Carnaby Market was proved in 1816 and identified an unmarried daughter, Catherine, as the main beneficiary (National Archives, PROB 11/1579). It is not known whether he was connected with John Bradley, but it seems likely. The 1814 *PO Directory* lists J. Bradley, “Colebrookdale China-manufact.” at 54 Pall Mall, and Joseph Bradley “Chinaman” in Carnaby Market. Joseph Bradley, china and glass dealer, was listed as operating out of 54 Pall Mall in 1817 (“Colebrookdale china manufacturer”; *Johnstone’s*), and had been based in Carnaby street in earlier years (*Kent’s*, 1794; *Holden’s*, 1802–4, 1808). The family was said to have originated in Staffordshire; Samuel Bradley was a founding figure in the Worcester china industry in the eighteenth century, and it seems likely that these Bradleys were related. The Bradley business continued into the nineteenth century, and dealing as J. Bradley, Bradley & Co or J. Bradley & Co in Pall Mall, were purveyors of high quality porcelain. They appear to have decorated as well as retailed their wares (Godden, *Encyclopaedia*). A trade magazine in 1885 (*Pottery Gazette*, 2 November 1885, 1307) stated that “in Pall Mall the Brothers Bradley sold glass and china, and brought the art of china decorating to London, and taught it to the aristocracy when it was the fashion nearly a century ago. They fired the china in Pall Mall. Very fine examples of ceramic painting exist of these brothers, who were originally from Staffordshire; one became a painter on ivory, and his works are known to the connoisseur” (cited in Godden, *Encyclopaedia*).

There was more than one artist of name “J. Bradley” active in this period, including the J. G. Bradley who had registered at the Museum in 1810. This John Bradley is presumably the artist listed in the *Annals* for 1818 (as “S Bradley”, 54 Pall Mall) for portraits, and in 1819–20 at the same address (but as “J Bradley”) for miniatures; and in *The Literary Blue Book*, 1830, for portrait. He exhibited miniature portraits at the Royal Academy from 1817 to 1843, from 54 Pall Mall (1817–20), then 47 Pall Mall; also at the Society of British Art from 1828 to 1843. It is recorded that he was “well known for his talents as a miniature painter” (Bray, *Memoir*, 1823, 113n). In



the 1841 census the household consisted of John Bradley, aged fifty, artist; an infant John Bradley of one-and-a-half years old; James Bradley, aged forty-five, “chinaman”; and Andrew Bradley aged forty; with Marianne, aged thirty-two, and Luisa, aged twelve (apparently the wife and child of the last). “John Bradley & Co” was listed as glass and china dealers at 47 Pall Mall in 1843 (*PO Directory*). (Foskett) Andrew Bradley, china and glass dealer of 47 Pall Mall, had his will proven in 1851.

For further information, see Geoffrey A. Godden, *Encyclopaedia of British Porcelain Manufacturers*, London, 1988; Ann Eliza Stothard (later Bray), *Memoirs, including original journals, letters, papers, and antiquarian tracts, of the late C. A. Stothard*, London, 1823; Oliver Fairclough, “The London China Trade 1900–1830: Factories, Retailers and Decorators Supplying a Luxury Market”, *English Ceramic Circle Transactions* 16, no. 2 (1997): 197–215 (207–8).



|                 |                                  |  |  |
|-----------------|----------------------------------|--|--|
| 4 <sup>th</sup> | Nov. 14 <sup>th</sup> 1812.      | Mr. J. Ball, 10 Water St. Black Friars -                         | renewed  |
|                 |                                  | Mr. Rich <sup>d</sup> . Moses, 65, Newman St                     | Mr. Alexander, 6 Months.                                       |
|                 |                                  | Mr. S. Kirkup.   | Renewed  |
|                 |                                  | Mr. Dan <sup>l</sup> . Jones. Address required                   | Mr. Fugeli   |
|                 |                                  | Mr. Brooks -   | T. Stothard, R.A.  |
|                 | Dec <sup>r</sup> 4 <sup>th</sup> | Mr. Henry Monro, Adolphus Terrace -                              | Mr. Alexander } deceased                                       |
|                 |                                  | Mr. Rich <sup>d</sup> . Thomson, 25 Tenchurch Street.            | D. Taylor, Sec <sup>y</sup> . Society of Arts &c.              |
|                 | 1813 <sup>th</sup>               | The Hon <sup>ble</sup> . Mr. Sayer - Trickerham                  | L <sup>td</sup> . Fred <sup>l</sup> . Campbell.                |
|                 | Jan 9 <sup>th</sup>              | Mr. Henry Wyatt, 5 Bedford Row -                                 | J. Phelpey, R.A.   |
|                 |                                  | Miss Cooper.   |  |
|                 | Jan. 26 <sup>th</sup>            | Miss Morda } Lower Street.                                       | Mr. Planta.  |
|                 |                                  | Mr. Turner }   |  |
|                 | March 13                         | Miss Home, 30 Jackville St.                                      | Mr. Lamb.  |
|                 |                                  | Mr. Willis.  | H. Howard, R.A.  |
|                 |                                  | Mr. Chas. Zoplis, 13 Queen St. Bloomsbury.                       | Mr. Koenig.  |
|                 |                                  | Mr. Joseph Harris, William St. Pimlico.                          | H. Fugeli, R.A.  |
|                 |                                  | Mr. Behnes, 20. Iron Gate, Tower.                                | B. West, P.R.A.  |
|                 | Nov. 9 <sup>th</sup> 1813.       | Mr. Hen <sup>ry</sup> . A. Matthew,                              | Mr. Planta.  |
|                 |                                  | Mr. Tho <sup>s</sup> . Wynn Jun <sup>r</sup> . Royal Mint.       | Mr. Planta.  |
|                 | 1814 -                           | Mr. Wedgwood, 36 Carmarthen St - Tottenham Ct <sup>y</sup> Road  | Mr. Alexander  |
|                 |                                  | Miss Trotter - 6. Great Pultney St. Golden Sq <sup>re</sup> -    | Mr. Alexander  |
|                 |                                  | Mr. Stearns - (The paper with address wanting)                   | Bitton -   |
|                 | May                              | Mr. John Martin - (15 Eaton St. Grosvenor place 2 <sup>d</sup> ) | B.P. of Durham   |
|                 |                                  | John Frederick Williams Esq. (address wanting)                   | J. Flexman R.A.  |
|                 | Nov <sup>r</sup>                 | Mr. Will <sup>m</sup> . Fowler. 15. Upper Brook St.              | Brinj. West, P.R.A.  |
|                 |                                  | Mr. Satchwell - Dover St.  | S. Someir, through Mr. Koenig.                                 |
|                 | 1814 -                           | Miss Adams, 26 Cecil St Strand -                                 | Rev <sup>d</sup> T. Mauries                                    |
|                 | Dec <sup>r</sup> 3               | Mr. J. King - 42 Newman St.                                      | Renewed. <sup>Mr. Northcote</sup> first recommend <sup>y</sup> |
|                 | 1815 <sup>th</sup>               | Mr. Tho <sup>s</sup> . Wright - Romerton -                       | Mr. Baber.   |
|                 | Jan 22.                          | Mr. Cornelius Varley -   | S. Leach.  |
|                 | 26                               | Mr. Suby Newell -  | D. Taylor of the Society of Arts &c.                           |



## 1812

Nov. 14<sup>th</sup>

**Mr J. Ball. 10 Water St Black Friars/ renewed**

**Mr Richard Moses. 65 Newman Street [recommended by] Mr Alexander/ 6 months**

The address is the same as that given by Henry Moses; they were presumably related.

**Mr S. Kirkup/ Renewed**

**Mr Dan. Jones (address required) [recommended by] Mr Fuzeli**

Daniel Jones (active 1812–13), or “Mr Dan Jones”, was registered at the British Museum in November 1812, recommended by Fuseli. He was admitted as a probationer at the Royal Academy in 1813, but is not recorded as having advanced as an artist, and is not further identified. A Mr Daniel Jones, aged thirty-four, died in May 1819 at Union-crescent, New Kent-road (*The Times*, 19 May 1819). A Daniel Jones (d.1821) of Fakenham was known to Farington as the agent of Sir Jakob Astley, in 1817 (14.5125). He died in 1821, leaving a fortune of £300,000 to Col. Jones of the Artillery: “D Jones lived with much indulgence of his appetite & took but little exercise, but it was his custom to sleep under a load of blankets to carry off the effects of excess by perspiration” (16.5683).

**Mr Brooks [recommended by] T. Stothard RA**

Not identified, this is possibly Joshua Brookes (1761–1833) of Great Portland Street, who ran the Anatomical School utilized by students at the Academy at this time. In 1811 he was given tickets for the Academy lectures in recognition of his “liberal attention” to the students. A “Mr Brooke, Portrait and Miniature Painter (from London) and Student of the Royal Academy” was advertising in Oxford in 1810 (*Oxford Journal*, 17 November 1810), and in other towns over the following decades. He is not recorded as having registered at the schools but may have been a probationer, and is another possibility.

Dec.r 4<sup>th</sup>

**Mr Henry Monroe, Adelphi Terrace Renewed <Mr Alexander> /deceased**

**Mr Richd. Thomson 25 Fenchurch Street [recommended by] Dr Taylor Secy Society of Arts**

This individual is not recorded as a student at the Royal Academy or as an exhibiting artist. He appears to be a member of the Thomson family who were established as successful seedsmen in London from the end of the eighteenth century. The address

of 25 Fenchurch Street was the Thistle and Crown, the seed shop for the extensive Mile End nursery, established by James Gordon (?1708–1780), whose business was taken up by the Thomsons after his death (Harvey, “The Nurseries on Milne’s Land–Use Map”, 177–98; Morris, “James Gordon”, 183–87). The elder figure seems to be Archibald Thomson (1753–1832); his obituary identifies him as Scottish-born, related to the poet James Thomson, and long established as a leading seedsman, long in partnership with Gordon and Derner in Fenchurch Street (*Gardener’s Magazine* 8 (1832), 256). Graham Thomson, seedsman, was made free of the City of London in 1799, and from the dates would seem likely to be the father of this British Museum student. Graham Thomson seems to be heading up the business in the early nineteenth century; he was a member of the Caledonian Horticultural Society (pointing to Scottish family origins; *Caledonian Mercury*, 17 December 1812), was insured as a seedsman at 25 Fenchurch Street in 1819, and his partnership with William Forsyth and Daniel Woodhouse was dissolved in 1822. That latter event may indicate Graham Thomson stepping down from business; Richard Thomson, gentleman, was insured at the same 25 Fenchurch street in 1829, and may well be this student. One member of the family, perhaps this Richard Thomson, also aspired to poetry, winning a motto competition in 1828.

For further information, see John H. Harvey, “The Nurseries on Milne’s Land–Use Map”, *Transactions of the London & Middlesex Archaeological Society* 24 (1973), 177–98; David Morris, “James Gordon, Mile End’s Famous Nursery Man”, *Transactions of the London and Middlesex Archaeological Society* 51 (2000), 183–87.

## 1813

Jan 9<sup>th</sup>

### **The Hon. Mrs Damer. Twickenham [recommended by] Ld Fredk. Campbell**

Anne Seymour Damer (née Cosway; 1749–1828), sculptor and author, was the only child of the Hon. Henry Seymour Conway (1719–1795), army officer and politician, and his wife Caroline Bruce (Campbell, Lady Ailsbury; 1721–1803). She developed an early interest in art, encouraged by Horace Walpole, her sometime guardian. She married, in 1767, the Hon. John Damer, but they separated after seven years and in 1776 he committed suicide, beset by debts. Damer was trained in sculpture by Giuseppe Ceracchi and John Bacon, and in anatomy by William Cumberland Cruikshank. She began exhibiting at the Royal Academy in 1784, her work becoming increasingly ambitious to include busts, animals, and classical subjects, including an over life-size Apollo (exh. 1792). She was also a published writer, and a prominent figure in theatrical and literary circles. She retired to Twickenham in 1818, but continued to produce sculpture until her death.

### **Mr Henry Wyatt. 5 Bedford Row [recommended by] T. Phillips RA**

Henry Wyatt (1794–1840), portrait and subject painter, was a member of the Wyatt family of architects and sculptors. Born on 17 September 1794 at Thickbroom near Lichfield, he was the son of Joseph Wyatt (1749–1798), surveyor, and his wife Jane. At the death of his father (when he was only three) he was put under the guardianship of Francis Eginton (1736/7–1805), a glass painter in Birmingham, who was married to an aunt, Maria (Wyatt). Eginton was also a partner in Matthew Boulton’s “mechanical paintings” business. Henry Wyatt went to London to study art in 1811, entering the studio of Thomas Lawrence. He was admitted a probationer at the Royal Academy Schools on 6 July 1812 (CM), and awarded a silver medal at the Society of Arts in 1812, and a silver pallet in 1813 (H1043). He enrolled at the British Museum in January 1813, with his address given as 5 Bedford Row, recommended by Thomas Phillips. He submitted a painting of “Susannah and the Elders” for competition at the British Institution in 1814 (BI Minutes), and won silver medals at the Royal Academy in 1814 and 1817. He returned to Birmingham in 1817 then practised as a portrait painter in Liverpool and Manchester before returning to London in 1825. He is listed in the *Annals* for 1819 and 1820 (Portrait); and in *The Literary Blue Book*, 1830 (Portrait). He exhibited at the British Institution from 1826 to 1837. He suffered ill health from 1834, and was unable to paint from 1837. He died on 27 February 1840 at Prestwich, Manchester, apparently unmarried, although the original DNB stated that he had married Francis Eginton’s daughter. His brother, Thomas Wyatt (1799–1859), was also a portrait painter who enrolled at the Royal Academy Schools.

For further information, see John Martin Robinson, *The Wyatts: An Architectural Dynasty*, Oxford, 1979, 191–98.

**Jan 26<sup>th</sup>**

### **Miss Cowper, Miss Moula [&] Mr Turner Gower Street [recommended by] Mr Planta**

Despite not having been identified, the bracketing of these three individuals together must suggest they were a group, either social, or a tutor and pupils. Suzanne Moula was tutor to Queen Charlotte; a Swiss lady, Marianne Moula, or Miss Moula, died in London in 1826 visiting family members; but there is no evidence for connecting these with the student who attended the British Museum.

“General Turner and ladies” were admitted to inspect prints at the British Museum in 1815, recommended by Joseph Planta. This appears to refer to Sir Hilgrove Turner, whose address was Argyle Street.

**March 13**

### **Miss Home 30 Sackville St [recommended by] Mr Combe**

The address 30 Sackville Street is that of Sir Everard Home FRS (1756–1832), a prominent surgeon, and the student was presumably one of the daughters of Home

and his wife Jane (Tunstall), whom he had married in 1792. Records indicate the daughters were Jane (1793), Mary Elizabeth (1795), Harriet Catherine (1796), Charlotte (1802), and Anna Maria (1805–1811). From the ages, the student was most likely Jane, Mary, or Harriet Home. None were recorded as exhibiting artists.

### **Mr Willis [recommended by] H. Howard RA**

This is probably William Willes (1790–1856), a landscape painter born in Cork “of a respectable family” (Redgrave), whose father was an apothecary. He attended the High School in Edinburgh and trained for medicine, but went to London to study art in 1813. He was admitted a probationer at the Schools on 9 January 1813 (CM; H1049), and enrolled at the British Museum in March 1813, recommended by Henry Howard. He exhibited at the Royal Academy from 1820 to 1848 and the British Institution from 1820 to 1831 (Landscapes). He appears to have returned to Ireland for a period in 1823, for he wrote to his friend and neighbour in London, John Constable, in August of that year, that he was detained there because of poor health (4.296–99); he was in London again in 1824 but settled in Cork more permanently after that date. He was appointed the first headmaster of the new Cork School of Design in 1849.

### **Mr Chas. Toplis. 13 Queen St. Bloomsbury [recommended by] Mr Koenig**

Charles Toplis (active 1808–1842) is not recorded as a student at the Royal Academy but he appeared as an honorary exhibitor there in 1808 and 1817, with no address given. Charles Toplis the younger, “late of Devonshire Street, Queen Square but now of Queen Street, Bloomsbury, Middlesex, warehouseman, dealer in coffee and chapman”, was bankrupt in 1813 (National Archives, B3/4924). This was presumably his father, and this student is to be identified with the Charles Toplis who was a surgeon and apothecary, inventor and lecturer. He was apothecary and secretary to the Central Lying-in Charity, Lincoln’s Inn Fields, in 1819, and in 1822 he was appointed Medico-Chirurgical Electrician at the new Charing Cross hospital. He was recorded as a subscriber to the hospital, giving his address as 13 Carlisle Street (Golding, *Origin, Plan and Operations*, 125). When he was a candidate for membership of the Institute in 1825 he was identified as a surgeon and his address given as 10 Carlisle Street, the same as John Simpson the artist, whose son George was a surgeon. An anatomical drawing by him was in the collection of Joshua Brookes, the anatomist (*Brookesian Museum*, sale catalogue, 1828), which may point to some continuing interest in art. He was examined at the Select Committee in 1835–6 on the subject of drawing and its connection with manufactures when he was one of the vice-presidents of the London Mechanics’ Institution, and Director of the Museum of National Manufactures in Leicester-square. He was vice-president at the Mechanic’s Institution from 1828 to 1839 and was prominent as a lecturer on mechanics and as an inventor, notably of an early form of machine-gun which was toured in exhibition. His published letters of 1842 gave the address of Albany-road, Camberwell (*Reports*

on the *Chemical Changes Effected by the Application of Sir W. Burnett's Process*, London 1842).

