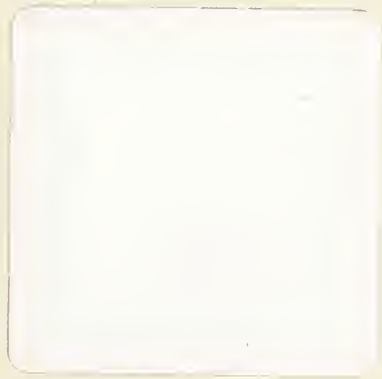


John Pambuel  
Smith

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JOHN RAPHAEL SMITH  
HIS LIFE AND WORKS









LADY CATHERINE BELHAM CLINTON

Printed by S. P. Kelly, London. Engraved by J. R. Smith.

London published by J. R. Smith, No. 83 opposite the  
Parliament Street.

*LADY CATHERINE PELHAM CLINTON*

*Painted by Sr. Joshua Reynolds*

*Engraved by J. R. Smith*

*London publish'd feby 1<sup>st</sup>. 1782 by J. R. Smith No 83 opposite the  
Pantheon Oxford Street.*

An Eighteenth Century Artist & Engraver

# John Raphael Smith

His Life and Works

BY

JULIA FRANKAU

AUTHOR OF 'EIGHTEENTH CENTURY COLOUR PRINTS'

*WITH THIRTY PHOTOGRAVURES*

London

MACMILLAN AND CO., LIMITED

1902

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A Portfolio containing Fifty Examples of  
Stipple, Mezzotints, Paintings, and Drawings,  
Printed in Colours and Monochrome, is  
issued with this Volume.

## PREFACE

IN following my volume on *Eighteenth-Century Colour-Prints* with the Lives of the Great Mezzotint Engravers, and primarily that of John Raphael Smith, I am conscious of making an experiment, the success of which depends less upon myself than upon the various ladies and gentlemen to whom I am indebted for personal and biographical details, for the loan of valuable prints, for sympathy and assistance that it would be impossible to overrate, and almost equally impossible adequately to acknowledge in any other way than by associating their names with my own on the title-page of this book. Since their modesty forbids this acknowledgment, it is the more necessary that I should devote these few lines of introduction to telling the public—that cultured, perceptive public to whom alone my subject makes appeal—how much they are indebted to the liberal private custodians of our national art-treasures for any gratification they may derive from the ensuing pages, or the folio of plates that accompanies this volume.

In common with the large majority of small collectors whom I have the good fortune to number amongst my acquaintances, I, personally, am conscious of a certain jealousy, a certain pride in possession, a certain meanness—to use the right word—that makes me unwilling to lend those few treasures I have acquired, almost unwilling to share

my own pleasure in them with eyes critical, eyes envious, or, worse still, eyes unappreciative, that may wander over my walls or portfolios. When, therefore, it has happened that I have been refused the loan of a print, the permission to copy from a catalogue, the advantage or the opportunity of comparing a number of impressions, a fellow-feeling has made me realise the point of view taken by my churlish friend or correspondent, and, if I have resented the discourtesy for the sake of my book, I have always respected it from the depths of my own guilty conscience.

And these refusals, so rare, so comparatively unimportant, have but served to throw into brilliant relief the magnanimous behaviour of the great majority of those collectors and connoisseurs to whom I have applied for assistance. It is, as I have said, impossible for me to take full credit for the two sumptuous volumes which the liberality and enterprise of the publishers, and the generosity and large-mindedness of the collectors, have enabled me to place before my readers. In truth, I have but compiled, arranged, and written. All the rest is due to them.

It were impossible to enumerate fully, or to thank individually, all the ladies and gentlemen who have taken a direct or indirect part in the compilation of this memoir. To the following, however, I am specially indebted.

Lord Cheylesmore has been collecting eighteenth-century engravings for the last thirty years. He has been studying with absorbing interest the whole subject of mezzotint engravings in the eighteenth century, making notes and additions to Chaloner Smith's book, and he has held nothing back from me. His notes, which he has accumulated during laborious years, he has handed over, almost without permitting me an expression of gratitude. His vast and magnificent collection he has not only left

open to my photographer, but he has taken the very gems of his collection out of their frames and sent them to the young mezzotint engravers whom I have employed to copy the works of the master. And this without any aim but the philanthropic one of giving pleasure.

Mr. Theobald, to whom I was a complete stranger, has, in the same generous manner, opened his portfolios to my mezzotint artists, lending his priceless proofs without any other security for their safeguarding than his knowledge of our mutual interest in their preservation.

Sir Charles Tennant has positively dismantled the walls of his staircase at 40 Grosvenor Square, in order that the readers of the *Life of John Raphael Smith* should be able to gaze at the rarest works of the artist, so far, at least, as I could have them reproduced.

Mr. Montague Guest, like Lord Cheylesmore, has assisted me with experience as well as with prints; and to Mr. Henry Percy Horne, than whom, I think, no one in England knows more about the minutiae of "states" and "conditions" and approximate values of mezzotint engravings, I have applied for guidance in many small difficulties and doubts that have arisen from time to time during the progress of this work. To him also I am indebted for "Lady Elizabeth Compton" and "The Honble. Mrs. Stanhope."

So much for the Mezzotint Engravings. For the Stipples—

Mr. Harland Peck, to whom the readers of *Eighteenth-Century Colour-Prints* owed so much, has again come forward in the same manner. I can say without exaggeration that but for his assistance it would have been impossible for me to have realised the scheme of my first book, and difficult to have accomplished my second. There are ways and ways of lending; Mr. Harland Peck's way is inimitable.

Mr. Behrens, in addition to lending me specimen prints, has taken a sympathetic personal interest in the progress of this book, which is the best compliment an author can receive. I hope to draw upon his unique collection of engravings, printed in colours, even more largely on a future occasion, when dealing with William Ward, in whose works he has somewhat specialised.

Lord Burton, Mr. Oswald Magniac, Mrs. Lionel Phillips, and Mr. S. Grunwald have lent me beautiful prints.

Major Coates, of Tayles Hill, Ewell, has enhanced his disinterested generosity by bringing his prints and pictures to me in London from the walls of the gallery which he has so reverently built for them—a sacrifice of time and convenience which has filled me with compunction every time I have asked it of him. It is to Major Coates, however, that my readers are indebted, not alone for the only pastels by John Raphael Smith that I have been able to give, but also for those two rare mezzotints in colours, “Christmas Gambols” and “Christmas Holidays”; and that charming stipple engraving, “À Loisir.”

Mr. Vaughan, the well-known Brighton dealer in colour-prints, has filled every hiatus not only by permitting me to make use of his stock, and to detain valuable portions of it for as long as I required, but by supplying me from time to time with information, obtained often with infinite trouble, as to the whereabouts of rarities, and the possibility of acquiring or borrowing them. Mr. Nosedá lent me the rare Catalogue of John Raphael Smith's works to which I make such frequent allusion; and Mr. Algernon Graves gave me free access to his valuable MSS.

To numerous other persons, in all parts of the United Kingdom, I owe more or less interesting items, graphic



or biographic, of which I have made use in the following pages. The Rev. James Leakey of Chilhampton, for instance, whose father was an intimate friend of the subject of this memoir, has given me his reminiscences; and Dr. Harper of Bath, whose large collection includes four of J. R. Smith's prints in unique states, with rare inscriptions, Mr. Bruton, Mr. Douglas Heath, and Mr. Chambers, are among these valuable country correspondents.

Mr. J. Hull, of the Prints and Drawings Departments of the British Museum, in the indices, and Mr. Emery Walker (of Messrs. Walker and Cockerill), in the photographic reproductions, have given me loyal and invaluable help; the printers and engravers have co-operated with what appears to me most satisfactory result; and the publishers have spared neither trouble nor expense in the production of a book which, however successful, must, by the very nature of the work, repay them more in reputation than in pecuniary profit.