For further information, see Benjamin Golding, *The Origin, Plan and Operations of Charing Cross Hospital*, London, 1867; R. J. Minney, *The Two Pillars of Charing Cross: The Story of a Famous Hospital*, London, 1967, 28–30; Helen Hudson Flexner, “The London Mechanics’ Institution: Social and Cultural Foundations, 1823–1830”, PhD thesis, University College London, 2014, 437 and *passim*.

### **Mr Joseph Harris. William St. Pimlico [recommended by] H. Fuzeli RA**

This is probably meant for John Harris (1791–1873), artist and facsimilist, who was a student at the Academy at the right time, and supported by Fuseli, who provided the reference to the Museum. He was born on 17 November 1791 in Kennington, the son of John Harris (1767–1834), watercolour painter, engraver, and miniature painter. His father’s trade card (BM), advertises him as a miniature and marine painter; he exhibited at the Royal Academy from 1797 to 1814, and John Harris junior stated that he “Painted Insects, Fruit, Flowers, Miniatures, Sea pieces, Subjects in Rustic-life, &c” (Weimerskirch, 247). “He began to draw when he was only seven years old: in 1811 he was introduced to Fuseli, and commenced his labours as a student at the Royal Academy” (Cowtan, 335; H1026). It has been noted that in around 1818 he was “a miniature painter and architectural draughtsman” (Dring, 306). He is listed in the *Annals* for 1819 and 1820 as “J Harris Jun”, of 3 Princes-place Westminster Road (Miniature). Ann Harris, “gentlewoman”, was insured at that address in 1819 and 1821 (LMA), presumably his mother. He exhibited miniatures at the Royal Academy from 1810 to 1834, though Graves and others confuse him with another artist of the same name exhibiting through to 1851. From 1815 to 1820 he worked for John Whitaker, printer and bookseller, and embarked on his career as a facsimilist, producing facsimiles of pages missing from rare books, collaborating sometimes with his father. He married in 1820 and worked independently, though he may possibly have been employed as a reading room attendant at the British Museum. He was described in 1841 as “a very ingenious man, who repairs manuscripts and imitates old books in a way quite surprising, so as to make it quite impossible to observe them from the original” (letter of 1841, quoted in Cowtan, 336–37). He worked especially for Thomas Grenville (1755–1846) whose library was bequeathed to the British Museum. He described himself in 1854 as “an Artist following a variety of branches connected with the Fine Arts, but priding himself more particularly upon executing fac-simile Leaves for perfecting old books” (Weimerskirch, 251).

John Harris was a Freemason, initiated in 1818, and an influential designer of Masonic tracing boards, publishing a set of designs in 1823 and what became accepted as a standard set of designs in 1849 (Dring, 306). He showed his facsimiles at the Great Exhibition in 1851, but lost his sight around 1857, and advertised for charity in *Notes & Queries* (27 March 1858), when it was stated, “there are few



important Libraries in Great Britain or in America that do not possess specimens of his unrivalled skill.” He was obliged to sell his collection of facsimiles, and moved to the Royal Masonic Benevolent Institution for Aged Freemasons and their Widows, in Croydon. “He died at Croydon about 1872, and his son, who was really a tailor, continued in desultory manner, his father’s business of facsimiling leaves of rare books until about 1880, when he disappeared from my ken” (Dring, 280).

For further information, see Philip J. Weimerskirch, “John Harris, Sr, 1767–1832: Memoir by His Son, John Harris, Jr, 1791–1873”, *Book Collector* 42 (1993): 245–52; Robert Cowtan, *Memories of the British Museum*, London, 1872; E. H. Dring, “The Evolution and Development of the Tracing or Lodge Board”, *Ars Quatuor Coronatorum: Being the Transactions of the Quatuor Coronati Lodge No. 2076, London* 29 (1916): 243–64 and 275–325; “John Harris, Facsimilist”, *TLS*, 23 January 1919, 48.

### **Mr Behnes, 20 Iron Gate. Tower [recommended by] B. West PRA**

William Behnes (c.1795–1864), sculptor, was born in London, the son of a Hanoverian pianoforte maker; the family soon after moved to Dublin. Behnes studied at the Dublin schools, returning with his family to London where he continued in the family business before enrolling as a student at the Royal Academy, where he was admitted as a probationer on 6 July 1812 (CM; H1039). He registered at the British Museum in March 1813, when his address was given as 20 Iron Gate Tower, recommended by Benjamin West. The address (20 Irongate, Little Tower Hill) was a commercial site, with at least five different businesses running out of there in 1817 (*Johnstone’s*). Behnes won silver medals at the Royal Academy in 1816, 1817, and 1819; Cox-Johnson gives his addresses for around these years as 23 Charles Street (1817) and 31 Newman Street (1818–22). He was awarded a gold medal “for an Instrument for transferring points to Marble” by the Society of Artists in 1819. He was one of the artists who drew from Raphael’s cartoon of “Elymas the Sorcerer” on loan from the Royal Collection to the British Institution’s School of painting in 1817 (Smith, 44). He first exhibited paintings in oils in 1815, and was listed in the *Annals* for 1817–18 for “miniatures” and “Miniature and Portrait” in 1819, before turning to sculpture (for which he is listed in the *Annals* for 1820). Foskett records a signed and dated miniature by him of 1815, loaned to the South Kensington Exhibition in 1865. According to the obituary in the *Art Journal* (1864, 83), it was after seeing the work of “a French sculptor” (probably P. F. Chenu), who was a fellow lodger in the family’s house in Charles Street, that “Henry first, then William, formed the resolution of settling definitively to sculpture as their profession.” He must be the student who in December 1819 called on Farington, “desiring me to call on him to see a head a Portrait of Mr West which he had modelled;—his residence 31 Newman St” (15.5434). Behnes was a friend of Thomas Foster, used him as a model, and identified the body after his suicide in 1826. He continued to exhibit at the Royal Academy through to 1863, with a prolific practice as a portrait sculptor. He was the

brother of the sculptor Henry Behnes (1801/2–1837), who later changed his name to “Burlowe” reputedly to distinguish himself from his financially precarious sibling. William Behnes was declared bankrupt in 1861 and spent his last years in poverty, “literally in the gutter, with threepence in his pocket” (Hall, *Retrospect*, quoted by ODNB).

For further information, see S. C. Hall, *Retrospect of a Long Life*, London, 1883; *Art Journal* (1864): 83–84.

## 1813

Nov. 9<sup>th</sup>

### **Mr Heny. A. Matthew [recommended by] Mr Planta**

This student has not been identified. He is not recorded as a student at the Royal Academy or as an exhibiting artist.

### **Mr Thos. Wyon Jun. Royal Mint [recommended by] Mr Planta**

Thomas Wyon (1792–1817), die-engraver and medallist, was from a family of die-engravers and medallists originating in Germany. He was born in Birmingham in 1792, the son of Thomas Wyon (1767–1830), the engraver to his Majesty’s Seals. He was apprenticed to his father at the age of fourteen and trained by Nathaniel Marchant RA. His brother Benjamin (1802–1858) was also a die-engraver and another brother, Edward William (bapt. 1811–1885) was a sculptor, having trained at the Royal Academy. He was awarded the silver medal at the Royal Academy in 1812 and 1813 (H1001), and prizes for his die-engraving at the Society of Arts in 1810 and 1811. He enrolled at the British Museum in November 1813 as “Mr Thos Wyon Junr Royal Mint”. He had been made Probationer Engraver of the Mint in 1811, and in 1815 was appointed Chief Engraver of the Mint. He suffered ill health for several years before dying of consumption in Hastings at the age of twenty-five on 22 September 1817. He was buried at Christ Church, Southwark, on 29 September 1817. His brother, Edward William Wyon (1811–1885) became Chief Engraver of the Seals, having trained at the Royal Academy Schools in 1829.

For further information, see *GM*, Feb. 1818; Carlisle, *Memoir*; Leonard Forrer, *The Wyons*, London, 1917.

## 1814

### **Mr Wedgwood, 30 Carmathen St Tottenham Ct Road [recommended by] Mr Alexander**

John Taylor Wedgwood (1782–1856), engraver, was born in Staffordshire in 1782, the son of Thomas Wedgwood (1734–1788) and his wife Elizabeth (Taylor). Thomas Wedgwood was a cousin of the potter Josiah Wedgwood, and was a foreman in the Queen’s Ware manufactory before becoming a partner in the business. Thomas Wedgwood was also a scientific inventor, sometimes credited with the invention of the electric telegraph. John Taylor Wedgwood was admitted a probationer at the Royal Academy Schools on 9 January 1813 (CM; H1042). He was noted as “engraver” on being elected a member of the Artists’ Benevolent Fund on 11 February 1813. He enrolled at the British Museum at the beginning of 1814, and renewed in 1817 (giving his address as 55 Warren Street). He is listed in the *Annals* for 1817–20 (“Engraver in Line”). He was in Paris before 1824, when he exhibited engraved portraits at the Paris Salon from the rue de Seine. He left France at the time of the Revolution of 1830. He held the post of Engraver to HRH the Princess Charlotte and to Prince Leopold of Saxe-Coburg, and had appointments as engraver to the Royal College of Surgeons and the British Museum. He was the engraver of works by Reynolds, Gainsborough, and fellow-students Henry Corbould, H. P. Briggs, and George Hayter, among “numberless others which will be well known to print and portrait collectors” (Jewitt, *Wedgwoods*, 183). He died unmarried at Clapham on 6 March 1856, aged seventy-three. His older brother, Ralph Wedgwood (1766–1837), was based in London from 1806 and was notable as an inventor, especially of devices for copying writing and drawing (securing a patent for his “Manifold Stylographic Writer” – using a form of carbon paper – in 1806). In 1835 he described himself as a stationer in Oxford-street (Old Bailey, 9 January 1822).

For further information, see *The Connoisseur* (1924), 76; Llewellyn Jewitt, *The Wedgwoods: Being a Life of Josiah Wedgwood; with notices of his works and their Productions, memoirs of the Wedgwood and other Families, and a history of the Early Potteries of Staffordshire*, London, 1865.

### **Miss Trotter. 6 Great Pulteney St Golden Sq [recommended by] Mr Alexander**

This was the daughter of Thomas Trotter, painter and engraver. Thomas Trotter exhibited at the Royal Academy from 1780 to 1801 and achieved some eminence in engraving. However, the obituary writer noted his late struggles with poor sight after his accident (specified as involving an accidental blow on the head from a falling flower pot), and that he left his wife and daughter “totally unprovided for” (GM,

February 1803). The widowed Mrs Trotter applied to become housekeeper at the Royal Academy in 1805, and was successful on her second application in 1807. She was forced to resign after arguing with the wife of Henry Fuseli, the Keeper, in 1812. Miss Trotter exhibited subjects at the Royal Academy from 1809 to 1815; from 1809 to 1812, while her mother was employed as the Academy housekeeper, she gave her address as the Royal Academy; in 1815 as Vale Place, Hammersmith. The address given for admission to the British Museum is that of J. W. Shoreman, Engraver and Printer (*Johnstone's*, 1818); he was presumably a friend or professional associate of her late father. Mrs Trotter applied for charity from the Academy from 1814 to 1819.

**Mr Steevens (the paper with address wanting) [recommended by] Ditto [Mr Alexander]**

This is probably John Stevens RSA (1793–1868), genre and portrait painter, born at Ayr, Ayrshire. He came to London to study art in around 1815 according to Redgrave, and so can be identified as this student. He had enrolled at the British Museum at the beginning of 1814 as “Mr Stevens”, with no address given (“The paper with address &c wanting”). He was admitted as a probationer in the Schools on 6 January 1815 (CM), and admitted to the Life academy on 24 November 1815 (CM; H1069). He won two silver medals at the Royal Academy in 1818 for the best copy made in the Painting School and for a drawing of an academy figure; he must have been the Stevens listed as a student at the British Institution School of painting in 1818 (Smith, 44). His “Torch-light”, exhibited in 1818, led the critic of the *Literary Gazette* to recommend the artist study Godfried Schalcken and Joseph Wright of Derby. The *Annals* for 1820 has J. Stevens, 1 Berners-street (Portrait). He returned afterwards to Ayr, where in 1822 he was noted as an artist in the subscription list for John Goldie’s *Poems and Songs*. He was subsequently based mainly in Rome. He was a founder member of the Royal Scottish Academy, but exhibited extensively in London, including at the British Institution from 1818 to 1862, various subjects from different Soho addresses; and similarly at the Royal Academy from 1815 to 1857. His death on 1 June 1868 in Edinburgh was noted by the *Art Journal*. Redgrave elaborated: “Advanced in age, the shock of a railway accident in France was the proximate cause of his death, which took place in Edinburgh, June 1 1867 [*sic*].” His fancy subject of a serving girl, “La fille aux gateaux” is in the Atkinson Art Gallery Collection; his portrait of Sr Charles Bell is at the National Portrait Gallery.

**May**

**Mr John Martin (15 Eaton St Grosvenor place 27) [recommended by] Bp of Durham**

This is surely intended for John Morton (1795–c.1817), born at Rathbone Place, London, on 10 February 1795, and baptized as a nonconformist on 7 September 1795, the son of John Morton (d.1819), artist (who exhibited at the Royal Academy from 1799 to 1807), and his wife Sarah (Hemingway) (National Archives RG 5/20).

It was probably his father who was the “Morton” insured in a property included in the policy of Charles Clifford, carpenter, Chelsea, in 1791 (LMA). His father must be the John Morton of Eaton Street, Grosvenor Place, whose will was proved in 1819, benefiting his wife Sarah, and naming a married daughter, Anna Maria, and sons Henry, Charles, and Edward (National Archives, PROB 11/1613). The daughter had married W. B. Thornton MD in 1817. John Morton, artist, appears at 15 Lower Eaton Street in the *Triennial Directory* (1817–19) and was presumably referring to the father. “Mr Morton”, Upper Eaton Street, had been a subscriber to the British Gallery of Pictures, New Bond Street in 1812. John Morton (the son) was admitted as a probationer at the Royal Academy Schools on 12 July 1815, but “The necessary attestation as to the moral character . . . not being produced, the Keeper was desired to obtain them” (CM; H1079). A “Mr Morton” was a candidate for the British Institution’s School of painting on 23 January 1821 (BI Minutes). As “J Morton junr”, he showed as an honorary exhibitor at the Royal Academy from 1808 to 1817 (mainly architectural views); he exhibited at the Royal Academy in 1815 (giving the Eaton Street address) what must have been a watercolour or drawing of the “Sixth room of the gallery of antiquities in the British Museum”. His disappearance from exhibiting records and absence from his father’s will indicates that he must have died around 1817. A Henry Morton also exhibited as an honorary from the same address, 15 Eaton Street, Pimlico, between 1807 and 1825. They were presumably brothers, and the exhibition records would identify them as amateurs. Edward Morton (1799–1859), physician and member of Trinity College, Cambridge, was listed at Lower Eaton Street, Pimlico, in *The Medico-Chirurgical Review* (1823) and signed the preface to his *Remarks on the Subject of Lactation* (London, 1831), 15 Eaton Street, Grosvenor Place, suggesting strongly that he was another brother. He had been described as “son of John Morton, artist, Eaton Street, Pimlico” in the record of his enrolment at St Paul’s School, London, in 1808 (Gardiner, *Admission Registers*, 235). The records indicate that their father, John Morton, must have achieved some degree of affluence, although whether this was down to his professional efforts or otherwise is not known.

For further information, see Robert Barlow Gardiner, *Admission Registers of St Paul’s School, from 1748 to 1876*, London, 1884.

### **John Frederick Williams Esq (address wanting) [recommended by] J. Flaxman RA**

John Frederick Lake Williams (1775–after 1834), antiquarian and miscellaneous writer, may be, according to Pinches, the John Williams, son of the Rev. David Williams of Preston, Herefordshire, who matriculated at Christ Church, Oxford, in 1793 aged eighteen. He was the author of *Letter I. of a Series, on a Fragment of the . . . Statue of Amniphosis* (1815), a published version of a paper given to the Antiquarian Society, in which he referred to attending John Flaxman’s lectures at the Academy and published a letter from the sculptor (addressed to “J. F. Williams Esq”). Williams’s

original letter to Flaxman with his enquiry dated 3 May 1814, seems to mark the first contact between the sculptor and writer (Add MS 39781, f.127). He also cited Flaxman in the article on sculpture included in his *An Historical Account of All Inventions and Discoveries* (1820). He wrote on Egyptian hieroglyphics, St Albans, and the history and topography of Herefordshire and Monmouthshire. In 1828 he proposed a topographical survey for Herefordshire, but struggled with ill health and accidents and was much reduced financially. He took donations from the Literary Fund from as early as 1815, stating: “my time has been occupied nearly exclusively, for nearly the last ten years in endeavouring to qualify myself for Literary pursuits, which I have calculated would be for the general good of society, & particularly the juvenile portion of it.” He claimed that he had “received a liberal education at the University of Oxford, intending to qualify myself for a learned profession, when I accidentally received an injury in the actual service of my country, which rendered all hopes of my success unavailing. I spent my fortune in the futile hope of procuring reparation (BL Loan 96 RLF 1.343, no.1). What the “service” was is not stated, but from the likely dates of this incident may have been militia service. In a subsequent application dating from 1823 he referred to his having been occupied “in making a series of designs from the frieze of the temple of Apollo [in] the British Museum, with an intention to have them engraved in Outline” (BL, Loan 96 RLF 1/343, no.15). He appears to be last recorded around 1834, the last date he applied to the Literary Fund for support.