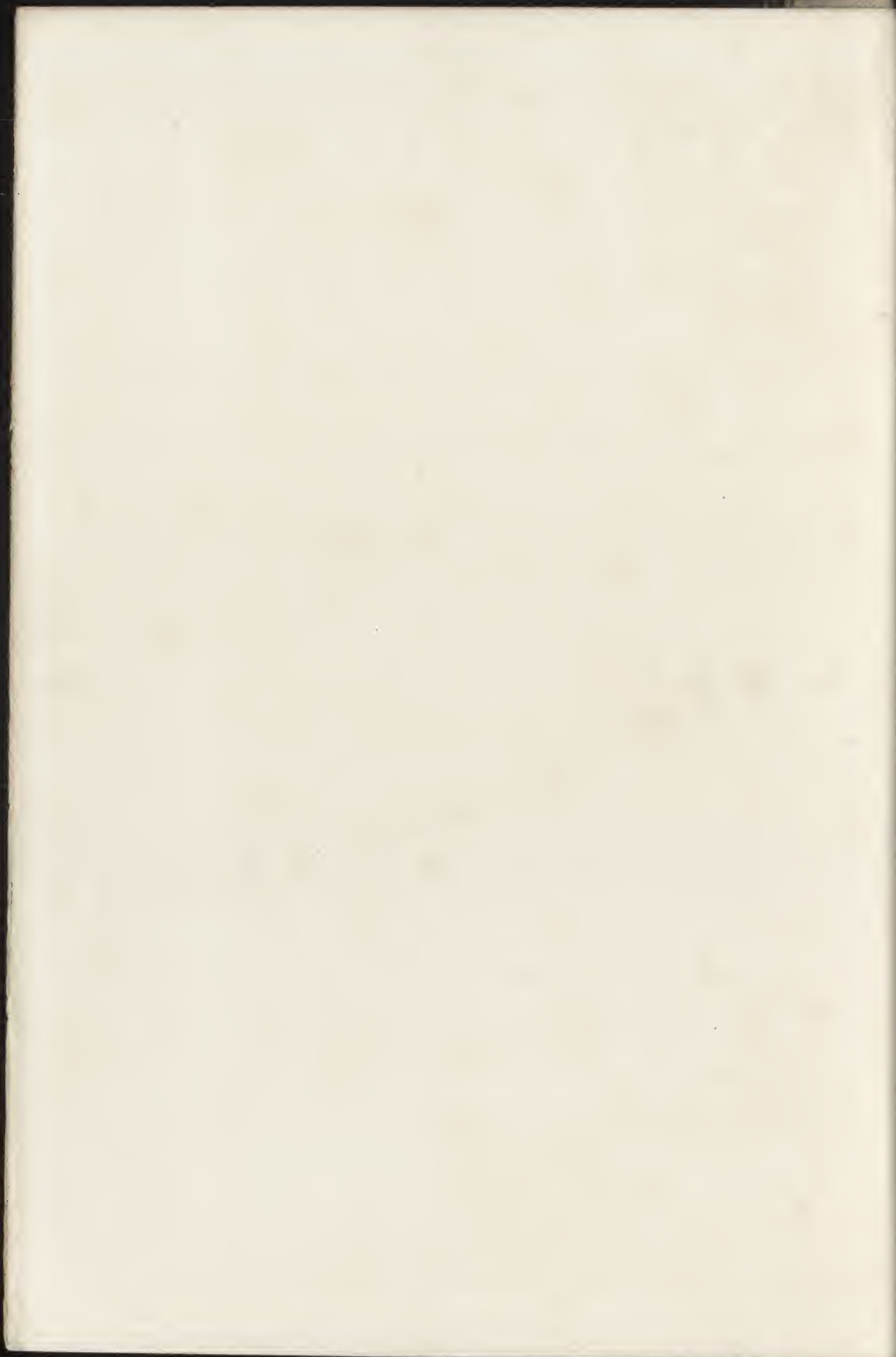
I have availed myself of John Chaloner Smith's admirable Catalogue of engraved portraits, but I have supplemented it, so far as it related to the subject of this memoir, with nearly 700 alterations and additions, every one of which has, except when specially stated to the contrary, been personally verified before inclusion.

Was my last book worthy of the encouragement and help I received?—Will my present one satisfy those kind and unexacting friends and acquaintances to whom, as I have shown, it owes so much of its value? These are, nevertheless, questions I cannot but ask myself. To write a worthy biography of a man who has been dead nearly a century, who left no diary, no papers, whose contemporary memoirs were so scanty, whose family, sunk into insignificance, has been so difficult to trace, has not proved an easy task, nor one that I have accomplished entirely to my own satisfaction.

But I have spared, for my part, neither time nor labour, and, if I await the verdict on the result with something like confidence, it is the good nature of my previous critics that inspires this, and not any overweening consciousness of my own deserts.

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## CHAPTER I

“ON Saturday last, the President of the Royal Academy, Sir Joshua Reynolds, rose in his seat, and, in well-turned speech with happy phrase, proposed ‘that a monument be erected in St. Paul’s Cathedral to the memory of that illustrious man, Dr. Samuel Johnson.’

“To the astonishment of all those present, in place of the unanimous applause, the ready acquiescence, that he not only expected, but had a right to expect, Mr. Benjamin West, the young American gentleman whom His Majesty the King had honoured recently with a commission for a picture, made a motion that he wished to address the assembly; and, on permission being obtained, he stood up and said he thought those present should learn that he, Mr. West, was thus far in the King’s confidence that he knew he was averse to anything of the kind being done. Pressed for a further explanation, he then said he, Mr. West, had suggested to His Majesty a similar monument in Westminster Abbey for a man of the greatest genius and celebrity, one whose works were in the cabinets of the curious throughout Europe. He had made the suggestion and the King had negatived it, if not with absolute contempt, at least decisively: he had pooh-poohed it. And yet the monument was to have been to that great man, the late Mr. Woollett!

“Upon this, Mr. Northcote, enraged at the interpolation, was unable to control his feelings, and exclaimed, without rising, ‘My God! do you put Woollett on a footing with such a man as Johnson! Why, we can have a thousand engravers at any time.’”

So run contemporary chronicles, and the anecdote is apposite. Woollett was king of eighteenth-century line-engravers; John Raphael Smith was among the princes of eighteenth-century artists in mezzotinto. No monument in Westminster Abbey testifies to the power or to the fame of the former; and as for the latter, his bust by Chantrey remains in common clay, never having been transferred to the eternal marble. Smith had no Boswell, not even a Boaden, to write his record; he was "one of a thousand engravers," unsung, with no abiding-place for his ashes in urn or cathedral, a prophet without honour in his own country. All that literature spared to his memory was a short entry in the *Art Journal*; all that art gave him in tribute, besides the Chantrey bust, was a few rough sketches by Morland, a caricature by De Wilde, a miniature by James Leakey, and an oil painting by De Louthembourg.

Yet, to-day, in the market-places of the world, his translations rank higher than the efforts of Dr. Johnson's original genius; whilst Northcote himself, his pictures, his conversations, and his fables, authenticated and autographed, are swept aside by the eager cognoscenti, who tumble over each other in their anxiety to pay sums of four figures for a single impression from a plate scraped by "one of a thousand engravers."

Such are Time's revenges, and it may yet be that these same cognoscenti, keen as hounds on a false scent, will pull up abruptly after a short mistaken run, and whine dolefully to each other over their ill-spent and costly energy. But the omens point the other way. The rise in the value set upon the works of J. R. Smith has been steady; and if it reached its high-water mark when Mr. Agnew bid £1160 for a late proof of "Mrs. Carnac," the ebb is not decisive that finds Messrs. Leggatt refusing £500 for a copy of Sir Joshua Reynolds's "Bacchante," executed in pastel by the engraver as a guide for his plate!

The moment seems auspicious, therefore, for considering very seriously John Raphael Smith's title to, and qualifications for, the position into which he has been



thrust. It is the moment to find the balance between the honour that Benjamin West thought due to the memory of a great engraver, and the protest of Northcote, which, if it means anything at all, means that the artist in copper is but an artisan, a skilled mechanic, a man whose prototype can be found, or created, in every street or school, in every civilised community. The question cannot at the outset be narrowed down to the subject of the present memoir. He must be accepted, for the sake of the argument, as a representative of his profession, as that profession was pursued in the eighteenth century. He must be contrasted, still for the sake of the argument, with his professional brothers in the nineteenth. And it seems to me the evidence in favour of the proposition of the American painter is overwhelming. The very confusion of ideas, the very doubt, the very absence of monument or epic in this instance, would seem to be responsible for the poor quality of the valueless, featureless, mechanical modern work that makes the contrast so startling between the print-shops of to-day, empty and cold and uninteresting, and those of an earlier generation, thronged by "fashionables," celebrated in song, and chronicled by the town gossips, where masterpieces of Smith and Watson, Dean and Ward, hung side by side with curious caricatures by Gillray and Rowlandson, fine line-work by Strange or Woollett, sporting subjects by Pollard, and topographical plates by Jukes. Yesterday they were artists who thus showed their wares, to-day, with one or two notable exceptions, they are artisans, feebly holding a fort against an army of process-workers, holding it so slackly, so traitorously, that the enemy's advance guard, the photographers, are allowed free intercourse, and outpost after outpost surrenders without a struggle.

The opposition by His Gracious Ineptitude, the third George, to a monument to Woollett, the supineness and petty jealousies of the academicians, have had their far-reaching results. The engravers of the eighteenth century were artists. In the present a rare Frank Short, a momentary inspiration of a Normanhurst, are but

exceptions that prove a rule. Northcote, jealous and mean and narrow, anxious always to support his old master, uneasy, opposed to Woollett by political antagonism and religious training, no doubt without serious thought, made that loud interjection that even now echoes so disastrously. But, because it represents the current mental attitude, because I look upon it as the first step of the decline that led from the copper-plate mezzotinting of the eighteenth century to the steel-faced auto- and photo-crudities of the nineteenth, I have quoted it above.

Were this polemic and not biography, I could prove my case in other fashion—my case that a great engraver must perforce be also an artist, in the truest and widest sense of the word ; my case that to the non-recognition of this fact are due the wretched productions that disgrace our print-shops ; the difference not only in price, but in value, between the work of to-day and the work of yesterday. Were this polemic and not biography, I could so dissect the work of modern engravers ; so contrast it with that of Dean, William and James Ward, and Valentine Green ; so explain the differences, touch by touch and light by light, and, above all, background by background and landscape by landscape, that even the public, the great sheepish, phrase-led public, would realise that it is not the lack of a great painter that is responsible for the absence of a great engraver—that a Sargent or a Shannon, a Swan, an Abbey, or an Alfred East is worthy, and more than worthy, of adequate translation ; but, that it is the perverted view, the miserable echo of miserly Northcote's ill-considered phrase, that has set the wrong men working on the wrong track ; that has practically banished the engraver from the associateship of an academy which once proudly welcomed a Bartolozzi, a Strange, and a Samuel Cousins ; that has belittled an art until it has shrunk, or is shrinking, to the poor dimensions of its poor consideration.

John Raphael Smith was an artist, the son of an artist, the brother of an artist, the father of an artist. The relative rank of all these men is beside the question. Smith of

Derby was a landscapist, Thomas Correggio Smith painted portraits, John Rubens Smith, more feeble still, is responsible for extravagances like "Crazy Jane." But the family tradition was all of one tone, the Smith atmosphere was the atmosphere of the artist; they were graphic with pencil, brush, or burin, but graphic always. I do not propose to elevate my subject to a rank to which he is not entitled—I am not going to range him with a Reynolds or a Romney, a Hoppner or a Russell. But, linen-draper, print-seller, engraver in mezzotinto, stipple, and aquatint, painter in oils, water-colours, and pastel, limner in chalk and pencil, it is always and everywhere as an artist that he takes his stand at the bar of public opinion. That he was a man of a thousand talents and but one real medium of expression is also true. But a glance through the folio will show the range of those talents, while it is a commonplace of biography that artists and poets take time to find their medium, and even occasionally make strange excursions in its pursuit.

Smith's life, what little is known of it, reveals the causes of his limitations. He suffered, notwithstanding his surroundings, from every disadvantage of early training, defective education, want of home sympathy and comprehension, a temperament unrestrained by religious or moral training. He had an unhappy home, and he was banished from it too soon. He was an idle boy, with that curious unyouthful inertness, so often misunderstood, so invariably ill-treated, that means growth, impressionability, that is no less fertile or valuable than an exposed photographic film. He stood still, with wide eyes and open brain, seeing, noting, storing up. He was not allowed his silence or his solitude, he was hustled into action; the pencil was forced into his unwilling hand—unwilling only because it was too weak. He wanted to see more, learn more, do nothing. But there was his father, working hard to keep his little family, painting his woolly landscapes, reproducing his foliage forms, his distant herds, his "views," selling here a picture and there a picture; but poor always, and struggling always, with an ideal,

and an unlimited ambition, but, alas! a limited capacity. And there was his brother Correggio, so proudly named; apparently—at least so it seemed to fond parental eyes—so aptly named. At ten that infant phenomenon, that wonder-child, that apple of his parents' eye, Thomas Correggio Smith produced a pencil-sketch of his mother; at twelve he required no pencil guide—feature by feature his steady brush illumined in unmistakable browns the flat-braided hair, in unmistakable blue those light, expressionless eyes of that "gudewife" of a mother of his, who could spare no thought, or, if thought, no understanding, for the idle son, who laughed at the result of his brother's labours, and "never so much as offered to clean his palette."

For Thomas Correggio, steady and industrious, with the local title of "genius," there were praise and pudding. All the neighbours predicted a great career for him. He was taking little portraits, and being paid for them too, before he had passed his thirteenth year. But John! it was not that he had not talent, for one day, moved out of his dreams and long silences, he had with rough chalk, in half a dozen quick strokes, dashed on to the wall of the attic he shared with the Family Pride a head of his father—a head so bold and striking, with such life-like expression and vigour, that all the hopes buried in his slow book-learning and incorrigible laziness revived. No, it was not talent he lacked—impossible for the son of Smith of Derby, christened Raphael, to lack talent—it was industry, ambition, of which he showed so sad a want, a proper pride, and affection for his parents, who sought to gain it, or regain it, with abuse and cuffs; it was that he was a ne'er-do-weel, a vagabond.

How they tried to force him to the easel, how they belaboured and tried to cudgel him into emulating his brother, were all the stories John Raphael Smith had to tell of his young days. Night after night he went hungry and sore to bed, day after day he escaped or played truant, with inevitable result. He never really recovered the mistakes of those youthful days: hardness, even cruelty,

became part of him. Much of his fineness was obliterated, and for ever. The texture of his mind became coarsened, his sensitiveness diminished. The John Raphael Smith who emerged from youth was not the one made in the image of God, who dreamed beautiful dreams and saw bright visions, and walked idly, listening to inspired whispers.

At last, in contempt, hopelessness, they apprenticed him to a linen-draper! To a linen-draper—John Raphael! It was a heart-breaking day when, taking the little ten-year-old incorrigible by the hand, Thomas led him to the shop of one “Richd. Prentiss,” and bound him for five years to the ignoble yard-arm and stave.

Picture the disappointed father returning, with chagrin in his heart, to be met by that virtuous phenomenon, Thomas Correggio, epitome of his mother’s care, all plastered hair, and peg-top trousers, and wide collar, eager to exhibit a miniature of neighbour Jones’s mother, every frill of her voluminous cap correctly outlined, every line in her furrowed old face correctly copied. Imagine how he was pressed to the parental bosom and praised, and compared with his wretched brother.