For further information, see Sylvia Pinches, “Proposed ‘Topographical and Antiquarian Survey’ of Herefordshire”, *Herefordshire Past*, series 2, no.11 (Spring 2011): 8–9.

**Nov.**

**Mr Willm. Fowler. 15. Upper Brook St [recommended by] Benj. West PRA**

William Fowler (1796–1870), portrait painter, was born, apparently, in Ramsgate, Kent, in 1796. He registered at the British Museum in November 1813, address given as 15 Upper Brook Street, recommended by Benjamin West, and (presumably the same individual) in 1817, address 24 Dover Street. He was a student at the Academy (H1 113) and exhibited between 1829 to 1852 from London addresses (25 South Moulton Street in 1829). When “a rising artist of Ramsgate”, he took a likeness of Princess Victoria at the age of five, published by Colnaghi (*Anecdotes . . . of Victoria the First*, London, 1840, 133; the portrait in oils, dated 1825, is in the Royal Collection). In 1834 a portrait of Thomas Bax, Chairman of the Ramsgate Catch Club, was presented at the Society’s Anniversary Dinner, with a newspaper reporting Fowler as “a native artist”, suggesting he was local: “He prized their friendly feeling as coming from those among whom he had been born; they were his townsmen, and their flattering kindness would still more endear him to his native place” (*Kentish Gazette*, 25 March 1834). He was living in Ramsgate at the time of the 1851 census as “Painter Artist”. In the 1861 census he was living in Battersea with a nephew, Robert Fowler, a clerk in a chemical factory, and was described then as a “Retired

artist”.

**Mr Satchwell Dover St [recommended by] Dr [Dameir] through Mr Koenig**

Robert William Satchwell (active 1793–died 1818), miniature painter, was the son of William Satchwell (1732–1811) and his wife Charlotte (Willis), daughter of the Rev. Robert Willis. Foskett says he worked from 18 Broad Street, Golden Square, and that his sitters included Dr Monro and several artists associated with his “academy”. His father was probably the tobacconist of that name, who was insured at Beak Street, Golden Square, in 1791 (LMA) and was buried as a dissenter in Bunhill Fields, described as of Poland Street. Robert William Satchwell was insured at 59 Poland Street in 1812 (LMA) and used that address for exhibitions. He was a student at the Academy (H637) and exhibited from 1793 to 1818, initially from 119 Fetter Lane. He married Ann Kellet in London in 1815. He died in 1818 (National Archives, PROB 11/1610).

**1814**

**Dec 3**

**Miss Adams, 26 Cecil St Strand [recommended by] Rev. T. Maurice**

This is probably Lucy Adams (1796–1846), but there are several Miss Adamses active as artists within a relevant time frame. She may well be one of the three Adams sisters of Billericay, Essex, who all exhibited as “Miss”: Lucy Adams (exhibited 1815–43), Charlotte Adams (exhibited 1829–43), and Caroline Adams (an art teacher in London who also exhibited, 1834–7). They appear to be the daughters of George Adams (1755–1845), surgeon and apothecary of Billericay. A beach scene in watercolours by Charlotte Adams is in the British Museum, dated to around 1830, and an engraved portrait of Frances Trollope after a likeness by Miss L. Adams is in the National Portrait Gallery. It seems likely that the student at the British Museum was Lucy Adams, who was active as an artist by this date; in 1812 she received a medal at the Society of Arts for an historical drawing, giving her address as Billericay. She was noted as a copyist and received occasional reviews for her exhibited work. She is probably the Lucy Adams whose baptism in Great Burstead, Essex (contiguous with Billericay) is recorded in 1796, the daughter of George Adams and his wife Anne, who died in Billericay in 1846. The same parents had a daughter, Charlotte, baptized in 1790. The will of George Adams, doctor of medicine, formerly of Billericay but latterly of Berkshire, referred to freehold property in Billericay left to his widow, a young son apparently from a second marriage, and his two daughters, Charlotte and Lucy Adams, who were left dividends from his funded property (National Archives, PROB 11/2020; *Morning Post*, 13 December 1845).

The Miss Adams of Upper Charlotte-street, Fitzroy-square who won a silver medal for an oil painting at the Society of Arts in 1819 may be one of the sisters or another



individual. A Miss Jane Adams who exhibited in London from 1821 to 1851 from various London addresses (small figure subjects and perhaps miniatures), included in 1831 a Billericay subject, which may indicate that she was also related to George Adams. The earliest address (1821) was “Kennington”. The Miss Adams who exhibited at the Society of British Artists in 1828 from 386 Oxford street may be one of the Adams noted here, or a further individual.

## 1815

**Jan 22**

**Mr J. King 42 Newman St/ Renewed [first recommended by] Mr Northcote**

**Mr Thos Wright. Homerton [recommended by] Mr Baber**

This is perhaps Thomas Wright (1792–1849), born in Birmingham on 2 March 1792. He may be the Thomas Wright, son of Thomas and Deborah Wright, baptized at Mancetter, Warwickshire, on 20 March 1792. He came to London as a child where he was apprenticed to the engraver Henry Meyer. He exhibited at the Royal Academy from 1815 to 1848. He married, in 1822, a sister of the artist George Dawe, and went to work with him in Russia between 1822 and 1826.

**Mr Cornelius Varley [recommended by] Dr Leach**

Cornelius Varley (1781–1873), artist and optical inventor, was born in London on 21 November 1781. The profession of his father, Richard Varley, is unknown, but their circumstances were apparently comfortable; Cornelius was adopted by his uncle, a scientific instrument maker, after his father’s death in around 1790. In a fragment of autobiography, Varley wrote:

Our Family were all born at Hackney in a large house that had been the Blue post Tavern with large garden & Fruit trees & Grounds with some large trees . . . our mothers name was fleetwood . . . We lost our Father before I was quite 10 yrs. When near 12 my Uncle Js Varley took charge of me he had always been progressing in Mechanical & Scientific knowledge It was my good fortune to be with him doing the most important of his Philosophical & Chemical progress [I] having to help him in every thing & so had to put my hand to all kinds of work. When I was first there he was engaged in watch & watch escapement making & in jewelling them & had several pupils from the country male & female learning those arts. It was there I first saw the wonders of Science & became eager to make some lenses . . . In 1794 when my uncle was 50 yrs he began adding Chemistry to his may pursuits & afterwards gave many courses of lectures he contrived much of the apparatus which has continued in use In all these I had to help & to work at Philosophical & Chemical apparatus Electrical & Galvanic . . . In 1800 I commenced drawing &

by sketching from Nature taught my self & was soon engaged to teach others <the Earl of Essex recommended me & told me what to change> . . . (NAL, MSL/1984/74)

Varley goes on to refer to teaching art to genteel families in Norfolk and Suffolk, going on sketching tours with fellow artists, and becoming, in 1804, a founding figure in the Society of Painters in Water Colours. The narrative breaks off in 1805, prior to his registering as a student at the Royal Academy (H928). He enrolled at the British Museum in January 1815. He is listed in the *Annals* for 1817–20 (Landscape) and *The Literary Blue Book*, 1830 (Landscape). He exhibited at the Royal Academy from 1803 to 1859 and the British Institution in 1815, 1822, and 1840. He died on 21 October 1873 at Stoke Newington. His siblings, John (1778–1842), William Fleetwood (1785–1856), and Elizabeth (1784–1864) were also artists (see ODNB).

## [Jan?] 26

### **Mr Jabez Newell [recommended by] Dr Taylor [of the] Society of Arts &c**

Jabez Newell (1798–1818), portrait painter, was born in Whitecross street on 16 March 1798, the son of William Newell (active 1747–1829), carver and cabinet-maker, and his wife Ann (Moorhouse). His birth is registered in the Protestant Dissenter's Registry of 1811, together with that of his siblings, Elizabeth Causton, Joseph, William, and Sarah. His father was a Freeman of the City of London and a member of the Clockmakers' company; he was recorded as a chairmaker in 1786, and in 1791 had his shop at 32 Whitecross street, where he remained for the rest of his life. Insurance records for 1791 covering utensils and stock at only £200 indicate a modest practice. From 1808 the business was billed as "Newell & Son" (Beard and Gilbert). Joseph Newell had been apprenticed to his father in 1797, for the nominal sum of a penny (*The Company of Clockmakers: Register of Apprentices, 1631–1931*, 1931). "Master Jabez Newell, Whitecross Street" was awarded a silver pallet "for a miniature drawing, a copy" at the Society of Arts in 1812–13 and a silver medal in 1815. He was admitted as a probationer in the Royal Academy Schools on 15 July 1814 (CM; H1080). He registered at the British Museum in January 1815, recommended by "Dr Taylor of the Society of Arts Adelphi", and renewed in 1817. That address was given in 1817 for Newell & Son, "Chair & Cabinet makers", indicating the family business (*Johnstone's*). Jabez Newell exhibited portraits at the Royal Academy from 1817, and is listed in the *Annals* for 1818 and 1819 (Portrait) at 22 [*sic*] Whitecross St, City. He had, however, been delivered to St Luke's Hospital, Old Street, the lunatic asylum, in January 1818, where he was admitted in February and died on 3 November. According to his sister, Sarah Newell, he had been murdered. In a letter of 1840 she recalled: "I once had three beloved brothers, and loved one so much that I prophanely [*sic*] adored the ground they walked upon: he loved me too, our views and pursuits being the same, he being an artist", but he died in St Luke's "after being confined there ten months". In another letter she alluded to "a beloved relative, who was making rapid progress in the divine art of painting – and he was murdered in St Luke's Hospital. Yes – he was murdered!"



|                     |  |                                  |                      |
|---------------------|--|----------------------------------|----------------------|
| 1815                |  |                                  |                      |
| Mar: 10             | Mr. Will <sup>m</sup> Scoble, 31 Norfolk St <sup>n</sup> Middlesex Hosp.                 | J. Leach                         |                      |
| 20                  | Mr. Sewer  | R. Westmacott R.A.               |                      |
| Feb. 18.            | Mr. J. Jackson   | Benj. West P.R.A.                |                      |
| Mar. 22             | Mr. T. A. Frutking.  | H. Fuzeli R.A.                   |                      |
|                     | Mr. Donaldson  | R. Westmacott R.A.               |                      |
|                     | Miss Emma Kendrick, 6 Upper Marybone St <sup>n</sup> <small>Following to name of</small> | Mr. Combe.                       |                      |
|                     | The Rev. Mr. Burrows, Hampstead.   | Mr. Ellis.                       |                      |
|                     | Miss Jane Jurney - 12 Tavistock Square.  | do                               |                      |
|                     | Mr. Ward - Newman St. R.A.   | Mr. Alexander                    |                      |
| April 7             | Mr. Geddes - 5. Conduit St <sup>n</sup>  | do                               |                      |
| May 13              | Mr. Satchwell.   | W. Hon. J. Rose.                 |                      |
| Aug <sup>t</sup> 16 | Mr. James Stephanoff 32 Charles St <sup>n</sup> ; Berners St <sup>n</sup>                | Mr. Alexander                    |                      |
| Sept. 30            | Mr. J. Kendrick, 6. Upper Marybone St <sup>n</sup>                                       | Mr. Alexander                    |                      |
| 1816                | Mr. Murray } Students to Mr. Meyer, Esq. in 62 Great Russell St <sup>n</sup>             | Dr. Taylor                       |                      |
| Jan - 13            | Mr. Penny } <small>in the house of the Rev. Mr. Alexander</small>                        | Mr. Alexander                    |                      |
|                     | Mr. Tudor - of Monmouth.   | Mr. Alexander                    |                      |
|                     | Mr. Hugh Bridport 34. Newman Street.   | Benj. West P.R.A.                |                      |
| Feb: 19.            | Will <sup>m</sup> Carr Esq. 24. New Broad St <sup>n</sup>                                | Rev. J. Bean.                    |                      |
|                     | W. W. Terrington Esq. Kings Arms Yard. Coleman St <sup>n</sup>                           | _____                            |                      |
| 24                  | Mr. John King. 18. Sudd Place.   | Hon. Howard R.A.                 |                      |
| 1816                | April 16.  | Mr. G. Ward. 34 St. Martins Lane | J. M. W. Turner R.A. |
| 17                  | Mr. Tho. Williams. 38 Hatton Garden  | J. Leach.                        |                      |
| Sept. 23            | Mr Thomas Welch, 19 Winchester St. Pentonville   | T. Woodfall                      |                      |
| Oct 14              | Mr John Jephaniah Bell   | J. Wilkie R.A.                   |                      |
| Nov 6               | Mr Wm Hunt, No 6 Marchmont Street.   | Carl Jenner                      |                      |
|                     | For Mr. Savage's work of Decorative Printing   |                                  |                      |



## 1815

Mar[?] 10

### **Mr Willm. Scoular, 31 Norfolk St Middlesex Hospl [recommended by] Dr Leach**

William Scoular (1797–1854), sculptor, was born in Edinburgh, so he may be the William Scoular born on 4 March 1797, baptized as William John Scoular on 15 March 1797 at Saint Cuthbert's, Edinburgh, the son of Thomas Scoular and his wife Lilius (Gibson). James Scouler (c.1740–1812), born in Edinburgh, was a miniature painter who studied in London and exhibited between 1761 and 1787, but he may be unrelated. William Scoular studied under John Graham at the Trustees Academy, Edinburgh, and moved to London in 1814, becoming a pupil of Richard Westmacott. He was admitted as a probationer in the Royal Academy Schools on 6 January 1815 and admitted to the Life academy on 24 November 1815 (CM; H1068). He was awarded a silver medal at the Society of Arts in 1816, and a gold medal “for an Original Portrait in Wax” in 1819 and for a classical group in 1820. He won gold and silver medals at the Royal Academy in 1817, the gold for a relief of “The Judgement of Paris”. He applied for the Rome Prize at the Royal Academy in 1818, unsuccessfully (Farington, 15.5153–4). He is listed as a student at the British Institution School of painting in the winter of 1818 (BI Minutes) and in the *Annals* for 1818–20, and he exhibited at the Royal Academy from 1815. He secured the Rome Prize in 1825, and was back in London from 1829 to 1830; William Scoular, sculptor, at 92 Dean St, Soho (*PO Directory*, 1843). He was in partnership with Thomas Loft, who had succeeded the business of Peter Sarti plaster cast maker and moulder, at 92 Dean Street, after 1839. In 1844 the partnership of Loft and Scoular, Dean Street, sculptors, was declared dissolved (*The Spectator*, 16 November 1844). He stopped exhibiting in 1846 but is still listed as “Sculptor and Plaster Cast Maker” at the same address in 1851. He is listed in electoral registers at 91–92 Dean Street from 1847 to 1851. He died at Dean Stret, Soho, on 23 July 1854. There is an affidavit of George Scoular, gent, of 105 Fisher Row, Musselburgh, near Edinburgh, on administration of the estate of William Scoular, sculptor of Dean Street, 5 January 1857 (PRO, DEL 10/183); also George Scoular in another document (PCAP 1/204) as of Fisher Row and of 42 Windmill Street, Tottenham Court Road.

Mar[?] 20

### **Mr Lewer [recommended by] R. Westmacott RA**

This individual has not been identified and is not recorded as a student at the Royal Academy or as an exhibiting artist. The surname seems unusual. Tradesmen by the name of “Lewen” and “Lever” appear in contemporary directories, but “Lewer” is not found among commercial or private listings. He may be connected with the Henry Lewer, surveyor, of 3 Duke Street, Westminster. Henry Lewer of Pimlico died in 1819 (National Archives, PROB). The occupation and location would make a connection

with Westmacott quite possible. A son, Albin Walter Lewer, son of Henry Lewer, married Miss P. A. Willett at St George's Hanover Square in 1808 (*The Athenaeum*, November 1808).

A less likely candidate is the publisher, William Lewer. Described as “formerly of the Port of Spain, Trinidad” and of a succession of London addresses, he was declared bankrupt in 1835. He seems to have escaped to America, gaining some success there, and died in New York in 1838: “He was one of the original proprietors of the London Athenaeum, and we believe the Sphinx newspaper and the Oriental Magazine. During his residence in America, he has been employed in the re-publication of the English Magazines, and had reduced that business, with the aid of steam-presses and steam-navigation, to so well-ordered a system, that the public have received these periodicals within a month of their original appearance in Great Britain” (*GM*, October 1838, 454–55).