Raphael was to live in the house of his master, but to come home each week-end. Each week-end he might breathe again the atmosphere of Art, and see to what fame and fortune devotion to it might reach. He had the privilege of turning over the *Book of Landskips*, his father’s chef-d’œuvre in engraving—for Thomas engraved as well as painted—and the pleasure of hearing of Correggio’s progress. He heard about the great *Recueil de 40 vues du Pic de Derby et autres lieux peintes par Smith et gravées par Vivares et autres*; handled perchance the proofs, and wondered at the laborious line, the tedious labour, the small result. These sunsets were not the sunsets he had seen—there was nor light nor colour in them; the stiff trees flat on the paper stirred in him no sentiment, and the quaint figures, squat and ill-placed, seemed to rob the landscapes of the little poetry the delineator of the “Beauties of English Scenery” had left

in them. He had no proper pride, no pride at all ; for he did not appreciate his father's greatness, and Correggio only irritated him. So there were more reproaches, and perhaps a flogging or two thrown in on trivial excuse, out of mere exasperation and ill-humour. For still, with quick brush or quicker crayon, John Raphael showed at rare intervals that it was *will*, and not power, that failed him ; and still, sick of being blamed for not using the talent immature and trembling, hardly born, he escaped each Monday to the more easy duties of the shop, where nothing great was expected of him, and his spirit could rise easily to the low level of his companions.

Five years went by, five quick years. Thomas went on painting views—Boydell bought them ; so Thomas thought his fame was large in London, and he was shamed in his soul of his son, the linen-draper. Thomas Correggio painted with more and more pains, and the five-shilling pieces that began to come in regularly were very useful. For the father's health failed a little about now, and there began to be intervals when pain overtook him, and no work could be done. The Cumberland tour was projected and postponed, and then arranged again, and finally he set out and returned with the four pictures that had been ordered. He had meant to take the pictures to London—there they were to have been engraved by Vivares ; but illness overtook him—illness but not inertia. He sent for the copper and chose the sheets, hard, for line-work, and he engraved them himself—engraved them between paroxysms of pain. Thomas the younger, always correct and virtuous and a good son, tried to help him, but the graver was strange in his hands, and John—John was apprenticed to a linen-draper !

The plates got finished, somehow, sometime, nevertheless, and were dispatched to London ; but the finish of Thomas was almost as near at hand, and even before they could have reached their destination, in those slow days of mail-coaches, he had reached his, leaving his Correggio, with affecting speech and last embrace and blessing, to carry on the glorious tradition of his name ; leaving

Raphael—nothing but the memory of an undeserved harshness, nothing but the poignant, demoralising, if vague, regret that overwhelms an undutiful son, even when he has had an unjust parent. And it was not only one parent who was unjust. John got nothing of the little estate that his father left. He wandered about those dreary cobbled streets of Derby on his spare Sundays, away from the home where he was unwanted, where the fresh injustice was being perpetrated, and Thomas Correggio and the bereaved widow begrudged him even the food and pocket-money that were his due; where he heard that his idleness had broken his father's heart, that he was a do-nothing, a wastrel, a blot on the family escutcheon. Poor little John Raphael, poor little blot on the family escutcheon, that brightened and brightened and spread and spread, until now there is no family and no escutcheon, and nothing but his own name and personality to make a glowing light against the dim mantle of the past.

At fifteen he was out of his indentures, and he resolved—a great resolve for a lad of his temperament—to leave the place grown hateful to him, the dingy warehouse, and the unwelcoming home, and trudge to London. But he was unambitious, though that right hand of his was growing stronger, and, surreptitiously now and in secret, he was emulating his brother by doing miniature paintings of his companion apprentices; and he had even tried to finish, in the petty manner of his father, an unfinished copper he had found, engraved and etched in line. But ambition, that slow secret plant which can only grow vigorous and fruitful in silence and darkness, had been poisoned in him in its hidden roots. So, it was after all as a linen-draper, and not as an artist, he made his entry into London in the year 1767. And there one loses him for a time, for of this period he seldom spoke. Two years he seems to have laboured at his trade, sorted damask and measured linen, slept under the counter, carried the staff and worn the flat cap of the apprentice. But that was the end of his obscurity.

This was the time when the public imagination was

inflamed by the adventures of the great Corsican, the first great Corsican that attempted to make history, to alter the map of Europe: for Pascal Paoli had dreamed of much that Napoleon Buonaparte accomplished. The public sympathy went out to the refugee patriot—a sympathy that, later on, took the form of a Civil List pension, but in 1769 had a greater result; for it was the germinating seed that fell on the artist's soul which slept in the country lad from Derby, and the first blossom from it was the portrait, after a painting by Henry Bembridge, of the popular hero. There is no publisher's name on the first issue of this print. Smith scraped the plate, a friendly printer helped him to a few impressions; armed with these, he went the round from print-shop to print-shop. The subject of his print ensured him success. He was allowed to leave one impression here, to exhibit another in a window there. A week later all were sold, the friendly printer was fully recompensed, and more prints were produced. John Raphael Smith, the linen-draper, ceased to exist, and Raphael Smith, the artist, very humble, in a top attic, with poverty as a fitting garret-companion, hunger and cold grinning in through the chinks in the ill-hung door, began to live.



## CHAPTER II

WHETHER the transition from Smith, the linen-draper, to Smith, the artist, was due to external influence other than the inspiration of the romantic career of Pascal Paoli is difficult to say. For the print was produced in May 1769, and on the 24th of November, one Hannah Croome, daughter of a picture-dealer, gave birth to a son, christened John Smith, a little weakling who died within the month. And henceforth the young engraver, himself not yet seventeen, was known as a married man, and he registered with almost annual regularity the additions to his family, which ultimately numbered eleven—five boys and six girls. A copy of the register of these births, on "paper so tender with age that at the least touch it may fall to pieces," is in the hand of Miss Susan Smith, a daughter of the youngest child of John Raphael Smith, Raphael Caesar Robert.

It is transcribed in an appendix for the benefit of readers curious in family records.

Thus in 1769 John Raphael Smith was a married man, a father, and the author of a single plate. "Miss Coghlan," after a picture by Gainsborough, was his second venture, and one with which he was unable to satisfy himself. He scraped no less than three plates of this subject, but, of course, he had not yet mastered his medium: they are all stiff, narrow, wanting in looseness, grace, style, all that distinguished his later years. He was scraping to live now, and living was complicated in the next three or four years. In the same year that "Miss Coghlan" made her appearance under the auspices of an enterprising publisher, H. Parker, Anna Sophia, the first daughter of the young

couple, struggled into a feeble life, and left it again within the month. There was only the attic for them all in these years, the young father trudging from print-shop to print-shop to obtain employment, with poor fare and poor results for his toil. But the boy grew to be a man through it all; if he was somewhat maimed, and somewhat thwarted in his highest, he was nevertheless of good spirits and courage, with a wife who wanted nothing but his happiness, and with a gradually increasing outlook on that very Art-world which he had quitted so abruptly, and discarded so completely, in the old Derby days. Between February 1770 and November 1772 Smith's output in plates was about a dozen—all mezzotints. Perhaps the best of these was "Signora Felice" and "Count Wallenstein"; the most ambitious, "Bagnigge Wells." But there was nothing to indicate greatness. All his spare time was spent with chinks, with paints, with crayons. Now that no voice cried out to him to paint, he painted ever. Yet no voice praised. It was Art for the love of Art, with starvation, or the weak breath of it, panting behind him; he laughed at his pursuer, and, aughing, won on him step by step. Still, at twenty, he was to become for the third time a father. At twenty, grown into a strong man, loving pleasure and the society of his fellow-men, wine and song, and all things of which his youth had been empty, he found he was serving a poor mistress, that there were other rewards than those to be had in her service, that he was kissing the hem of her garment, without the hope of reaching her lips. Perhaps intuition taught him all this, perhaps it was his wife's situation, or the counsel of the good friends the young couple had made in their poverty and bravery.

"You vill go back to your trade; you vill sell things to the ladies, and I vill help you," said old Angelo, whose new-born Harry, smiling from his cradle on the old fencing-master, softened his heart to that other baby in its bare attic, in the arms of its large-eyed, hungry young mother. "You are von 'andsome man, Mr. Smid, and they vill come to you."