## **Feb. 18**

### **Mr J. Jackson [recommended by] Benj. West PRA**

John Jackson (1778–1831), portrait painter, was born on 31 May 1778, the son of John Jackson (1743–1822), the village tailor at Lastingham, in the North Riding of Yorkshire, and his wife Ann (Warrener, d.c.1837), from a Wesleyan missionary family. He was apprenticed to his father, but left home to venture upon miniature painting in York and Whitby in 1797. He was introduced to Lord Mulgrave, probably through a dissenting clergyman, by 1800. He was supported by the Mulgrave family, with whom he stayed in London and Oxford. He went to study art in London in 1804, with a studio in Haymarket paid for by Mulgrave. Farington was told by Beaumont in May 1804 that “Lords Carlisle & Mulgrave and Himself have subscribed to enable Jackson to reside for a time in London near the Academy for the purpose of improving Himself in drawing” (6.2314). He was awarded £200 by the British Institution in 1817 “for the general merit of his pictures”; according to Thomas Smith, “He had been apprenticed to a Tailor, but having evinced much genius in painting some small heads which were shown to the family of the Earl of Mulgrave, his Lordship, and his brother, Gen. Phipps, introduced him to Sir G. Beaumont, and the remainder of his apprenticeship was purchased by subscription” (74). In conversation with John Constable, Farington noted of him: “Jackson, the late eleve of Lord Mulgrave, is good natured but lacking in dignity. He seems to be on a footing of equality with Lord Carlisle’s servants” (19 May 1808). He was among the Royal Academy students who applied for permission to study in the British Institution’s School of painting in August 1809 (BI Minutes; H860). In 1810 he submitted a painting for “Adam & Eve quitting Paradise” for the premium for historical painting offered by the British Institution (BI Minutes). He was elected ARA in 1815 and full RA in 1817. He was listed among the students at the British Institution’s School of painting in 1818 (BI Minutes). The Directors of the Institution commissioned a

portrait of Sir John Soane from him in 1828, presenting it to the National Gallery in 1839. He is listed in the *Annals* for 1817–20 (Portrait) and *The Literary Blue Book*, 1830 (Portrait). He exhibited at the Royal Academy from 1804 to 1830 and the British Institution from 1808 to 1829. He died in St John's Wood on 1 June 1831. According to Redgrave, "He was twice married, and though his professional earnings had been large, he left his second wife, the daughter of James Ward RA, and three infant children, without any provision." His family received financial support from the Royal Academy in 1831 and 1832.

## **Mar 22**

### **Mr J. A. Fielding [recommended by] H. Fuseli RA**

Thales Angelo Fielding (1793–1837), watercolour painter and drawing teacher at Woolwich Academy, was baptized Thales Angelo Vernet Fielding on 4 December 1793 at All Saints, Stamford, the son of Nathan Theodore Fielding (1746/7–1819), a portrait painter based in the north of England, and Elizabeth (Baker or Barker, d.c.1806/7). He first exhibited with the Society of Painters in Water Colours in 1810 and at the Royal Academy, where he had been a student (H1057) from at least 1816. He was admitted as a probationer to the Royal Academy Schools on 27 July 1813 (CM). He would presumably have received training at home as well as at the Royal Academy, as well as by drawing at the British Museum, where he was registered from March 1815, recommended by Henry Fuseli. He is probably the "T. Fielding" listed as a student at the British Institution School of painting in 1818 (Smith, 44). He is listed in the *Annals* for 1817–20 (Landscape) and exhibited at the Royal Academy, Society of British Artists, and British Institution from 1814 to 1837. His brothers were artists: Theodore Henry Adolphus Fielding (d.1851, aged seventy), Anthony Vandyke Copley Fielding (1787–1855), and Newton Fielding (d.1856). He was based in Paris with Newton and Theodore in the early 1820s, and exhibited at the Paris Salon in 1824. He was appointed drawing master at Woolwich Academy at £300 in 1836, but died on 27 December 1837 at his home in Newman Street, aged forty-four, and was buried at All Souls, Kensal Green.

### **Mr Donaldson [recommended by] R. Westmacott RA**

This is probably the architect Thomas Leverton Donaldson (1795–1885), son of the architect James Donaldson. He entered the Royal Academy Schools in 1815 (H1074), and studied under John Soane. A Mr Leverton Donaldson was admitted to inspect prints at the British Museum in 1815, adding weight to this identification (Printroom Register at the BM, Department of Prints and Drawings).

### **Miss Emma Kendrick 6 Upper Marylebone St <Fitzroy Square> [recommended by] Mr Combe**

Emma Eleonora Kendrick (1788–1871), miniature painter, was the daughter of

Joseph Kendrick (b.1755), sculptor, and his wife Jane. By her own account she was encouraged in the art by Benjamin West (Kendrick, *Conversations*, 111). Between 1810 and 1817 she received a number of prizes for drawing and miniatures at the Society of Arts, and in 1811 began exhibiting at the Royal Academy. She was successful as a miniature painter, primarily portraits but also subject paintings, and published in 1830 her *Conversations on the Art of Miniature Painting*. In this, she provides advice on drawing to an aspiring female portrait miniaturist:

ELLEN

Do you think pictures better to copy from than plaster casts or statues?

MISS K

If you direct your study wholly to any one branch, it will be disadvantageous to you; for any kind of mannerism is disagreeable; and your style must become mannered if you copy always from the same kind of model: for instance, we will begin with statues or plaster casts: – too intimate an attention to these will give your hand a hard stony style of drawing, till you get only the power of producing a cold marble-like effect in your pictures; or a still, solemn grandeur that will not accord with a portrait, which you should aim to paint so as to make it to look alive.

Nonetheless, “it is judicious to study occasionally statues, in order to impress upon your mind the *beau ideal* of the ancient sculptors, to render your hand and eye more capable of finding out the best lines of the face you wish to draw” (Kendrick, *Conversations*, 105–6, 107).

Kendrick exhibited extensively at the Royal Academy, and a number of her portraits were engraved. She appears to have achieved financial independence later in life, and continued to live in London. She was living with her sister, Josephia, in St Marylebone at the time of the 1841 census, where both are listed as financially “Independent”. In the 1851 census she and Joseph Kendrick (identified as male) were listed in Albany Street as “Independent Annuitant”. This was apparently a clerical error; Josephia and Emma Eleanor are identified at the same address in the 1871 census, both unmarried females, both fundholders. She died at Albany Street in 1871, her effects valued at less than £600, her executor her unmarried sister Josephia Jane Mary Kendrick.

Her elder brother, the sculptor Josephus Kendrick, enrolled the following September, using the same address.

For further information, see Emma Eleonora Kendrick, *Conversations on the Art of Miniature Painting*, London, 1830.



### **The Rev. Mr Burrows. Hampstead [recommended by] Mr Ellis**

Edward John Burrow (1785–1861), Church of England clergyman and author, was born at Sutton, Surrey, the son of Edward Broadly Burrow of Sutton. He was educated at Greenwich and at Cambridge, graduating with a BA in 1805 and an MA in 1808. He was incorporated a member of Trinity College, Cambridge. He was an incumbent of Bempton, Yorkshire, from 1810 to 1816, and minister of the chapel of ease at Hampstead from 1816 to 1823. In 1817 he published *The Elgin Marbles*, with plates “drawn and etched by the author”, the preparation of which must have been the reason for his registering as a student at the British Museum. In his introduction, Burrow notes that the linear illustrations are in a style “not popular in England, though adapted very generally, and with great success, upon the Continent . . . Some little excuse may, perhaps, be pleaded for a *first attempt*, made with the motive of inducing more able hands to try the same experiment” (xi, xiv).

### **Miss Jane Gurney. 12 Tavistock Square [recommended by] D[itt]o [Mr Ellis].**

Jane Gurney (1789–1821) was the daughter of Joseph Gurney (1757–1830) of Lakenham Grove near Norwich, and his wife Jane (Chapman; 1757–1841). Her father was a member of the Gurney family of Norfolk and head of Gurney’s Bank. She apparently, like other members of the family, took drawing lessons from John Crome, and perhaps John Sell Cotman (who drew a portrait of her sister, Rachel Gurney). The address of 12 Tavistock Square was the town house of the banker Robert Barclay (1758–1816). The Gurney and Barclay families were tied closely together socially, by marriage and in business, and there is other evidence of the daughters of Joseph and Jane Gurney visiting London around this date. One sister, Rachel Gurney, was staying with the Barclays in Tavistock Square in 1813, during which visit she visited the Reynolds exhibition at the British Institution and became attached to Gurney Barclay; another, Elizabeth, married, in 1814, Robert Barclay the younger, the son of Robert Barclay of Tavistock Square. In November 1814 Rachel Gurney reported: “My father and Mother spend all their time almost at Tavistock Square” (Pease, *Rachel Gurney*, 113–14). Jane Gurney was reportedly romantically attached to David Barclay, another member of the family, but as first cousins they were forbidden to marry according to Quaker rules. Jane Gurney married instead, in 1820, the banker Henry Birkbeck (1787–1848), and died in childbirth the following year.

For further information, see Dictionary of Quaker Biography, typescript at Friends House Library, London; Charles W. Barclay, Hubert F. Barclay, and Alice Wilson-Fox, *A History of the Barclay Family With Pedigrees from 1067 to 1933*, 3 vols., London, 1924–34, 3: 254, 256–58; Alfred E. Pease, *Rachel Gurney of the Grove*, London, 1907.

### **Mr Ward. Newman St RA [recommended by] Mr Alexander**

James Ward (1769–1859), painter and printmaker, was born in Thames Street, London, the son of James Ward, fruit merchant, and his wife Rachael (1736/7–1835). His elder brother was William Ward, the mezzotint engraver. Like his brother, James Ward was apprenticed to the engraver John Raphael Smith, but broke with that master after two years and continued his apprenticeship with William Ward. He was early established as a successful mezzotint engraver and went on to become prominent as a painter of rural scenes and animal subjects. He was a student at the Academy (H755) and married, in 1794, Mary Ann Ward. One of their sons had already been admitted to draw at the British Museum.

Having registered at the British Museum for the first time in 1815, his name appears again under “1817”. His diary, which begins in that year, records visits throughout July 1817, apparently to model from the Elgin marbles (Nygren). He records meeting there William Skelton (noted in the register in 1809 and 1811); Edward Utterson (admitted to draw in 1817); Mr Long (presumably William Long, admitted in 1817); “Mr Lock”; “Mr Hamilton” (presumably the William Hamilton admitted in 1817); “Mr Smith” (perhaps Colvin Smith, admitted in 1817; more likely to be John Thomas Smith, Keeper of Prints from 1816); “Mr Sharp”; Francis Douce of the British Museum; Mr Payne; “Mr Lawrence” (probably Richard Lawrence, admitted in 1817); “some other strange Ladies & gentlemen”; Joseph Planta of the Museum; “Mr Phillips”; Henry Fuseli; “Mr Woodburn” (the art dealer Samuel Woodburn); “Moses & friend” (presumably Henry Moses, admitted in 1812); “Nollikins [Joseph Nollekens] & two pupils” (one of whom may have been Joseph Bonomi who was admitted to draw in 1817); and “Mr Justice Lewis of Hicks Hall”.

For further information, see Edward J. Nygren, “James Ward, R.A. (1769-1859), Papers and Patrons”, *Walpole Society* (2013).

### **April 7**

### **Mr Geddes. 5 Conduit St [recommended by] D[itt]o [Mr Alexander]**

Andrew Geddes (1783–1844), portrait painter and etcher, was the son of David Geddes (d.1803), who, in the account of Andrew Geddes’s widow, Adela,

held a situation under Government as Auditor of Excise, and was a man of ability and respectability; he also possessed great taste and judgment, had a few fine pictures, and a very extensive and fine collection of books and prints . . . This, no doubt, gave to my husband his early and unequalled judgment in these matters; and his father being in constant correspondence with Mr Thomas Philipe, the principal printseller of the day, he was thus enabled to possess many rare and valuable works (Geddes, *Memoir*, 5).

His mother was Agnes (Boyd; d.1828). David Geddes had long service in the

Scottish Excise, with an initial salary in the 1760s of £100 (Smailes, *Andrew Geddes*, 13). Andrew Geddes was educated at the High School, where he was taught Greek and Latin (“He considered the years thus so exclusively devoted . . . as in a great measure lost”, *Memoir*, 6) and the University of Edinburgh, being then taken into his father’s office. He continued to copy pictures and draw in his own time, discouraged by his father but encouraged by the friendship of John Clerk (1757–1832) of Eldin. He visited London at some point, where he was looked after by the miniature painter Anthony Stewart (1773–1846), “a friend of his father’s” who “took care that his young friend should see every thing connected with art during his stay in London” (*Memoir*, 9). After the death of his father in 1803 he was advised by Philipe:

your prospects in the Excise Office are not cheering . . . I much commend your prudence in continuing in the Office in your present Station; until you can better yourself with certainty. Your Duty is not laborious, and you will have plenty of time to improve yourself in the profession in which your friends encourage you to look forward to for support and Independence . . . I need not tell you that portrait is the most profitable Branch of the Art, provided a good likeness is given – to excell, however, even in a Head, much patience and observation is requisite (quoted in Smailes, *Andrew Geddes*, 19).

As the only son, Geddes inherited his father’s property (including the print collection which was sold at auction in London in 1804), but remained in the Excise Office and secured a promotion in 1804. In 1805 he resigned from the Excise Office and removed to London to study art. He enrolled at the British Museum in April 1815 as “Mr Geddes, 5 Conduit St”. He is listed in the *Annals* for 1817 and 1818 (Portrait), 1819–20 (History and Portrait), and in Britton, 1826 (Portraits). He maintained his practice in London, where he had lodgings, and in Edinburgh where he lived at the family home, exhibiting at the Royal Academy, where he was a student (H906) from 1806 to 1845, and in Edinburgh. He was mainly a portrait painter, although he executed in around 1815 the altarpiece for St James, Garlick Hill, where the brother of his friend the engraver John Burnet was curate, and later a “Christ and the Women of Samaria”, both “undertaken with a view to fame alone” (*Memoir*, 20). He married, in 1827, Adela (1791–1881), daughter of the miniature painter Nathaniel Plimer, and toured in Italy and France from 1828 to 1830, returning to London where in 1832 he took the Bone family’s house at 15 Berner’s Street. Professionally successful as a portraitist and occasional subject painter and active as an art dealer, he was eventually elected ARA in 1832. He died on 5 May 1844.

For further information, see Adela Geddes, *Memoir of the Late Andrew Geddes, Esq.* ARA, London, 1844; Helen Smailes, *Andrew Geddes, 1783–1844: Painter-Printmaker “A Man of Pure Taste”*, National Gallery of Scotland, Edinburgh, 2001; ODNB.

**May 13**

**Mr Satchwell [recommended by] Rt Hon G. Rose**

**Aug 16**

**Mr James Stephanoff 32 Charles St, Berners St [recommended by] Mr Alexander**

James Stephanoff (1786–1874), subject painter, was baptized St Mary, Lambeth on 11 January 1786, the son of the artists Filiter N. Stephanoff and his wife Maria Gertrude (Metz). Filiter N. Stephanoff, a Russian-born portrait painter, was based in London and exhibited at the Royal Academy from 1778, painting portraits and finding employment as a stage painter. He was “said to have been the eldest son of a Russian nobleman, and to have been sent to this country in the last quarter of the eighteenth century, with others of his own rank, to be educated” (Roget, *History*, 382). He took his own life before 1790. His wife, Gertrude Stephanoff, a flower painter and art teacher, exhibited in 1783 and 1805. They had married at St Pancras 1782. She died at Brompton on 7 January 1808. Her will identified their two sons as their only children (Redgrave mistakes her for a daughter, going under the name of Miss M. G. Stephanoff, exhibiting as a flower painter).

James Stephanoff was entered as a probationer at the Royal Academy on 11 July 1800, recommended by Zoffany, and became a full student (H823). He was elected with his brother to the Artists’ Annuity Fund in 1823, both giving their address as 7 Charles Street, Middlesex Hospital. He married Lucy Allen at St Luke’s, Chelsea in 1828 and was described as an artist in the baptism record, St Marylebone, of a son born in 1833. He died at Clifton, Bristol, on 4 July 1874, his will executed by two unmarried daughters. They appear in the 1881 census as a music teacher and drawing teacher, living with Lucy Stephanoff, aged seventy-two, his widow.

For further information, see John Lewis Roget, *A history of the “Old Water-Colour” Society now the Royal Society of Painters in Water Colours*, London 1891.

**Sep 30**

**Mr J. Kendrick, 6 Upper Marylebone St [recommended by] Mr Alexander**

Josephus John Pinnix Kendrick (1790–1832), sculptor, was born on 15 August 1790, and baptized on 22 August at St Marylebone, the son of the sculptor Joseph Kendrick (b.1754/5; RA Schools 1771; H148) and Jane. He became a student of the Academy (H957) and was awarded silver medals at the Royal Academy in 1809 and 1811, and gold in 1813 for a relief of “Adam and Eve lamenting over the dead body of Abel”. He was awarded a prize at the Society of Arts in 1811 “for a plaster cast of a Gladiator Moriens, modelled from a private study of his own from nature”. He was enrolled at the British Museum in September 1815. He exhibited at the Royal Academy from 1813 to 1829 and at the British Institution from 1819 to 1820. He married Frances Mary Dods at Marylebone on 17 November 1821. He is listed in the

*Annals* 1817–20, and *The Literary Blue Book*, 1830 (sculpture and Busts). He was in financial difficulties from around 1831, when he applied to the Artists' General Benevolent Fund Institution (to which he had been elected a member in 1815 and again in 1828). After his death his widow also applied to the Fund, stating that “the many disappointments which chequered his unfortunate career preying upon his mind caused his early decease.” She received a pension from the Royal Academy until 1851. Kendrick's sister, Emma Eleanora Kendrick (c.1788–1871), was active as a miniature painter and exhibited extensively.

**Mr Murray [&] Mr Penny Students to Mr Meyer, Engraver, 62 Great Russell St [recommended by] Dr Taylor Secy of the Society of Arts the Adelphi**

These students are not identified among the apprentices of Henry Meyer by Otton; but Charles Penny appears as the draughtsman of prints by Meyer, portraits of Charles Abbott, 1<sup>st</sup> Baron Tenterden (c.1816–30) and the Rt. Hon Robert Baron Gifford (1829), and is presumably the individual identified here. Penny exhibited in London from 1814 to 1825. He took a complaint about infringement of copyright by the *New Evangelical Magazine* to the Court of Chancery in 1824, which seems to have ended unhappily; the editor noted “Mr Charles Penny is, by profession, an engraver *whom we do not employ*, nor ever have, though we have been solicited to do it, and though his price is certainly a temptation” (“An Appeal to the Friends of this Magazine, on the Subject of Mr Ivimey's Portrait”, *The New Evangelical Magazine*, 10 (1824)). He may possibly be the Charles Penny who appeared at the Old Bailey on 28 October 1828 accused of stealing “on the 10<sup>th</sup> September, 1 portrait, value 5l 5s, the goods of Maria Bloomer, in her dwelling house”.

For further information, see Peter J. C. Otton, “Henry Meyer 1780–1847: Artist and Engraver: A Biography”, typescript 2013, BM, Department of Prints and Drawings, AT.2.26.

## 1816

Jan 13

**Mr Tudor of Monmouth [recommended by] Mr Alexander**

John Owen Tudor (1784–1861), watercolour artist and Church of England layman, was born in Monmouthshire, the son of Owen Tudor, bookseller. His grandfather had been High Sheriff of Monmouthshire, but the family's fortunes had declined. His brother, Thomas Tudor (1785–1855), was an artist and latterly land agent in Monmouthshire. “Mr Tudor of Monmouth” registered at the British Museum in January 1816, and he was also a student at the Academy in that year (H1107); his brother, Thomas Tudor, became a student at the Academy in 1817 (H1130). Both brothers exhibited at the Royal Academy; J. O. Tudor from 1809 to 1822, from

Lamb's Conduit Street, Featherstone Buildings, Haymarket, and Judd Place. He was the editor with Edward Irving of the theological magazine *The Morning Watch* (1829). His circumstances were clearly not affluent, as Irving wrote in a letter of 1833:

This morning the Lord spake at my breakfast-table to dear Tudor, to the effect that he was a vessel now close of the Lord for his own work, and that he must cease from the work where to the Lord had not called him, and entirely devote himself to the Lord's work; and other words clearly shewing to us all that the Lord's mind was the Morning Watch should no longer be continued. He told me afterwards that there was nearly a debt of £200 upon it, we must raise it for him amongst us. For dear man, though the badness of the times casting two of his homes upon his hands, he told me what I may tell you but not another, that his whole income to live upon was but £35 a year (Washington, *Diary and Letters*, 360).

He later published *On the Reconciliation of Geological Phenomena with Divine Revelation* (1856).

For further information, see Barbara Washington, *The Diary and Letters of Edward Irving*, Eugene, Oregon, 2012.

### **Mr Hugh Bridport 84 Newman Street [recommended by] Benj. West PRA**

Hugh Bridport (1794–c.1870), miniature painter and art teacher, was born in Queen Ann Street East on 10 October 1794, the son of George Bridport (d.1803), victualler, and his wife Mary (Morgan). He was baptized at St Mary Marylebone on 4 November 1794. His father was described as victualler and insured at the Crown and Sceptre, Queen Ann Street, from 1786 to 1792, the address described as his dwelling House (“communicating with a Bakehouse”) (LMA). The will of his father, now “of Tottenham Court Road”, left £1,700 annuities entrusted to three joint executors: his son George Bridport, William Easter of Berwick Street, victualler, and William Norris of Norton Street, auctioneer, to be transferred to his son Hugh Bridport on reaching the age of twenty-one (that is, in 1815, the year he registered at the Royal Academy). He also left property in Tottenham Court Road to be shared between his sons (National Archives, PROB 11/1394). George Bridport (1783–1819), Hugh Bridport's elder brother, had exhibited a “design for decorating ceilings” at the Royal Academy in 1806 (Croft-Murray vol. 2, 176, quoted in Gustafson, “George Bridport”, 76). His trade card identifies him as a “Decorative Painter & Paper Hanger” of 18 Old Cavendish Square, and states the range of services he offered: “Drawing Rooms / Decorated in the French, Egyptian, Turkish / Indian, Chinese & Gothic Styles / Transparent Window Blinds / in the above various ways / Ensuite with the Rooms / Temporary Rooms Painted / for Balls. House Painting” (British Museum). He was termed “paper hanger” of Old Cavendish Street when he was

listed as bankrupt in 1808 (*The Literary Panorama* 3, 1808, 439). In that year he was called out to work in the United States by the British-born architect Benjamin Henry Latrobe (1764–1820). In 1809 Latrobe referred to him as “by profession what is in England called, a decorative Architect”, referring to him having been trained by “Dixon” (quoted in Gustafson, “George Bridport”, 76, who suggested Dixon is either the landscape painter and draughtsman Robert Dixon (1780–1815) or decorative painter Cornelius Dixon, active 1771–1794). Hugh Bridport exhibited miniatures at the Royal Academy in 1813, giving his address as “At Mr Wilkins, Charlotte Street, Buckingham Gate”, that is, the family home of the miniature painter Charles Wilkin (1750 or 56–1814) and his son Frank William Wilkin, who entered the Royal Academy Schools in August 1815, a few weeks before Bridport was registered (H1070; H1073). William Dunlap referred to Bridport as a student of Charles Wilkin (*Arts of Design*, 274). He was admitted as a probationer in the Schools on 6 January 1815 (CM), and enrolled at the British Museum in January 1816, “Mr Hugh Bridport, 84 Newman Street” recommended by Benjamin West. In directories published in 1817 that address was given for Francis Wilkin, described as a “sculptor” and “---Wilkin”, “artist” (*Holden’s*, 1817–19), in either case surely intended for Frank William Wilkin. Bridport migrated to America in September 1816 with the architect John Haviland (1792–1852), joining his older brother George, who was now established as a decorative and ornamental painter in Philadelphia. In 1817 they advertised a drawing academy together, but George Bridport died in Cuba in 1819. Craven records an advertisement from the *United States Gazette* of 4 February 1818: “H. Bridport informs his friends and the publick, that he wishes to open an Academy for teaching Miscellaneous Drawing” (“Hugh Bridport”, 548), and a receipt for lessons from 1820. Haviland and Hugh Bridport also set up a drawing school which closed in 1822, and they went on to teach drawing classes at the newly founded Franklin Institute. They also collaborated on a three-volume publication, *The Builder’s Assistant . . . for the Use of Carpenters and Others* (1818–21). Hugh Bridport exhibited in Philadelphia from 1817 to 1845, diversifying his practice to include watercolour landscapes, oil portraits, and engravings; in 1819 he was listed as an architect in a commercial directory (Craven, “Hugh Bridport”, 549). He was working in New Jersey and New York in the mid-1820s, and from 1828 was back in Philadelphia, where among other things he started producing lithographs. He applied for naturalization in January 1832, which was granted in May 1834. He stopped exhibiting in the late 1830s and disappeared from Philadelphia’s commercial directory after 1845. His wife, Rachael, was listed as “Dressmaker” in the city directory for 1839, which may suggest that Hugh Bridport’s career was faltering. His later years are obscure, and he is believed to have died around 1870.

For further information, see Eleanor H. Gustafson, “George Bridport”, *The Magazine Antiques* (May 2006): 76–81; William Dunlap, *History of the Rise and Progress of the Arts of Design*, 1834; Wayne Craven, “Hugh Bridport, Philadelphia miniaturist,



engraver, and lithographer”, *The Magazine Antiques* 89 (April 1966): 548–52.

**Feb 19<sup>th</sup>**

**Willm Carr Esq 24 New Broad Street [recommended by] Rev. J. Bean**

While this individual has not been identified, the designation “Esq” and the City of London address might suggest he was a substantial merchant. He was also registered to view prints at the British Museum, giving the same address. His name (with this address) appears as a subscriber to the African Institution and the British and Foreign Bible Society, suggesting evangelical sympathies. Although not bracketed together in the register, he may have been in the company of Torrington who was admitted the same day, with no referee.

**W. W. Torrington Esq Kings Arms Yard Coleman St**

Torrington has not been identified; neither is he recorded as a student at the Royal Academy or an exhibiting artist, and the designation “Esq” would suggest he was an amateur interested in the arts. King’s Arms Yard in the City of London was favoured by merchants, and from Horwood’s map of 1792-99 included a number of large commercial premises, and the scarce records which seem to relate to this individual would suggest a life in business. W. W. Torrington of 5 Great Winchester Street was named as the contact in an advertisement relating to a cargo ship destined for Ceylon in 1825 (*The Times*, 20 May 1825). Mrs W. W. Torrington of Edmonton had a daughter in 1825 (*Public Ledger*, 7 November 1825). W. W. Torrington Esq was the Secretary of the California Water Company Ltd, in London, in 1857 (*Freeman’s Journal*, 16 January 1857). A Thomas Torrington of 4 Great Winchester Street is named in a document of 1862, and is perhaps a son continuing in the same address (Cornwall Council, GHW/12/6/1/10).

**[Feb?] 24**

**Mr John King 18 Judd Place [recommended by] Hen. Howard RA**

**1816**

**April 10**

**Mr G. Ward. 34 St Martins Lane [recommended by] J. M. W. Turner RA**

George Ward (1786–1827?), born on 25 December 1786 in London, was the son of William Ward ARA (1766–1826), mezzotint engraver, and his wife Maria (Morland), and baptized at St Mary Marylebone on 25 February 1787. William Ward was the brother of James Ward RA, painter, and Maria Morland was the sister of the painter George Morland; they had married in August 1786, which indicates that she must have already been pregnant. He was registered as a student at the Royal Academy on 10 January 1812, aged twenty-three, professing painting. He was

admitted to draw at the British Museum in April 1816, “Mr G Ward 34 St Martins Lane”, recommended by J. M. W. Turner. He was admitted to the Life Schools at the Royal Academy on 7 January 1817 (H1030). He attended the British Institution’s School of painting “throughout the season” in the winter of 1817 and in 1818 (BI Minutes). He is noted as a copyist at the British Institution in 1818 by *The Repository of Arts* (1 January 1819, 48) and there referred to as “we believe the son of the engraver”. William Ward’s known addresses include 19 Winchester Row (1795–6) and 24 Buckingham Place (1804–26). The two sons of William Ward known to have become artists were Martin Theodore Ward (1798–1874) and William James Ward (1803–1840), the former referred to by the ODNB as the “eldest” son; but this would appear not to be the case. Both were baptized at St Mary Marylebone on 13 July 1803, with Martin Theodore Ward’s birth date noted as 23 November 1802, and William James Ward’s as 9 July 1798. G. Ward’s “At Mr Brown’s – Wells Street” was exhibited (architecture) at the Royal Academy in 1824, but he may be another individual. This student may be the George Ward buried at St George, Hanover Square, in 1827, aged forty-three.

**[April?] 17**

**Mr Thos Williams. 38 Hatton Garden [recommended by] Dr Leach**

This student has not been identified, and has not been recorded as a student at the Royal Academy or as an exhibiting artist. The address was that of Robert Wynne Williams, solicitor, from at least 1821 (*The Times*, 15 November 1821), but the surname is commonplace.

**Sept 23**

**Mr Thomas Welsh, 19 Winchester St Pentonville [recommended by] T. Woodfall**

Thomas Welsh (1798–active 1817), engraver, was admitted as a probationer at the Royal Academy on 9 July 1817 and registered as a student on 14 November 1817, aged nineteen, professing engraving (H1148). Mary Arthur is insured at 19 Winchester Street, Pentonville, in 1814, suggesting this address may be lodgings rather than the family home. The referee was the printer Thomas Woodfall, who did not otherwise recommend any students to study, so it seems likely that this individual was professionally connected with him.

**Oct 14**

**Mr John Zephaniah Bell [recommended by] D. Wilkie RA**

John Zephaniah Bell (1794–1883), portrait painter, was born in Dundee, the son of William Bell (d.1834), tanner and businessman, and his wife Anna (Young). William Bell was a leading figure in Dundee’s business community, with a controlling interest in the local tannery and sugar refinery and in shipping companies and the Dundee New Bank, but his fortunes declined after moving to London in 1799 and never recovered. John Zephaniah was educated at the Royal High School and trained for the

law before removing to London, where he was a pupil of Martin Archer Shee as well as a student at the Academy (H1134). He was registered at the British Museum in October 1816, recommended by David Wilkie. He became Wilkie's assistant before moving to Paris to study under Antoine-Jean Gros. He subsequently moved to study in Rome. He exhibited at the Royal Academy from 1825 to 1861, at the British Institution from 1825 to 1865, and regionally. His aspirations as a history painter, notably as a pioneer of fresco painting, were largely frustrated, and he was obliged to continue as a portraitist. He was the founding head of the Manchester School of Design from 1838 to 1843, an appointment secured by Wilkie. He endeavoured to introduce academic art training on the French model, but was frustrated, and the life drawing facilities were closed. Bell subsequently moved to London, running an academy there. He died in obscurity in South Kensington in 1883.

For further information, see Helen Smailes, *John Zephaniah Bell, 1794–1883*, Edinburgh, 1990.

## Nov 6

### **Mr Wm Hunt, No.6 Marchmont Street/ For Mr Savage's work of Decorative Printing [recommended by] Earl Spencer**

William Henry Hunt (1790–1864), watercolour painter, was born on 28 March 1790 in Belton Street, Long Acre, Covent Garden, the son of John Hunt and his wife Judith. According to Redgrave, "his father kept a shop as a tin-plate worker. His education was but scanty." Hunt's modern biographer states that his father was "in a small manufacturing way of business as a tin-plate worker making canisters, tin-boxes and such-like goods. He was also a japanner and decorated his goods in the traditional colours" (Witt, *William Henry Hunt* 31). The house, 8 Old Bohn Street (later Endell Street) was still standing in 1867 and "in the occupation of a member of Hunt's family, who carries on the old trade" (Stephens, *Mulready*, 39n). John Linnell, a fellow-student of Hunt's, recalled the area as "a very low dirty place" (quoted in Witt, 32). As a boy he took up drawing during ill health, and was apprenticed to the watercolour painter John Varley (1778–1842) for a premium of £200. An uncle is recorded as saying, "nevy little Billy Hunt was always a poor cripple, and as he was fit for nothing, they made an artist of him" (quoted in Witt, 31). He was a regular visitor to Dr Monro's where he would stay for periods being paid for drawings. On receiving a premium for landscape painting in 1808 he was stated to be of "Streatham Street" (BI Minutes). Having resided with Varley in 1811 he appears to have returned to the family home, suggesting his apprenticeship had ended early. He joined the Society of Painters in Oil and Watercolours in 1814 and exhibited extensively with them through to 1864. He had been a student of the Royal Academy since 1808 (H940), and registered at the British Museum in November 1816 as "Mr W Hunt, No 6 Marchmont Street", recommended by Earl Spencer, "For Mr Savage's work of Decorative Printing". This was William Savage's *Practical Thoughts on Decorative*

*Printing, with Illustrations Engraved on Wood, and Printed in Colours at the Type Press* (London, 1822), dedicated to George John, Earl Spencer (“Trust. Brit. Museum, President of the Royal Institution of Great Britain, &c &c &c”). It was produced in an interlude in Hunt’s exhibiting career (1815–19; Witt, 34) when he was closely associated with the Monro Academy and a frequent visitor to the Monro family at Bushey. In the Preface, Savage acknowledged “the Trustees, and also the Officers, of the British Museum . . . for the kind facilities that were given to me, in having drawings made from the Gallery of Sculpture of that splendid national establishment” (v). Hunt is identified as the draughtsman of the print of the Bacchante, “No.73\* in the sixth room of the Gallery of Sculpture at the British Museum” (105), engraved by Branston; Theseus from the Elgin marbles (106); and a bust, number twenty-three in the third room (107).