Raphael Smith had in his youth an honest modesty. He loved to paint, to draw, to scrape, but he was not conscious of a great mission, nor thrilled into the certainty of great power. Not the example either of his father or of his brother had persuaded him completely of the family genius. If he had compunction in putting away the brushes and the burins, in accepting the assistance which Angelo and others afforded him, the compunction was soothed by a lingering sophistry that told him the step he was taking was not necessarily final. And so indeed it proved.

With that friendly aid he opened a shop in Exeter Change—a corner shop on the south-east of the Strand. It was not only as a linen-draper; he undertook also to sell all ladies' requisites, to import trimmings from France, and gold and silver lace. Old John Clark was his landlord and one of his backers, and sixty years later we hear from Harry Angelo that his father's prophecy had proved correct, that "Raphael Smith soon obtained a good share of the custom of the fair of the neighbourhood." The industry and energy in which Smith's boyhood had been so strangely and so completely lacking were abundantly his in manhood. No sooner was the business soundly established and fairly prosperous than out came the painting materials again. And, curiously enough, the drapery brought customers for the copper-plates. "Miss Coghlan," with the quaint stiff outlines and high head-dress, hanging amidst the ribbons and the mittens, captured an admiring glance from Angelica Kauffmann, who had journeyed thither after a "new ruff" brought over from France, the fame of which had reached the West End. She came to buy the ruff, but she stayed to converse about that interesting painter Mr. Gainsborough, to select red slippers, and a "paduasoy," and, finally, to become godmother to the first child, "Angelica Rosalba" (26th March 1773), who, born in comparative comfort, thrived and grew to womanhood.

Angelica came again and again, and she brought her friends with her, and she talked throughout the town

of the interesting linen-drapeer in Exeter Change, who sold French poplin, and engraved from Mr. Thomas Gainsborough.

Soon the shop was thronged with customers, soon prosperity smiled in at the windows, and the lean, haunting shadow of want was blocked out of sight. The sunny smile of prosperity suited John Raphael Smith : he basked in it, grew fat and convivial. Happiness upstairs, where mother and child thrived, too, in the sunshine ; success downstairs, where the ladies and their chairs thronged the narrow causeway ; and gaiety in the evening, when Charles Bannister and Rowlandson, when Dibdin and Foote, came in to talk to Angelo's protégé, and found him genial company and a choice spirit. But neither Bannister nor Dibdin were of that stuff to which business, in its sober aspect, made any distinct appeal.

"Why, man," said Dibdin, when he had been shown the mezzotints, a few crayons, a hasty sketch illustrating last night's best anecdote—"why, man, you're an artist ! Sink the shop. Become a professor and a *gentleman*." It was tempting advice : poverty was forgotten, was out of sight, and the artist's fingers itched for his tools.

As a "professor and a gentleman" Raphael Smith took fortune boldly by the horns, kept the linen-drapeer's shop with his wife installed as his substitute, and opened, almost within sight of it, that little emporium, 4 Exeter Court, Exeter Change, Strand, the address of which is so familiar to print-collectors. He announced himself as "painter and engraver," his friends added "raconteur and boon companion," and he had no difficulty in getting commissions. I am leaving the consideration of his work to a later chapter, but it must be borne in mind that when, in 1773, John Raphael Smith made his definite announcement of his profession, he was an absolutely untaught artist : he knew no more than Thomas or Correggio. He had to learn, so to speak, on his public ; to experiment, even as the young physician experiments, until experience, with rough rule of thumb, gradually teaches him, by results, what not to do. He painted portraits at a

guinea a head; he scraped mezzotints with gradually increasing power and boldness. "Sir John Fielding" and "Sir Joseph Banks" belong to this period, but then so also do "The Honourable Mrs. Damer" and "Miss Carter as Maria." He ventured an aquatint or two and an etching, but I can find no stipple. Some of these plates have, in addition to the name of J. R. Smith, that of W. Humphrey as joint-publisher. W. Humphrey, to carry on the analogy, was, as an experienced old general practitioner, unscientific, not very able, but still in a position to give many a wrinkle to his co-worker, whose abilities he easily recognised.

The dealer taught the artist, who, later on, became his business competitor, how to study the market and supply the public, not with the best he could produce, but with the least it would accept. The dealer taught the artist a dozen technical tricks—tricks making for speed and cheap effect. And there were no technical tricks that Smith finally abstained from using. What was the equivalent given for this teaching is a moot point, but a little consideration of two or three of the "so-called" Humphrey prints will throw a certain amount of illumination on it. Who, for instance, really engraved that fine plate of "Temptation"? whose tools, whose ground, whose handwork are clear and plain upon it? I think Smith recognised his obligations to Humphrey and was glad to acknowledge them, for he had in him ever that streak of generosity, lavish, unconsidered, uncertain, that is one of the trade-marks of Bohemia.

Many influences met now and contended for the mastery of that flourishing young linen-drafter, that promising young artist, that excellent boon companion and born mezzotintist, John Raphael Smith. And he yielded to all of them, for that was his nature: circumstances and surroundings affected him, created or re-created him; he had every strength but strength of character, and every power save the power of extracting the finest ore from that gold-mine—himself. There is an early nursery practice known to the initiated as "feeling his

feet." Smith, baulked of his boyhood, started his adventurousness late, but with the more strength, and on all sides hands were held out to help him. If money was wanted to enable him to pursue his inclinations, money was easily found. Smith is known to have published at this time with Birchall and with Carington Bowles, as well as to have issued his own plates. There are dozens and dozens of the so-called "Carington Bowles" prints that bear unmistakable signs of being the hurried work, the pot-boilers, in fact, of John Raphael Smith. He wanted money. His youth had been empty of pleasure; his manhood promised to be perhaps too full.

Charles Bannister was not the best companion for a young man of three or four and twenty, of a happy disposition, capable of draining his bottle, who could sing a good song and tell a good story, and, what was better, could listen to others appreciatively.

This was the moment when Smith might have made up for his defective Art education, might have joined the Academy School, had the benefit of the best teaching London could show. The drapery business was still carried on, although the birth of John Rubens (23rd January 1775) deprived it of the immediate personal attention of Mrs. Smith. This was the moment when Smith might have made a final and a glorious choice between serving God and serving mammon; it was the critical period in the history of his slow Art-growth, when only knowledge, study, work were required to fan the glow of talent into the flame of genius.

That a man is not necessarily a hero to his valet is a truism which, like the dead colouring of a canvas, is but a background on which to paint, as vividly as lies within the limner's power, the picture he has in hand. Thus, visualised faintly through long mists of intervening years, it is here I begin to see the real development of John Raphael Smith's character, it is here I see the young man turn aside from that long and toilsome upward climb that might have led to immortality on canvas, and take instead, and deliberately, the lower, easier road which,

joyously enhedged with material pleasure and comforts, winds luxuriously round the lower approaches of the Temple of Art. He was only twenty-three when he removed from Exeter Court to Bateman's Buildings; only twenty-three when his first living son, his fourth child, was born. The lean and hungry look had gone out of his eyes, starvation and want were out of sight. He no longer dreamed dreams, and he was no longer idle. He was "engraver and print publisher," but he was also a man of pleasure. Already we hear of him as a frequenter of clubs. We hear of him at the "One Tun" in St. James's Market, at the "Anacreontic," in even better company, at the "Beef-Steak," and, what became of more importance than any of these, at "Jack Harris's Tavern Club." Wolcot met him on his brief visit to London in 1773, and found him congenial company. Tom Sheridan and Horne Tooke spent an evening with him at the "Catch Club." He kept a comparatively steady head amongst the wits, but he eschewed laborious nights; and in the unmined depths of him the buried roots of ambition lay choked with the refuse of his dissipations.

He worked, of course; work was essential to his mode of life, and he was already capable of quite a remarkable speed. Twelve important coppers, fully authenticated and signed, were brought out in the year 1775. Amongst them was the "Infant Jupiter." Now he fell slightly, very slightly, under the influence of Reynolds, and floriated amazingly, even from the momentary contact. In 1776 there were no less than sixteen plates, many of them after this great artist. He had almost more commissions than he could execute. He was asked to take pupils, apprentices: William Ward was bound to him. He still used a closer grain than he adopted later, but his powers were becoming manifest even to the trade. The "Duke of Devonshire" and "Elizabeth Montague," "Henrietta Morris," "Charlotte Mordaunt" and "Bacchus" (Earl of Carnarvon), made not a bad record, even without the other eleven. And

in this same year we hear of constant convivial evenings, of a fishing excursion or two, of a three days' jaunt in pursuit of hares, and of a visit to Derby, the first, to chronicle his successes.

I should like to have heard more of that Derby visit ; to have known something of the meeting of the mother, now on her deathbed, with the little cowed and beaten son, grown into such fair and sturdy manhood. Was there pardon on both sides, reconciliation, some sweet look of comprehension exchanged between them, or was it to the end, to the bitter end, a motherhood that was only physical, a word empty of meaning ? Thomas, too, Thomas Correggio, was he still the prig and pedant, painting his flat miniatures, earning his sober living, self-satisfied, self-absorbed, the veriest bourgeois of art ? There is no record save of the bare fact that such a visit was paid. But there is, unfortunately, a certain amount of circumstantial evidence to prove that it was not completely satisfactory. It was a worse, not a better, Raphael Smith that returned to London, a more reckless, less domesticated, husband and father. Hannah Croome, that good and patient wife, had neglect to bear, and worse.

There were gaming-houses for the bucks and macaronis of the town ; E.O. tables, and opportunities for wagering thousands ; but there were also houses where tradesmen congregated, and lost their week's earnings at dominoes or ecarté, faro or loo. Raphael Smith added gaming to his pastimes after that Derby visit, and there is extant a curious print by Rowlandson, of himself and Smith as lamb and wolf. Gaming, drink, cock-fighting, and their concomitants, notwithstanding Smith's powers as a mezzotint engraver, steadily increased. It appears that with his larger appetites he developed larger powers—an amazing virility came to him. Vibrating to a fuller, freer life, a temperament artistic, but a disposition untamed, untrained, he let sensation serve him in lieu of labour. His character deteriorated, but still the talent that was in him grew with his growth, and on that easy path he had chosen he strode with giant steps.



It is impossible to separate completely the work of Smith from the life of Smith. There is a curious hiatus in the birth register of the family between 1775 and 1783. In 1776 and 1777 Smith was engaged in painting, in engraving, in publishing, the well-known features of many of the ladies who enjoyed unenviable reputations in the west end of the town. Rumour, which gave him a connection with one of these that was more than professional, had at least a curious basis of fact to support it. In the published version of this set of prints ("Miss Carter," "Mrs. Fitzwilliam," "Catherine Frederick," "Miss Chambers," "Mdlle. Clermont," "Harriet Montague") they are half-lengths, in oval frames; decorous, draped, delightful. The unpublished versions are whole lengths, in the "altogether." They were private plates, few impressions were taken from them, and they are among the rarest of John Raphael Smith's works. What they lack in delicacy of subject they make up in delicacy of treatment. I have been told, on trustworthy authority, that the set of proofs in the collection of George IV., destroyed by order of William IV., were in themselves sufficient to establish the reputation of any artist in mezzotint. There is a set in a small private collection in London: I have not seen them myself, but my informant, a connoisseur of sound judgment, who has both seen and handled them, is responsible for the statement that they may be counted among the *chef-d'œuvres* of the artist; that certainly they are far in advance of anything he had executed previous to this date.

1778, too, was a famous year for Smith. The emotions fostered by these light women allowed fortunate moments for vigorous exposition. "Mrs. Carnac," "Mrs. O'Neill," and "The Gawlers" were executed; the charming little "Sappho," "Love in her Eyes," "Sylvia," and many others. Altogether, fourteen important plates. Smith was approaching his high-water mark. Within a comparatively short time he produced "Mrs. Musters" and "Mrs. Payne Galway," "The Countess of Warwick,"

“The Walton Family,” and “Lady Beaumont.” His output was extraordinary, and only explicable when one takes into consideration the fact that he had apprentices, when one admits that the apprentices forwarded the plates, prepared the grounds, did journeyman work before the master hand was brought into requisition. And even then there were some amazing years.

In 1780 befell the eventful meeting between George Morland and John Raphael Smith—the meeting that gave a fresh impetus to the debaucheries of both, while it found for them mutual sympathies and mutual appreciations. It was the commencement of an intimacy far-reaching in its results, which, greatly enriching their lives for the moment, left each man eventually the poorer for the contact. There was a short time of Bacchanalian feasting and revelry, of jauntings and filled sketch-books, of ideas given and received. The older man, himself still under thirty, had now, however, something of the vanity of easy success. Strangely enough, Smith never really recognised his boon companion’s genius; in the years that came after he was fond of boasting of the influence he had had over Morland, of the hints he had given him, of the assistance he had been to him.

“Ward,” he said once to James, when the latter had abandoned engraving, “you have taken up painting, and you are quite right, but you are looking at Morland! Look at the old masters, look at Teniers; Morland after Teniers is like reading a Grub Street ballad after Milton.”

Perhaps it was too much to ask that the companion of Morland in his cups should be his admirer after he had drained them to the dregs. He saw the brute side too plainly, too large, to leave room for consideration of the besmirched soul that might have guided the unerring eye to higher theme.

But Smith himself is, at the moment of meeting with the gifted dipsomaniac, even more interesting psychologically than artistically. “The years that the locust had eaten,” the years in which he had lived riotously, had left their impress; the influences that had formed his character

had formed it full of inconsistencies. His wife had done her share, unconsciously, perhaps, but not the less surely. The beast that was in Smith had known restraint, a gentle hand on the reins, a soft voice encouraging him. It was untamed, but it knew then something more, something better, in life than a headlong, unchecked course. He had known the pressure of his children's innocent lips, he had responsibilities. If he, no less than Morland, was a beast, he was at least a beast with a burden that he recognised. His talents had developed, but they had developed full of inequalities. A suggestion and an illustration of this are seen in the sketch of "Les Deux Amis," reproduced in the title-page of the folio volume. It is a portrait of his wife and her sister, Mrs. Prothero—a domestic sketch, taken at the time when the painter was pursuing his *liaison* with Miss Carter; when he was using his studio for the licentious pictures of the six wantons. Yet he could go over the way to the emporium, still pursuing its steady trade in linen goods, although under a different proprietorship, and make his leisurely note of the fireside that should have been his own, of these two good and affectionate women.

And his unequal talent is shown almost as distinctly as his unstable affections. For the print differs materially from the drawing, with the advantages all to the former. Smith was advertising himself as a miniature painter, and had already practised in pastel; but even this slight sketch shows him as a poor draughtsman, an indifferent colourist, and it is only the translation into mezzotint that did justice to his powers. His want of training, want of application, betrays him in every canvas. All his original work shows more clearly what he lacked than what he possessed.

But, measuring himself with Morland, capable of drinking him under the table, and rising without a headache, able to command a price for his plates higher than the other obtained for his canvasses from the parasites and harpies that surrounded him, it is small wonder that Smith respected Morland even less than he did the majority of

his contemporaries. And his contempt for Morland engendered in him presently an exculpatory self-respect: valuable, too, in its way. If he went with the inspired lout through scenes of dissipation overnight, he was ashamed of his dishevelled, touzled companion in the morning. For Smith, heavily built and large of feature, was still something of a buck, and had had the approbation of the ladies.

Allan Cunningham tells us of one day when Smith and Bannister visited the vagabond painter in his paint-room. Morland was executing a commission for Smith. He was satisfied with its progress; they chatted.

"Good-bye, George. I am going for a ride."

"Wait a moment, Jack, and I'll come with you."

"Morland," answered the other in a contemptuous tone which could not be mistaken, "I have an appointment with a *gentleman*."