He is listed in the *Annals* for 1819 and 1820 (Portrait, &c), and *The Literary Blue Book*, 1830 (“Portraits and Characteristic Figures”). He exhibited at the Royal Academy from 1807 to 1825 (mainly oil sketches of landscapes subjects), and joined the Old Water-Colour Society in 1824. In poor health throughout his life, he lived at Hastings and never married. He died at Stanhope Street, London, on 10 February 1864.

For further information, see John Witt, *William Henry Hunt (1790–1864) Life and Work: With a Catalogue*, London, 1982; F. G. Stephens, *Memorials of William Mulready*, London, 1867.



1817.

- Mr. Henry Jones 23 Rockingham Row
- Mr Mundy.
- Mr Joseph Bonomi, Parolotto Street
- Mr William Long 14 Phillimore Place.
- Mr Thomas Griffiths, 5 Tyndale Place
- Mr Thomas Welch, 19 Winchester Street
- Mr Samuel Fletcher, 21 Marlborough Street
- Mr John Hall - as above
- Mr Jacob Newell, 32 White Cross Street.
- Cap. <sup>+</sup> John Campbell, R. N. 6 Buckingham St.
- Mr Francis Philip Stephenson, 22. Charles St. W. D. St.
- Mr Thomas Christmas, Broad St.
- Mr James Ward R. N. Newman Street
- Mr Arthur Perigal, 86 Newman Street
- Edward Vernon Waterson Esq. Stanmore.
- Mr Lawrence, 4 Marlborough Street.
- Mr Collin Smith, 9 Upper Seymour Street.
- Mr Thomas Parker Jackson, 53 Red Lion Street
- Miss Georgiana Rofs 1 Martlett Court
- Mr Samuel Hancock, 21 Northumberland St.
- Mr William Irving, 27. Montague Street.
- Mr. John Taylor Wedgewood. 55. Warren Street.
- Mr John Henning
- Mr John Henning Jun<sup>r</sup> } of Paper-house Street.
- Mr Samuel Henning }
- Mr William Rofs }
- Miss Janet. Rofs } Martlett Court.



## 1817

### **Mr Henry Coles 23 Rockingham Row**

Henry Coles (1796–1821?) was registered at the British Museum in 1817, address given as 23 Rockingham Row (New Kent Road). He registered as a student on 8 January 1818, aged twenty-one (H1151). He exhibited a portrait at the Royal Academy from that address in 1820. Foskett takes him to be a miniaturist. He is not further recorded as an artist, and he may well be the Henry Coles of Albany-road, Camberwell, who died aged twenty-five in 1821.

### **Mr Mundy**

Henry Mundy (c.1798–1848), teacher and artist, was probably the child of John and Mary Mundy baptized on 2 January 1798 in St Marylebone Parish Church, London. He was a student at the Royal Academy (H1142) and registered at the British Museum in 1817, with no address given. He may have travelled on the continent; such was suggested by an obituary (*Britannia*, 30 March 1848), so he is probably the “H. Mundy” who exhibited a painting of Swiss peasants at the British Institution in 1831. He emigrated to Australia in 1831, having been engaged as a teacher of art, music, and French at a private school for young ladies, Ellenthorpe Hall, near Ross in Tasmania. He left the school in 1838 and settled at Launceston, Tasmania as a portrait and landscape painter. He worked as a painter and art teacher in several other locations, but suffered financial problems and became an alcoholic. He died by his own hand in 1848 (see DAAO).

### **Mr Joseph Bonomi, Charlotte Street**

Joseph Bonomi (1796–1878), sculptor, Egyptologist, and curator, was the son of the architect Joseph Bonomi ARA. His brother, Ignatius Bonomi, was also an architect. He was awarded silver medals at the Royal Academy in 1817 and 1818 (H1092). He studied with Joseph Nollekens, a friend of his father, exhibited at the British Institution in 1820, and travelled to Rome in 1822, intending to study with Antonio Canova, who, however, died before Bonomi arrived in Rome. Although establishing a reputation as a sculptor, he joined an expedition to Egypt. Colvin Smith noted when he was in Rome: “I expected to have found my old acquaintance Bononi [*sic*] here but contrary to the advice of all his friends, he has gone along with a gentleman to Egypt to make drawings” (Colvin-Smith, *Life*, 8). He travelled extensively in Egypt and the Near East between 1824 and 1834, publishing on Egyptian subjects and only settling back in England in 1844 when he married Jessie, daughter of the artist John Martin.

His expertise in Egyptology was put to various uses, and in 1861 he was appointed Curator of the Sir John Soane Museum.

For further information, see R. C. M. Colvin-Smith, *The Life and Works of Colvin Smith, RSA 1796-1875*, Aberdeen 1939.

### **Mr William Long 14 Phillimore Place**

William Long (1798–active 1855?) was a portrait and subject painter and printmaker. Said to be of Hornton Street, Kensington, he won a silver medal for “an original sketch of a lady and child” at the Society of Arts in 1814–15. He was admitted as a probationer at the Royal Academy Schools on 10 January 1816, and registered as a student on 9 August 1816, aged eighteen, as a painter (H1101). He was admitted to the British Museum in 1817, with address given as 14 Phillimore Place. William Long exhibited portraits and subjects at the Royal Academy from 1821 to 1855 from various London addresses, starting with 73 Margaret Street (1821) and 18 Nassau Street (1823). W. Long designed and published (from Warren Street) a satirical print of the centenarian Richard Gaff in 1819, and appears as the engraver of plates in William Young Ottley’s *Italian Schools of Design* (1823).

### **Mr Thomas Griffiths, 5 Tyndale Place**

Thomas Griffiths (c.1777–1853), miniature painter, was born in Liverpool: “He began life as a painter and plumber, in which business he prospered until he was able to go up to London and study art” (Marillier, *Liverpool School*, 129). This would suggest that he was born into the tradesman class. He was admitted as a probationer at the Royal Academy Schools on 9 January 1813 (CM; H1090). He registered at the British Museum in 1817, giving his address as 5 Tyndale Place. He is perhaps the “T Griffiths” of Bear’s Yard Lincoln’s Inn, who exhibited at the Royal Academy from 1811 to 1812. “J. Griffiths” is listed for miniatures in the *Annals* for 1819–20. He returned to Liverpool, where he found success as a miniature painter, picture dealer, and restorer. He was Secretary of the Liverpool Academy in 1822 (noted in Smithers, *Liverpool*, 1825). He died in Liverpool in 1852, “at the approximate age of seventy-five” (Marillier, *Liverpool School*, 130–1).

For further information, see H. C. Marillier, *The Liverpool School of Painters*, London, 1904; Henry Smithers, *Liverpool, its Commerce, Statistics, and Institutions; with a History of the Cotton Trade*, Liverpool, 1825.

### **Mr Thomas Welsh, 19 Winchester Street**



### **Mr Samuel Fletcher, 21 Marlborough Street**

This is perhaps the Samuel Fletcher who published *A Treatise on Enamel Painting* in 1804, sold by the author, Bury-street, Bloomsbury. A Samuel Fletcher, engraver, was listed at 34 Great Marlborough Street in 1808 (*Holden's*). Samuel Fletcher, goldsmith and jeweller of Great Marlborough Street, was declared bankrupt in 1837. This student must be either the same individual or a son. R. Fletcher esq. Great Marlborough Street was a subscriber to George Simpson's *The Anatomy of the Bones and Muscles* (London, 1825), a publication largely of interest to artists.

### **Mr John Hall, as above**

Hall was presumably working for Samuel Fletcher, goldsmith and jeweller.

### **Mr Jabez Newell, 32 White Cross Street**

### **Captn. John Campbell RN 6 Buckingham <St>**

The address of 6 Buckingham Street, Strand, was probably lodgings. There are several naval officers of this name who were active during the relevant time frame. As identified by Syrett and DiNardo, *Commissioned Sea Officers*, this includes John Campbell (4), lieutenant 1797, retired as a commander 1830, died 1834; John Campbell (5), lieutenant 1800, commander 1811, his death as "Captain John Campbell RN" of St Enoch's Square, Glasgow, was recorded on 4 June 1825 (*Blackwood's*, August 1825, 268); John Campbell (6), lieutenant 1800, commander 1813, when he was put on half pay, died 1848; John Campbell (7) (d.1829), John Campbell (9) (d.1849), and John Norman Campbell (d.1840) are also candidates, although all had only achieved the lower rank of lieutenant by the date that this individual was admitted to the British Museum. John Campbell (6) appears in O'Byrne's *Naval Biographical Dictionary*, where it is stated that he first entered the navy as a midshipman in 1795. In the same source it is noted that John Campbell (9), who entered the navy in 1803 and became a lieutenant in 1812, was invalided in 1814 "since which period he has not been afloat" (165).

Someone calling himself "Captain John Campbell" reportedly "managed to impose upon several of inhabitants of Ipswich, by taking lodgings and purchasing goods he had not the least prospect or intention of paying for" (*Suffolk Chronicle*, 29 January 1825).

For further information, see David Syrett and R. L. DiNardo, eds., *The Commissioned*

*Sea Officers of the Royal Navy, 1660–1815*, Aldershot, 1994, 70–1; William R. O’Byrne, *A Naval Biographical Dictionary*, London, 1849.

### **Mr Francis Philip Stephanoff, 22 Charles St Middx Hosl**

Francis Philip Stephanoff (1788–1860), a subject painter in oils and watercolour, was the son of Filiter N. Stephanoff and Gertrude Stephanoff, painters. His father was a Russian-born portrait painter, based in London and exhibiting at the Royal Academy from 1778. He took his own life before 1790. His wife, Gertrude Stephanoff, a flower painter and art teacher, exhibited in 1783 and 1805. She died at Brompton on 7 January 1808. He entered the Royal Academy as a probationer on 3 June 1801, recommended by Zoffany, and became a full student (H839). He competed unsuccessfully for the British Institution’s premium for a painting commemorating Waterloo. He was registered at the British Museum in 1817, his address given as 22 Charles Street, Middlesex Hospital.

He was elected with his brother to the Artists’ Annuity Fund in 1823, both giving their address as 7 Charles Street, Middlesex Hospital. He married Selina Elizabeth Roland in 1828, she being noted as a minor, and their marrying with permission of her father. She died in 1829 aged twenty-two, probably in childbirth. A son, Philip, with Francis Philip and Selina Elizabeth as parents, was baptized at St Marylebone in 1835. He gained a £100 premium in the Westminster Hall competition, but later suffered mental decline and was dependent on charity (AGBI). He died at West Hannam, Gloucestershire, on 15 May 1860: “His works were not of a high class, but were popular” (Redgrave).

### **Mr Thomas Christmas, Broad St**

Thomas Christmas (1796/7–1863), history and animal painter, was the son of William Christmas (1771–1847), clerk in the Bank of England, and his wife Anna Ann (Jecks), and younger brother of Charles George Christmas, who registered at the Royal Academy Schools on the same day (H1065–6). He had been admitted as a probationer in the Schools on 6 January 1815 (CM). As “Mr Thomas Christmas, Upper Kennington Place” he was awarded a silver pallet for drawing at the Society of Arts in 1815, and a silver medal at the Royal Academy in the same year. He enrolled at the British Museum in 1817, giving his address as “Broad St”. As Thomas C. Christmas he exhibited at the British Institution from 1819 to 1825 (“Jeremiah dictating to Baruch his second prophecy of the destruction of Jerusalem”, then animal paintings and studies) from 6 Upper Kennington Place; and at the Royal Academy from 1819 to 1820 (animal paintings) from 13 Gower Street. He also exhibited at the Society of British Artists from 1824 to 1825 (historical subjects and animals). He is listed in the *Annals* for 1820 as at 13 Gower St (“History, Animals &c”). He also

seems to have had an office job, at least initially; he is likely to have been the Thomas Christmas, clerk to Mr Fearn, Stockbroker, who was called as a witness to the “Sub Committee of the Stock Exchange, relative to the late Fraud” in 1814 (*The Morning Post*, 14 March 1814).

In December 1816, Farington noted that he had “congratulated [Charles George] Christmas on His Brother’s proficiency in drawing” (14.4947), having seen “Christmas Junr” drawing after Raphael at the British Institution a few days previously (14.4942). Reporting on the copying, *Annals* bracketed Christmas with Charles and Edwin Landseer as “pupils of Mr Haydon’s” (vol. 1, 360). “Christmas Junr,” was drawing from Raphael’s cartoon of *Ananias* after it had been removed to the Royal Academy later that month (Farington, 14.5107), leading to a complaint from the history painter John Frearson that he (and two of Landseer’s sons) were too close and touching the original. He was also one of the artists who drew from Raphael’s cartoon of “Elymas the Sorcerer” on loan from the Royal Collection to the British Institution’s School of Painting in 1817 (Smith, 44). In January 1818 Charles George Christmas complained to Farington that “Haydon called His (Christmas’s) Brother His Pupil, but he was not His Pupil” (15.5140). He had been named as one of the figures in John Bailey’s caricature of Benjamin Robert Haydon’s “school” published in the *Annals* (1818); he wears oversized clogs and labours at his canvas with a compass, linking to Bailey’s accusation that Haydon’s students were risking causing damage to the Cartoon on loan to the Royal Academy. In the accompanying letter, Christmas was specifically accused of dusting one of the heads with his handkerchief. The Christmas brothers moved to lodgings in Broad Street together in 1818 (the other addresses before and after this date being those of their father), and were seen by Farington collaborating on a picture in May 1818: “Christmas called & I went with Him to No.51 Broad St. His lodgings and saw His Cartoon of ‘*Elymas the Sorcerer*’ from Raphael, extremely well executed by His Brother and Himself jointly” (16.5207). Reporting on the copies being made after the Cartoons in 1818, *The Repository of Arts* noted the Landseers and Bewick as pupils of Haydon, and said that Christmas was “also copying from the Cartoons” (1 January 1819, 48). Reporting on “Works in Hand”, *Annals* stating that “Young Christmas, the pupil of Haydon, has begun a picture of *Jeremiah prophesying the Destruction of Jerusalem*: the figure who is listening and writing down the prophecies, is very fine in expression” (vol. 3, 161). The painting was exhibited at the British Institution in 1820, stated to be “10’6” x 9’6” (3.2 x 2.9 m) framed. The subject matter and size placed Christmas squarely in relation to Haydon, but it is not clear whether he was formally a student. He was not included in Haydon’s exhibition of his students’ drawings in 1819; although in 1826 Haydon included Thomas Christmas as among his artistic progeny in a diary note, the same diagram includes painters known not to have actually studied with him (3.100).

Both “Christmas” and “Christmas Junr” were at dinner at Farington’s in July 1821

(16.5707). In September of that year, Farington noted: “Thomas Christmas I called [upon] and saw his ½ length picture of ‘*The Prodigal Son*’ intended to be presented by him as a Candidate for the Royal Academy Gold Medal. I proposed an alteration to him which he said he should adopt” (16.5724). He is listed as an artist in *Pigot’s* for 1827 and 1828–9. Cummings noted two bookplates by Christmas listed by Henry W. Fincham in his *Artists and Engravers of British and American Book Plates* (London, 1897, 17). These are armorial plates for Palmer from 1820 and T. F. Steward from around 1830, engraved by “Christmas Junr” and “Christmas” respectively. He is not recorded as practising as an artist beyond this latter date.

Christmas married, on 29 December 1839, Mary Ann Baker of Willesden, daughter of Thomas Baker, “Captain”. On the marriage certificate he was identified as “Artist”. They were listed in the 1841 census at Fortune Gate, Willesden, where he was again listed as “Artist”. In the 1851 census, Thomas Christmas is listed at Harrow Road, Willesden, aged fifty-three, born in Stepney, living with his wife Mary A. Christmas (aged forty-two), their daughter Anne (aged nine, a “Home Scholar”), his mother Anna (widow, aged eight-six, “Fundholder”), and two young “visitors” described as “Home Scholars”. He is there identified as “Retired Historical painter & Land Holder, occupying 14 acres”. He died at Fortune Gate, Harlesden Green, described as a “Gentleman, widower”, on 20 June 1863; his effects were valued at under £600, and the probate was granted to his unmarried daughter, Anna Ann Christmas, on 6 August 1863.