The night before he had been in his company, but to-day he was ashamed. This dawning self-respect of Smith, this sense of power and sense of responsibility resulted not in his emancipating himself from the degrading society and scenes that he frequented, but in his following the example of the dealers who supplied both artist and engraver with the means of participating in them. Smith, with all his weakness of principle, had enough strength of mind to realise that they were being robbed. As with Rowlandson so with Morland, Smith turned wolf.

It was not of deliberate or definite intention that he had taken that shop in 83 Oxford Street—larger, more imposing than any he had had before. It was simply that instinct taught him he was growing—the instinct which in the man who sights success makes for larger habitation, freer surroundings, wider horizon. The two first years he spent there did not make him doubt the wisdom of his move. In truth he had little time for doubt, for deep nights of play, full days of work, the domination of his unruly, fascinating playfellow absorbed him. But in 1782 he became reconciled to his wife, if that can be

called reconciliation which has only one party to it, if that can ever have been called a quarrel which meant only that the woman had borne humbly, had borne cheerfully, the insult and the neglect which had been her portion, and had flown cheerfully, gratefully, back to her loved place at his side at the first intimation that it was once more free for her.

Now Smith began to play the wolf; now his chronicler can find little to say for him beyond what his plates say more eloquently. He drank with Morland, but he robbed him in his cups: he began to get together the nucleus of the "Morland Gallery." Realising there was "money" in his companion, he began to make it; in health, reputation, prosperity, henceforth, Smith went up, Morland down. But the last final flicker of the divine spark was dimmed, doused, extinguished in the man who traded in pictures and prints, whilst the poor wretch who was everybody's prey kept it burning, held it as a light to guide his hand, until death released him from the bondage of his unworthy body.

### CHAPTER III

THE year Smith settled in Oxford Street was the year he engraved "The Gower Family," that masterpiece of painting and engraving, in which both he and Romney touched their highest. "The Hon. Henrietta North" and "Colonel Tarleton" followed. After the conjugal reconciliation in 1783, he produced the "Mrs. Smith" with a large hat, "Painting," and the fine "Prince of Wales" after Gainsborough. Before he left Oxford Street (1786) he had completed "Lady Stanhope," "Lady Hamilton as Nature," "Lady Hamilton as Bacchante," "Sophia Western," "George, of Wales," "The Fortune-Teller," and "Mrs. Mills." Also, taking example from Bartolozzi and Ryland, he had started working in stipple. There is a print, by the way, of Thomas Gray, executed by Smith in this manner, to which an earlier date has been attributed. But, because Gray died in 1771, I see no reason to conclude that the engraving was then made: his fame lived after him, and the order for this miniature to adorn the collected edition of his works would in all probability have been given in 1783. Anyway, Smith's first authenticated stipple is "The Mirror—Serena and Flirtilla," from his own design, issued in colours on 12th February 1782. In rapid succession followed "The Songstress," "The Country Maid," and the "First Interview of Charlotte and Werter." It needs but to compare them with the mezzotints to show how the tradesman won on the artist. Raphael Smith's name appended to these poor copies of Henry Bunbury's poorer design is the only point of value about them. For now

his name was an asset, a trade asset, and at that, and that only, he valued it. There is hardly a stipple-engraving of his that counts, that is worthy of consideration, between 1782 and 1786. Yet, they were issued in considerable numbers, in colours, in red, in monochrome. Stipple was the craze of the hour, the marketable article. Smith, the tradesman, who wanted money for the orgies he could not now abandon, gave the public what they craved—dust for gold! He did not, could not express himself in this new medium; he learnt it slowly, more slowly than he had learnt to mezzotint, and with less visible improvement. His loose and flowing style, his grace and freedom, were all cramped and distorted on the stipple-plates; only his indifferent drawing had scope, and his poor invention. "Improvement," "Instruction," "Devotion," "Study," were all he was capable of as late as 1785.

And neither his stipple nor his mezzotint occupied him entirely. His brother-in-law, Prothero, had taken over the linen-draping. The Continent was open to our trade, and commercial intercourse between France and England was comparatively easy. Raphael Smith had a share now in this, now in that shipping enterprise. He dealt in Indian silks, Brussels and French laces, cambrics and linens. There was reason to believe that many of these goods were obtained "duty free"; that he had a share also in a warehouse at Deptford gives colour to the rumour. He found the profit on merchandise exceeded in ease of acquisition the profit on engraving. He shipped a tentative nine dozen of prints in colour to France; there was a repeat order almost before the packet had reached the coast. The market was opened. It was his to take advantage of it. And his family and expenses were increasing, his convivial humours not decreasing. He liked company, popularity, liked to patronise, to give orders instead of receiving them, to entertain, to be considered. His business seemed to be spreading in many directions. "Jack of all trades," he called himself; it is possible he never realised he was master of one.

Henry Bunbury, that enterprising amateur, graphic

with tongue and pencil, encouraged Smith in all his ventures, was probably the "gentleman" for the sake of whose company he had discarded Morland in his shabby clothes. As the money flowed in, there came with it a certain measure of social consequence. Not the social consequence that attended a dilettante Walpole, or a fashionable Beauclerk, but a gathering of wits who listened as well as talked, a hail-fellow-well-met intimacy with many men who, a few years since, had treated him, at the best, as Lovelace treated Jack Belmont.

In 1786 Smith moved again, this time to the well-known address in 31 King Street, Covent Garden, and here we find him indulging in an open-house hospitality. Here we find the man as nature and circumstances together had blended him, finally settled as the head of his house, master of his children and apprentices, an entity which, completely satisfied, is almost as completely unsatisfying. His description of himself must be taken as correct. He was "Jack of all trades." He engraved in stipple ("Thoughts on a Single Life" is dated 1786); in aquatint ("Calista," 1787); in mezzotint ("Almeria," "Snake in the Grass," 1787); he painted portraits in pastel at a guinea a head; he executed miniatures on commission. He was a publisher, but he imported wines from Bordeaux and brandies from Cognac; he had an interest in linen wares, and a manufactory for coloured prints. He was still the friend and intimate of Morland, but we hear of such men as the Duke of Richmond and Sir George Beaumont gracing his board, Dr. Monro and Henry Bunbury bandying witticisms with him; Peter Pindar celebrating him in verse; Tooke and Wilkes, in their disputes with each other, appealing to him to take sides.

Smith, somewhat ashamed of his Bohemianism when it meant poverty and talent, grew rather proud of it when it seemed to have put him on an equal footing with the men whose admiration he courted. According to Harry Angelo, he received his sitters for portraits, whatever their rank, in a morning gown, his collar open, a paper cap on his head.



Probably the gentlemen did not note the vagaries of their artist's costume. We, who know more of human nature than the ex-fencing master, need not attach quite the same importance to the patrons dropping in to talk and drink burgundy with Raphael Smith as did his admiring contemporary. The company there was good, the wine better; as for the host, a commission paid him for his hospitality. Only once we hear of him being invited on a return visit. Then it was to the Duke of Richmond, whose patronage was commingled with economy. Smith was invited to stay at Goodwood for some shooting. The house was full of guests, and there was an understanding that he should paint all the portraits at his usual fee, but that the Duke should be limned in exchange for his shooting.

"You must all sit to Smith," said his Grace; "capital likeness, admirable pictures in small; ten guineas the terms—only think!"

Smith laboured incessantly at the easel, but there was not a word about sport. The Duke's own portrait being the last, it was not finished, or was but newly taken in hand, when the painter hinted "No shooting, no more sittings; no pheasant, no picture."

"I see," said the Duke, his common expression; and, sending for one of his keepers, a knowing one, desired him to accompany Mr. Smith, and to show him some game. As Smith divined, so it happened. He and his dogs were set upon the wrong scent. After wandering far enough not to fear detection, he showed the keeper an *aurum potabile* for which even the most sober have an unquenchable thirst. "You have no objection to a cup of good ale, eh! Mr. Gamekeeper?" said he, slipping a guinea into his hand.