### **Mr James Ward RA Newman Street**

### **Mr Arthur Perigal, 86 Newman Street**

Arthur Perigal (1784–1847), history painter, was born in London on 10 January 1784, one of the six sons and seven daughters of François Perigal (1731–1821), watchmaker of the Royal Exchange, and his wife Marie (Ogier; 1744–1824). Both parents were of French Huguenot descent; his grandfather on his father’s side, also François Perigal (1701–1767), founding the watchmaking business which continued at the Royal Exchange for three generations. According to the family’s historian, Arthur Perigal “gave up an appointment under the Victualling Board, in order to practise as an artist” (Perigal, 40). He entered the Royal Academy as a probationer on 12 October 1802, recommended by Benjamin West, and became a full student (H943). He was awarded a silver medal at the Royal Academy in 1809, and submitted a series of paintings for competition at the British Institution, including “The Restoration of the Daughters of Oedipus” in 1810, two pictures of English historical themes in 1811, the “Death of Rizzio” in 1812, and “Joseph Sold by his Brethren” in 1814 (BI Minutes). He secured the gold medal at the Academy in 1811

for a painting of “Themistocles taking Refuge at the Court of Admetus”. He registered at the British Museum in 1817 (address given as 86 Newman Street). He exhibited at the Royal Academy from 1810 to 1821 and at the British Institution from 1810 to 1828 from various London addresses, and from Northampton in 1821 to 1822. He had married, on 1 September 1812, Louisa Pilleau (1780–1861), similarly descended from French Huguenots; among Perigal’s earliest works are Pilleau family portraits (Clay, “Notes”, 367–68). In 1817 Constable had told Farington that Perigal (and Collins) had taken houses in London “at larger rents than they could afford” (14.5026; he was expecting his rent and taxes to be £100 per year). He is listed in the *Annals* for 1817–19 (History and Portrait). He was subsequently active in Scotland, dying in Edinburgh in 1847. Frederick Perigal (*Account*, 40) indicates that he was “an eminent teacher of drawing and painting” as well as practising as a painter of landscapes and portraits. His son, also Arthur Perigal (1816–1884), was a landscape painter and a member of the Royal Scottish Academy.

For further information, see Frederick Perigal, *Some Account of the Perigal Family*, London, 1887; ODNB; Charles Travis Clay, “Notes on the Ancestors and Descendants of Peze Pilleau, the London Goldsmith”, *Proceedings of the Huguenot Society of London* 16 (1940): 338–68.

### **Edward Vernon Utterson Esq Stanmore**

Edward Vernon Utterson (1775/6–1856), lawyer, antiquary, collector, and editor, was the eldest child of John Utterson of Fareham, Hampshire, and his wife Elizabeth (Rowe). Educated at Eton and Cambridge, he entered Lincoln’s Inn in 1794 and was called to the Bar in 1802. He was a member of several learned bodies, a collector of manuscripts, and an amateur artist. When he exhibited in 1824 he was reckoned “an imitator as well as an admirer of the compositions of Mr [Thomas] Stothard” (*Somerset House Gazette*, 1824, 129).

### **Mr Lawrence, 4 Marlborough Street**

Richard Lawrence (1764–active 1840?), sculptor, painter, and veterinarian, exhibited a painting of “two horses at the Veterinary College” at the Royal Academy in 1793, giving his address as the College. He was among the very first students, the College having opened in 1792. He designed the allegorical frontispiece to Charles Benoit Vial de Sainbel’s *Lectures on the Elements of Farriery* (London, 1793): Vial was the first professor at the Veterinary College (see *A Vision of History*, 41). On Vial’s sudden death, in August 1793 the infirmary was put under the supervision of Lawrence, who was paid a guinea a week and board (Cotchin, *Royal Veterinary College*, 41). He was among the first students to receive their certificates in August 1795, and in that year

he appeared as the publisher of an equestrian print after Sawrey Gilpin, dedicated by him to the “President, Vice Presidents & Directors, of the Veterinary College, London”. Richard Lawrence published *An Inquiry into the Structure & Animal OEconomy of the Horse* (Birmingham, 1801), where he was identified as “Veterinary Surgeon, Birmingham” on the title-page. He married, in 1804, Francis Smith of Henwick, at Hallows, Worcestershire; they would have eight children, four of whom were alive in 1828 (National Archives, WO 25/765/52).

He exhibited animal paintings at the Royal Academy in 1807 and 1814, giving his address as Birmingham, and showed at the British Institution from 1815 to 1816, from 9 Great Marlborough Street, “A Greek Equestrian vaulting on his horse” (1815) and a “Cast from the Antique Horse’s Head in the Elgin Collection; the mutilated parts restored” and “Model of an Arabian Horse, intended as part of the Equestrian statue of the Duke of Wellington” (1816). He evidently undertook some commercial activity as a maker of plaster models. He was elected to the Artists’ Annuity Fund in 1816 as “Painter & Modeller”, aged fifty, 4 Great Marlborough Street. “A very rare set of plaster models of Horses Jaws . . . A set of ‘Age by the Teeth’ models, cast in plaster and in their original pine box with a brass-carrying handle”, was on the art market in 2003: “An advertisement for ‘Richard Lawrence’s series of models of horses’ legs’ was pasted inside the lid of the box” (reported in *Veterinary History* 12, no. 2 (April 2004), 205). He sold a cast of the Elgin marbles to the Royal Academy in 1815. He was the author and illustrator of *The Complete Farrier and British Sportsman* (1816, new edition 1835); he was also listed among the sculptors, 4 Great Marlborough-street, in the *Annals* for 1817. That journal had included the announcement:

Mr Richard Lawrence, the eminent veterinary surgeon, whose restoration of the horse’s head from Lord Elgin’s Collection, and other studies therefrom, have rendered him known in the world of art, has employed himself for a long time past, in preparing for a publication, which is nearly ready for delivery, of forty etchings, selected from the most beautiful and least mutilated specimens of that unrivalled collection; together with critical remarks on the style, condition, and peculiar excellence of these transcendent relics of Grecian sculpture (165).

This was published as *Elgin Marbles from the Parthenon at Athens: Exemplified by Fifty Etchings* in 1818, sold by the author at 4 Great Marlborough Street. This was pitched squarely at artistic uses, and the author rued:

Doomed, as a practitioner of the Veterinary Art, to pursue an avocation little calculated to exercise the nobler faculties of the human mind, the meridian of life has passed away, ere these precious remains of antiquity first gratified his eye, and confirmed the total alienation of his thoughts from every other pursuit. Hence little remains to him by unavailing regret, that his ability to profit by these admirable examples is abridged by circumstances over which

there is no control (*Elgin Marbles*, 6).

He was appointed to the Staff Corps of Cavalry as Veterinary Surgeon in July 1818, aged fifty-four, and put on half pay in February 1819 (National Archives, WO 25/765/52). The Corps had been established in 1813 as Britain's first standing military police force; it had been reformed by the Duke of Wellington after the end of the war to police the occupying British army on the continent. During his period of service he executed a portrait of Copenhagen, the horse Wellington had famously ridden at Waterloo; an inscription on the back of the painting states that it was "Painted at Cambray, 1818, by Richd. Lawrence, Veterinary Surgeon Staff Corps Cavalry". He was in London, exhibiting equestrian subjects in sculpture from 36 Portman Place, Edgware Road, with the Society of British Artists from 1827 to 1831. In 1831 he awarded the prizes for horse breeding at the Egdean Fair, near Petworth, described as "late of the Staff Corps Cavalry" (*New Sporting Magazine*, 1831, 104). Gunnis suggested he could be the R. Lawrence who signed a monument to J. Alexander at Broadstairs, Kent, though this would seem to be something of a departure for him, at a late stage of his life. He was identified in 1840 as "at once an artist and veterinary surgeon" in a manner which seems to imply he was still living then (Delabre Pritchett Blaine, *An Encyclopedia of Rural Sport*, 1: 260).

For further information, see *A Vision of History: The Wellcome Institute for the History of Medicine*, exh. cat, Wellcome Institute, 1986; Ernest Cotchin, *The Royal Veterinary College London: A Bicentenary History*, Buckingham, 1990.

### **Mr Colvin Smith, 9 Upper Seymour Street**

Colvin Smith (1795–1875), portrait painter, was born on 16 July 1796 in Brechin, Forfarshire, Scotland, the son of John Smith (1764–1837), merchant, manufacturer, postmaster, and magistrate, and his wife Cecilia (Gillies; 1763–1839). His parents were cousins, and both sides of the family were well-established and connected. Smith attended the University of Edinburgh in 1811 and 1812, but moved to London where he studied with Joseph Nollekens RA as well as at the Royal Academy (H1116). He must be the "Collin Smith" of 9 Upper Seymour Street who registered at the British Museum in 1817. He was awarded a silver medal at the Academy in 1819. In 1822 he visited Paris, then worked in Scotland where he rented (and latterly purchased) Sir Henry Raeburn's studio and gallery in Edinburgh. In 1826 he travelled to Italy, attending the British Academy in Rome, returning in 1827 via Germany and Belgium. He returned to Scotland where he was successful as a portrait painter. He continued to exhibit in London through to 1871, and died in York Place, Edinburgh, on 21 July 1875. His wealth on his death was confirmed as over £29,700 (National Probate Calendar).



For further information, see R. C. M. Colvin-Smith, *The Life and Works of Colvin Smith, RSA 1796–1875*, Aberdeen, 1939.

### **Mr Thomas Parker Jackson 59 Red Lyon Street**

Thomas Parker Jackson (1799–1821) was registered at the British Museum in 1817, address given as 53 Red Lyon Street. There are several Red Lion Streets in London, but the address of 53 Red Lion Street, Clerkenwell was given for Thomas Jackson, watch movement maker, in *Johnstone's* 1817, so it seems likely that this was his home, and that Thomas Jackson was his father. The older Thomas Jackson is recorded at 52 Upper East Smithfield in 1790, and the Red Lion Street address by 1810 (Britten, *Old Clocks*, 718). He may well be the Thomas Parker Jackson who died in September 1821, aged twenty-two, registered as nonconformist (“St from Walthamstone”; National Archives, RG 4/4322). That individual is likely to be the Thomas Parker Jackson, son of Thomas Jackson and his wife Mary, born on 21 January 1799 and baptized at St Sepulchre on 1 March 1799.

A Thomas Jackson of Mutton Lane, Clerkenwell took on an apprentice in 1800 (National Archives, IR1/38).

For further information, see G. H. Britten, *Old Clocks and Watches & Their Makers*, London, 1899.

### **Miss Georgiana Ross 1 Martlett Court**

Georgiana Ross was the daughter of William Ross and his wife Janet (McLauchlan). The family settled in London, where William Ross worked for *The Times*. Her siblings William and Janet Ross also registered at the British Museum in 1817, and were also artists. Their father was described as “an early newspaper reporter, a tremendous democrat . . . a red-hot republican” (William Jerdan, quoted in Carlton, “Dickens”, 59). He had served in the navy before becoming a clerk in the office of the *Edinburgh Gazetteer*. He and his brother George were involved in radical politics, and after being called as witnesses in sedition trials in 1794 the family moved to London, where William Ross senior edited *The Albion* and, from about 1816, worked as a reporter for *The Times*. He appeared as a “news vendor” at 1 Martlett Court in a directory of 1817 (*Holden's* 1817–19).

For further information, see William J. Carlton, “Dickens and the Ross Family”, *The Dickensian* 51 (1954): 58–66; Madeline House and Graham Storey, eds., *The Letters of Charles Dickens*, Vol. 1: 1820–1839, Oxford, 1965, *passim*.

### **Mr Samuel Hancock, 21 Northumberland St**

Samuel Hancock (1800–active 1820) is probably the Samuel Hancock, son of Samuel Hancock and Ann, born in June 1801 and baptized belatedly at St Martin in the Fields, Westminster, on 18 December 1819. His father must be the Samuel Hancock of Northumberland Street, Strand, “gentleman”, who appeared in parliament on 11 July 1821 as Examiner of Naval Prize Accounts. He was secretary of the Naval Charitable Society. Samuel Hancock senior was Secretary to the Royal Naval Charitable Society from at least 1830 (*The Times*, 6 January 1830; *Morning Advertiser*, 12 July 1831). He was presumably the Samuel Hancock Esq. whose portrait by Mrs George Raphael Ward appeared at the Royal Academy in 1833. A sister, Ann, daughter of Mr S. Hancock of Northumberland Street, Strand, died in 1816 (*Asiatic Journal*, July 1816, 108). He was registered at the British Museum in 1817, with his address given as 21 Northumberland Street. He was admitted as a probationer to the Royal Academy Schools on 12 July 1819. He registered as a student on 15 January 1820 aged nineteen, and was admitted to the Life academy on 26 December 1821 (H1209). However, he does not appear to have become established as an artist.

Charles Hancock, painter, exhibited at the Royal Academy from London from 1819 to 1847. A Robert Hancock exhibited at the Royal Academy in 1805, and was active in Bristol from 1830 to 1833 (Foskett), his National Archives, PROB 1844; but these individuals may be unrelated.

### **Mr William Irving, 27 Montague Street**

William Irving (1797–1859), portrait painter, was born in Longtown, Cumbria, the son of Walter Irving, a painter, and his wife, Jane (c.1759–1838; *Carlisle Journal*, 21 July 1838). He worked locally, but had some time in London, where he registered at the Royal Academy in 1816 (H1122). He appears to have moved back to Cumbria within a few years. He gave his address as Longtown, and Munday’s Coffee-house, London, and exhibited portraits at the exhibition of the Academy of Arts, Carlisle, in 1824. He died in 1859 in St Mary’s Workhouse, Carlisle, described as “portrait painter, a native of Longtown” (*Carlisle Journal*, 6 September 1859).

For further information, see <http://www.longtown19.co.uk/>.

### **Mr John Taylor Wedgewood. 55 Warren Street**

## **Mr John Henning, Mr John Henning Junr [&] Mr Samuel Henning Glasshouse Street**

These are John Henning (1771–1851) and his sons with his wife Katherine (Sunter), Samuel Henning (1803–1832) and John Henning (1802–1873?). The sons were trained by their father, and worked with him in London when the family moved down from Scotland in 1811. John Henning exhibited his own work, from the family address in Glasshouse street, at the Royal Academy in 1815, and was awarded a prize at the Society of Arts in 1816. Although he did produce work independently he appears to have remained attached to his father's business, and died in financially reduced circumstances. He suffered a long-term illness but did not die until 1873. Samuel Henning worked with his father and independently as a gem-engraver and sculptor on a small scale, winning prizes at the Society of Arts in 1818 and 1819 and exhibiting in London from 1823 to 1831. He died of cholera in 1832 at the age of twenty-nine and in poverty. His widow, Ann, was granted a pension by the Royal Academy.

## **Mr William Ross [&] Miss Janet Ross Martlett Court**

William Ross (1798–active 1854), portrait and history painter, was born in Edinburgh, the son of William Ross (1764–1852), “an early newspaper reporter, a tremendous democrat . . . a red-hot republican” William Jerdan, quoted in Carlton, “Dickens”, 59), and his wife Janet (McLauchlan). His father had served in the navy before becoming a clerk in the office of the *Edinburgh Gazetteer*. He and his brother George were involved in radical politics, and after being called as witnesses in sedition trials in 1794 the family moved to London, where William Ross senior edited *The Albion* and, from about 1816, worked as a reporter for *The Times*. He appeared as a “news vendor” at 1 Martlett Court in a directory of 1817 (*Holden's* 1817–19). William Ross was admitted a probationer at the Royal Academy Schools on 12 July 1815 (CM) and became a full student (H1082). He enrolled at the British Museum in 1817, along with his sisters Miss Georgiana Ross and Miss Janet Ross, all giving their address as Martlett Street, from which address William Ross first exhibited at the Royal Academy from 1816 to 1820. At the Royal Academy and British Institution, where he exhibited from 1816 to 1854, he exhibited mainly genre subjects, and at the Society of British Artists from 1824 to 1825 (including “The Dead Body of Moses rescued from Satan by the Archangel Michael” and “The Death of Rizzio”), from 4 Howard Street, Norfolk Street, Strand. William Ross (either father or, more likely, son) was noted as a visitor to Meyrick's collection of arms and armour in the 1820s, along with Janet and Georgina Ross from the same address. William Ross won silver medals at the Royal Academy in 1817 and 1821, and was listed in the *Annals* for 1817–20 at Martlett Street. After this date he relocated to Glasgow. He was a trustee of Anderson's University, Glasgow, in 1827, and appointed Professor of the Principles

of Sculpture and Painting in 1829. He returned to London in the 1850s, exhibiting at the British Institution and the Royal Academy from 30 Gerrard Street (1852) and 92 Portland Street (1854). Another sister, Thomasina, was a successful translator, and was eventually given a Civil List pension. One brother, Francis Ross, was for a time a drawing teacher and painter, and published *The Parthenon* in 1825, but became a parliamentary reporter in which profession his other brothers, Charles and John, were also engaged.

Janet Ross, later Barrow (1795–1861), miniature painter, was born in Edinburgh on 7 November 1795, the second daughter of William Ross and his wife Janet (McLauchlan). The family settled soon after her birth in London, where William Ross worked for *The Times*. Janet Ross obtained the silver medal at the Society of Arts in 1816, and exhibited at the Royal Academy and the Society of British Artists from 1817 to 1828 (the year of her marriage). She exhibited two more works in 1829, one at the Royal Academy and one at the Society of British Artists, her address being given as 7 Charlotte Street, Rathbone Place. Her portrait of Charles Dickens is dated 1830; an undated portrait miniature of his brother, Frederick, is presumably from around this date.

For further information, see William J. Carlton, “Dickens and the Ross Family”, *The Dickensian* 51 (1954): 58–66; Madeline House and Graham Storey, eds., *The Letters of Charles Dickens*, Vol. 1: 1820–1839, Oxford, 1965, *passim*.



- Mr William Fowler, 24 Dover Street.
  - Miss Sarah Newell 32 White popp St.
  - Mr James Stephanoff 22 Charles Street.
  - Miss Jane Landsceer
  - Mr Thomas Landsceer
  - Mr Charles Landsceer
  - Mr Edwin Landsceer
- 33  
Foley Place
- Mr William Hamilton, 48 Stafford Place
  - Mr. C. F. Thatcher, Charlotte Street.
  - Mr Henry Craig } Charlotte Street.
  - Mr John Craig }
  - Mr Hugh Ross. Charlotte Street.

### **Mr William Fowler, 24 Dover Street**

William Fowler (1796–1870), portrait painter, was registered as a student at the Royal Academy (H1113) and enrolled twice at the British Museum, in November 1813, his address given as 15 Upper Brook Street, recommended by Benjamin West, and in 1817 from 24 Dover Street. He exhibited at the Royal Academy between 1829 and 1852 from London addresses, including 25 South Moulton Street in 1829.

### **Miss Sarah Newell 32 White Cross St**

Sarah Newell (1793–1849?), a miniature painter, was born in Whitecross street, London, the daughter of William Newell (active 1747–1829), carver and cabinet-maker, and his wife Ann (Moorhouse). Her birth was registered in the Protestant Dissenter's Registry in 1811 together with that of her siblings, Jabez, Elizabeth Causton, Joseph, and William. Jabez Newell was a student at the Royal Academy and at the British Museum. The *Annals* for 1820 has a "Miss Newell" at 32 Whitecross-street, city (Portrait). She was listed as an artist in the 1841 census living at Upper Grafton Street. She painted a miniature portrait of the explorer David Livingstone in 1840 (LMS Archive, SOAS).

In 1841 a letter regarding the stigma of mental illness was published in *The Lancet* (1: 345–47); in it she refers to having once been an inmate in a lunatic asylum, the prejudices she had faced since leaving care, as long ago as 1819, and her "Straitened circumstances". In an autobiographical section she wrote:

At about the age of seventeen, I commenced painting miniature likenesses amongst my friends and acquaintances, having taken my own likeness without any instruction. My friends believing that I had a taste for the art, allowed me to have some lessons in miniature painting, with a view to making that department of art my profession. I afterwards made great progress, and took much delight in my pencil; but the limited means of my dear father, who, nevertheless, was in a respectable line of business, was a great barrier to my advancement.

She thereafter attempted to "support herself without the aid of my parents" and was taken up by a family "whose mental acquirements attracted my attention"; but it was her showing "a more independent spirit than I have ever before evinced" which attracted the suspicion of insanity and led to her internment. Her letters were published separately as *Facts Connected with the Treatment of Insanity at St Luke's Hospital* (London, 1841). From these writings it appears she was first admitted in around 1813, and readmitted at least twice more, the third time towards the end of 1817.

Sarah Newell appears to have suffered a mental collapse after this date. In March

1843 a Sarah Newell was brought to the police-court in Queen Square charged with obstructing the members of parliament in the lobby of the House of Commons, apparently claiming to be the rightful monarch; it was then stated that she had been confined to the asylum three times in the past, had a house at 1 Grafton-street, Fitzroy-square, left to her by her father, which was the address used in the letters published in 1841 (*Dublin Evening Mail*, 10 March 1843). Under examination, she stated that she made her living as an artist: "I can earn seven guineas a week by my profession; but I'll never paint another miniature until I have some redress" (*Waterford Chronicle*, 18 March 1843). On that occasion she was discharged, but in June 1843, Sarah Newell, "a middle aged lady, who has on several occasions lately been charged at Queen-square police-court with writing to members of the House of Commons, and waiting in the lobby of the house, and who has for some time been labouring under the delusion that she is the lawful Queen of England, was taken to Bow-street police-office in custody on a warrant, charged with being insane" (*Canterbury Journal*, 10 June 1843). She was admitted to the Pauper Lunatic Asylum at Hanwell; an appeal, "grounded upon the affidavits of a female servant of Miss Newell, and other persons, who swore that, in their opinion, she was perfectly sane", if "subject to certain delusions on religious matters", was refused in January 1844 (*Morning Post*, 26 January 1844). She may be the Sarah Newell, spinster of Shoe Lane, City of London, who died in 1849; her modest will of 20 August 1849 was proved in November 1849 (National Archives, PROB 11/2103). She was buried in St James, St Pancras, on 18 November 1849, said to be sixty-one years old.

### **Mr James Stephanoff 22 Charles Street**

### **Miss Jane Landseer, Mr Thomas Landseer, Mr Charles Landseer [&] Mr Edwin Landseer 33 Foley Place**

These were the children of John Landseer (1763/9–1852), engraver and antiquary, and his wife Jane (Potts; 1773/4–1840): Jane (1795–1825); Thomas (1793/4–1880), printmaker; Charles (1799/1800–1879), history painter; and Edwin (1802–1873), animal painter. They were among the fourteen children of John and Jane Landseer, seven of whom survived into adulthood (including Jessica, 1807–1880, a miniature painter; Anna Maria, 1805–1871; and Emma, 1809–1895, also a miniaturist). Charles Landseer and Edwin Landseer were registered as students at the Royal Academy in 1816 (H1098–99). Charles, Edwin, and Thomas studied with Benjamin Robert Haydon. The three sons went on to become established as artists; Jane Landseer married a fellow-art student, Charles George Christmas, in 1823, but died young in 1825.

### **Mr William Hamilton, 48 Stafford Place**

While this student has not been identified, he is presumably the same as the William



Hamilton who was admitted as a probationer to the Royal Academy in 1817, but who did not progress as a student. He is not recorded as an exhibiting artist. Stafford Place, Pimlico, was home to several engravers and artists. On the basis of its appearance in Horwood's map, number 48 was a modest abode.

### **Mr C. F. Thatcher, Charlotte Street**

Charles Fox Thatcher (1797–1873), miniature and oil painter and rate collector, appears to be the Charles Fox Thatcher, born 12 February 1797 and baptized at St George Bloomsbury in 1801, the son of Thomas and Margaret Thatcher. He exhibited at the British Institution and the Royal Academy from 1816 to 1846. In 1816 his address was Cottage House, Paddington Green. He is listed in the *Annals* for “Domestic Life” in 1817, his address given as Cottage-house, Paddington Green. He was awarded a prize for an original drawing by the Society of Arts in 1818, his address given as Paddington. His address was given as Manor House in 1833 and 2 Park Place in 1836. Two views of Llangennech Park in Dyfed, South Wales, dated c.1820–30, are in Carmathenshire County Museum (NACF report, 1992, says he was a regional artist).

The Paddington addresses given by this exhibiting artist make it likely he is identical with the Charles Fox Thatcher who is later recorded as a rate collector in the parish. The marriage in 1845 of Charles Fox Thatcher esq of Park-place, Paddington, to Frances Wells, youngest daughter of the late Orlando Wells of Bristol, was reported in the West Country press (*Taunton Courier*, 24 September 1845). This marriage may well explain his apparent retirement from art. In 1860 he was found guilty of embezzling monies collected in Paddington, and punished with four years' Penal Servitude; this was widely reported in the press (*The Times*, 11 July 1860; Old Bailey Online). In 1869 it was reported that Charles Fox Thatcher, “an artist in Paddington”, let apartments to Thomas and Jane Edmunds, who appeared at Bow Street charged with stealing from various parties, including Thatcher (“a spirit-cruet, silver tongs, &c”) (*The Observer*, 5 December 1869). The death of Charles Fox Thatcher of Paddington, aged seventy-five, in 1873, was noted in the *Cardiff and Merthyr Guardian* on 8 March 1873. The appearance of this notice in the Welsh press may well indicate that he had property or other interests in Wales.

### **Mr Henry Craig [&] Mr John Craig Charlotte Street**

These are apparently relatives of William Marshall Craig (d.1827), watercolour painter and wood engraver, who was at Rathbone Place, Charlotte Street from 1802. William Marshall Craig, painter, was elected to the Artists' Annuity Fund, Charlotte Street, Fitzroy Square, aged forty-eight. He was the son of William Craig, a London merchant who moved to Edinburgh. He is said to be the brother of the architect James Craig (1739–1795), but the dates make it more likely he was the nephew. A J. K.

Craig exhibited at the Royal Academy from 1819 to 1821; a John Kershaw Craig born in October 1801 was baptized at St Pancras in July 1802, the son of William and Elizabeth Craig. An Elizabeth had been baptized at the same place in 1795, the daughter of William Marshall Craig and Elizabeth, so it seems very likely that this was William Marshall Craig. Frederick Philip, son of William and Elizabeth Craig, had been baptized in 1794. James Craig of 88 Charlotte Street, Fitzroy Square, was awarded a premium for an etching after Guido by the Society of Arts in 1811. Burke's Family Records lists William Marshall Craig who married, in 1787, Miss Worrell, whose children included William "who emigrated and is supposed to have left issue"; he may be the William Craig (1799-1879) who died in Australia in 1879. The Rev. Edward Craig of Walton, Hants (1790-1886), is however probably also the Edward Craig listed for wood engraving, "Edinburgh, or London", in the *Annals* for 1817. John Kershaw Craig is here identified as the Rev. John Kershaw Craig (1801-1889), of Dilamgerbendi Insula, Hants; BA Magdalen Hall, Oxford 1828. No Henry Craig is identified in Burke's; this may be a clerical error, and it was Edward or Frederick Philip Craig in attendance, or that Henry Craig was otherwise related to William Marshall.

H. D. Craig is listed as a painter at the same address as William Marshall Craig in the *Annals* for 1817. He could by that date be a grandson.

### **Mr Hugh Ross Charlotte Street**

Hugh Ross (1800-1873), miniature painter, was the brother of the miniature painters Sir William Charles Ross (1794-1860) and Magdalena Ross (1802-1874; later Dalton). They were the children of William Ross (d. after 1842), miniature painter and drawing master, and his wife Maria (Smith; d.1836), a miniature painter and sister of the engraver Anker Smith ARA (1759-1819).

## Sources and Abbreviations

This list comprises the main published, unpublished, and electronic sources referred to in compiling the biographies. Specific reference is made to these sources within the biographical texts where they are directly quoted or contradicted, or where they appear to be the sole source of information which does not appear elsewhere. Additional sources, including monographic publications, newspapers and magazines, are cited within and at the end of the biographical entries.

Parochial and civil records providing details of birth, baptism, marriage, death, and burial, have been accessed via the subscription service [ancestry.co.uk](http://ancestry.co.uk). These key life dates have been checked even where they are available in the standard published sources noted below; where there are significant factual discrepancies these are noted within the text. The principle has been to provide sufficient information to allow for repeat searches, without encumbering these short texts with full archival citations. Similarly, insurance records are drawn from the online index of Sun Fire policies at the London Metropolitan Archives (“LMA”), and references to court documents and other archive materials made available through *London Lives, 1690–1800* (“London Lives”) and the Old Bailey Online (“Old Bailey”).

## Manuscript Sources

*Artists’ General Benevolent Institution, London* (AGBI)  
MS Applicants Books

*British Museum, Central Archive* (BM)  
Reading room register book, marked “1795”

*British Museum, Department of Prints and Drawings* (BM)  
Register of Students admitted to draw from the antique, 1809–1817

*British Library, London* (BL)  
Add MS 33394–33407: Thomas Dodd, *Memorials of Engravers that have Exercised or Practised the art in Great Britain, including Those of Foreign Countries in Practice therein, from 1550 to 1800*, 14 vols.

*London Metropolitan Archive, London*  
CLC/114/MS23663/1: Artists’ Annuity Fund: Proposals for membership, 1812–1841

*National Art Library, V&A Museum, London*  
BI Minutes: British Institution: Minutes of Meetings, 1805–1870  
MSL/1941/677–683

*Royal Academy of Arts, London*  
CM: Council Minutes (CM)  
RAA/KEE/1/1: Register of admission of students, 1769–1830

## Abbreviations for Online Resources

- ANB: American National Biography Online; <http://www.anb.org/articles/home.html>
- BDBS: Roscoe, Ingrid, Emma Hardy, and M. G. Sullivan. *Biographical Dictionary of British Sculptors, 1660–1851*. New Haven, CT, and London, 2009; <http://liberty.henry-moore.org/henrymoore/index.php>
- BM: The British Museum, London; online collections information, including biographical notices and other curatorial notes; [https://www.britishmuseum.org/research/collection\\_online/search.aspx](https://www.britishmuseum.org/research/collection_online/search.aspx)
- DAAO: Design & Art Australia Online, incorporating Joan Kerr, *The Dictionary of Australian Artists: Painters, Sketchers, Photographers and Engravers to 1870* (1992); <https://www.daa0.org.au/>
- Exeter Working Papers: Exeter Working Papers in Book History; <http://bookhistory.blogspot.co.uk/>
- HoP: *History of Parliament Online*; <http://www.historyofparliamentonline.org/research/members>
- LMA: London Metropolitan Archive: Records of Sun Fire Office, Policy Registers 1710–1886, CLC/B/192/F/001; indexed online; <http://search.lma.gov.uk/scripts/mwimain.dll/144/LMA?LOGONFORM>
- National Archives: National Archives, Kew: IR/1: Register of Duties Paid for Apprentices' Indentures, 1710–1811; accessed through <ancestry.co.uk>
- – –. PROB England & Wales, Prerogative Court of Canterbury Wills, 1384–1858; accessed through <ancestry.co.uk>
- – –. National Probate Calendar (1858–1966); accessed through <ancestry.co.uk>
- NPG: National Portrait Gallery, London, Collections online; <http://www.npg.org.uk/collections>
- NPG, *Picture Restorers*: Simon, Jacob, and others, *Directory of British picture restorers, 1600–1950*, 2009 (last updated January 2017) <http://www.npg.org.uk/research/programmes/directory-of-british-picture-restorers/>
- ODNB: *Oxford Dictionary of National Biography*, 62 vols. Oxford, 2004; online edition, last updated January 2017; <http://www.oxforddnb.com/>
- Old Bailey: Hitchcock, Tim, Robert Shoemaker, Clive Emsley, Sharon Howard, Jamie McLaughlin, and others. *The Old Bailey Proceedings Online, 1674–1913*; [www.oldbaileyonline.org](http://www.oldbaileyonline.org) (version 7.0, 24 March 2012)
- Strickland: Strickland, William. *A Dictionary of Irish Artists*, 2 vols. Dublin and London 1913. Online edition; <http://www.libraryireland.com/irishartists/>

## Further Online Resources

- Bucholz, R. O. *The Database of Court Officers, 1660–1837*; <http://courtofficers.ctsdh.luc.edu/Index-C.pdf>
- Clergy of the Church of England Database*; <http://theclergydatabase.org.uk/>

The Getty Provenance Index Databases; <http://piprod.getty.edu/starweb/pi/servlet.starweb>

Hitchcock, Tim, Robert Shoemaker, Sharon Howard, and Jamie McLaughlin, and others. *London Lives, 1690–1800*; [www.londonlives.org](http://www.londonlives.org) (version 1.1, 24 April 2012) Jeffares, Neil. *Dictionary of Pastellists before 1800*. London, 2006. Online edition <http://www.pastellists.com>

*Records of London's Livery Companies Online*; <http://www.londonroll.org/home>

Simon, Jacob, and others, National Portrait Gallery, London: *British artists' suppliers, 1650–1950*, 2006 (last updated January 2017); <http://www.npg.org.uk/research/programmes/directory-of-suppliers/>

– – –. *British picture framemakers, 1600–1950*, 2007 (last updated January 2017); <http://www.npg.org.uk/research/conservation/directory-of-british-framemakers/>

– – –. *British bronze sculpture founders and plaster figure makers, 1800–1980*, 2011 (last updated January 2017); <http://www.npg.org.uk/research/programmes/british-bronze-founders-and-plaster-figure-makers-1800-1980-1/>

## Abbreviations for Printed Sources

*Annals: Annals of the Fine Arts*. Ed. James Elmes, 5 vols. London, 1817–20.

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Foskett: Foskett, Daphne. *A Dictionary of British Miniature Painters*, 2 vols. London: Faber, 1972.

GM: *The Gentleman's Magazine*, 162 vols. 1731–1868.

Haydon: Haydon, Benjamin Robert. *The Diary of Benjamin Robert Haydon*. Ed. William Bissell Pope, 5 vols. Cambridge, MA: Harvard University Press, 1960–3.

Holden's: *Holden's Triennial Directory*, London, 1802–.

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- Johnstone's: Johnstone's London Commercial Guide and Street Directory.* London, 1817.
- Kent's: Kent's Original London Directory.* London, 1815–.
- Literary Blue Book: The Literary Blue Book; or, Kalendar of Literature, Science, and Art for 1830.* London, 1830.
- Pigot's: Pigot and Co.'s National Commercial Directory.* London, 1829–.
- PO Directory: Post Office London Directory.* London, 1816–.
- Redgrave: Redgrave, Samuel. *A Dictionary of Artists of the English School: Painters, Sculptors, Architects, Engravers and Ornamentists: With notices of their lives and work* (1874). 2<sup>nd</sup> edn. London, 1878.
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