"Why, sir, as to that—though, to be sure, the ale's on t'other side of the Park"; and, pointing like young Hamlet, seemed to say, "Go, and I will follow thee." "Now," said Smith to himself, "it is my fault if I paint the Duke's phiz for nothing." He got into the preserve with his double-barrelled Manton, and murdered—Harry

Angelo admits he dare not say how many brace of his Grace's pheasants. He had engaged a fellow to provide a small tax-cart with a hood in waiting, and he actually loaded it with game.

So much for the social relations of peer and painter. It was in far other fashion he was viewed among his cronies, at the genial banker Mr. Mitchell's, for instance. There, in the roomy apartments in Beaufort Buildings, Strand, after the closing of the Banking House, Bannister and Rowlandson, Wolcot and Smith, would sit through the protracted darkness of the winter's night, until the sun struggled through the fog in the early morning, telling Boccaccio-like stories, making notes for picture, verse, or song, repaying their host over and over again for his hot supper, generous wine, and genial presence. Then Bannister reeled out his "When on board our trim vessel we joyously sailed," and the sketch for the stipple of "Expectation" was drawn on the back of an old programme. Then the song of the "Progress of the Race Horse" was ribaldly parodied into "Beautiful Sally"; and

See the Park thronged with loungers, the nobles all round,  
To view the dear angel; her ruin's begun,  
Prince, dukes, lords, and bankers came first in her train,  
Enraptured they ogle, as yet but in vain,

climaxed into an unprintable termination which yet gave the inspiration for the popular set of engravings of "Lætitia," called, by the way, "Seduction" in their first issue. The whereabouts of only five of these pictures is known. The sixth is lost, apparently.

There was trouble between the painter and engraver over these pictures, and the commission was thrown up more than once before Morland's perpetual want of money, and Smith's undoubted power in influencing the painter, forced it unwillingly through. The fact was, Morland's first designs were as unprintable as the parody, yet he resented the alterations upon which Smith insisted. Those who say that Raphael Smith in his private life was but an expurgated edition of George Morland must

reflect on the extent to which that expurgation was carried in his later years. Allan Cunningham says that Smith had "sentiment," Morland none. It was just that very quality which turned the scale between them; the absence of it sent the genius down bankrupt and dishonoured to a drunkard's grave, whilst it helped the man of talent to retrieve sufficient of the mistakes of his youth to leave him with a competence, a reputable position, and an affectionate family to make easy his decline into the valley of years. Sentiment, with a dash of business talent to give it the right impetus and direction, ran the Morland Gallery, and the shop at 31 King Street.

For the squabbles over "Lætitia" were subsequent to the Morland-Ward marriages, which took place practically under Smith's ægis. William Ward at this time was something more to him than an apprentice, he was a valuable assistant; and Morland was something more than a boon companion, he was an invaluable source of supply. It was well to consolidate their interests. The two couples met under his roof—this is where the sentiment came in—the subsequent engagements were celebrated by an entertainment at Hammersmith. We get two strange little glimpses of the feast from different pens. Collins, the author of the *Memoirs of George Morland*, here met the painter for the first time. He speaks of his rollicking humour, of his toasting his host, "Here's to old Silenus," of Smith's geniality and hospitality, of the quality of the smuggled wine and spirits, and the character of the company. He is full of satisfaction at being with them all. On the other hand, little James Ward, who had been articled when he was but seven years old, and whose articles at about this time were transferred to his brother, is very bitter, in his reminiscences, at having to wait upon this same company, at having to wash dishes and attend his master. James Ward lived far into the nineteenth century, and he had got out of touch with the manners and customs of the eighteenth. If he had been as harshly treated in his youth as he related in his dotage, he is

unfortunate in his examples, for there is nothing unusual in his being set these comparatively menial tasks ; and, if he feels his genius was ignored and his education neglected, we, who have measured him with his contemporaries more accurately than did his fellow-academicians of the "forties," can find excuse for Raphael Smith's non-recognition of anything that should differentiate him from his fellow-apprentices.

That entertainment at Hammersmith, Morland's marriage, the opening of the Morland Gallery, were all at the period before the real divergencies between painter and engraver began to show themselves ; before the time when "Old Silenus," the sobriquet of good fellowship, was changed to "Old Drapery Face" in contempt and half-dislike. Angelo says, "Smith, who was a choice spirit and a clever fellow, ingratiated himself into the favour of the young painter, and, having the address to bend to his humours, acquired that influence over him which no one else dared attempt, namely, that of suggesting subjects and then directing the course of their treatment."

This is all very well as far as it goes. But in the see-saw of life, as Morland developed his vices and Smith became reattached to his domesticities, the tie of affection between the two weakened and then finally broke. There remained the business tie, and of that, I fear, there is little doubt Smith took full advantage. The Morland Gallery, which, at the close of his life, he admitted was the best speculation he ever made, consisted of thirty-six pictures, acquired at prices ranging between five and fifty pounds. When one considers that many of them were engraved by Smith or his apprentices, that they were printed in colours direct from the pictures (no expense for drawings), that these copies were then sold at prices varying from five to thirty shillings an impression, in numbers reaching to as many as five hundred, it will be seen at a glance that there was a large measure of profit, even without consideration of the fact, of which there is absolute proof, that the pictures themselves were copied in oils

by James Ward and sold as originals, not once, but many times.

I quote Angelo once more :—

“Morland’s fame increasing, it became difficult to obtain even a single specimen of his painting. Availing himself of this universal rage for his designs, that were sought with ardour by thousands who before his appearance had never given a thought to art, Smith set up a manufactory for engraving and colours, and produced, by the aid of his able assistants, excellent imitations of his originals, and obtained a market for them in all parts of the world.”

At this manufactory for engraving and colour-printing Turner and Girtin were subsequently employed. At this manufactory the clever son of the wigmaker in Essex Passage called and asked for work. Asked for work and got it too. J. M. W. Turner took folios of prints under his arm, and, trudging home, pleased with the success of his application, spent toilsome hours in finishing, and supplementing with delicate touches, the labour of the printer and the disappointing results of the press. And he had a fellow-labourer, one Thomas Girtin, whom, first meeting on Raphael Smith’s doorsteps, he grew to look upon as more than a brother. If there were any possible guide to the prints finished by these two young artists, collectors would have a rare chance of displaying their eagerness and generosity. Under existing circumstances, each possessor of an engraving issued by J. R. Smith, printed in colours and finished by hand, can mentally add the magic initials to his proof, and flatter himself he has a Turner !

One grows more and more out of sympathy with Raphael Smith as his business increases and his art declines. Long before he has hailed William Hilton before a magistrate and had him committed to prison as a refractory apprentice, long before he has released De Wint from his indentures on the usurious terms which are on record, we realise that the engraver and artist has deteriorated past hope. His story becomes a mere shopkeeper’s

account of money realised ; the interest in him grows flat, evaporates, and dies away. His income and his family, his family and his income, ring the changes in every note and memoranda that I can find. Both increased regularly during the first twelve or fourteen years of the King Street days, and one had almost been tempted to draw an analogy between the pecuniarily bankrupt Smith of the attic days and the morally bankrupt Smith of the King Street ones. In the first, his two babies, born in poverty, died before the world had time to harden them to its use. In the second, spiritual want led apparently to the same result. Edward Willmot, Leonardo, and Caroline died almost before they had been christened. In 1802 their mother followed them. The same year Morland was laid to rest, and the barque of Smith's fortunes met contrary winds. It were bootless to follow the swaying and uncertainty of its courses, the storms it met, the gradual shortening of sail that became necessary, the vicissitudes and adventures. The outbreak of the French Revolution was the first blow ; and Smith's hand was as weak on the rudder as once it had been with the brush : he had no hope to escape foundering. The foreign trade in prints was knocked on the head, and the Continent had absorbed three-fifths of the whole output of the manufactory.

"It is all over with engravers and publishers," he said to James Ward, who chronicles it.

James Ward took the hint, and, in reading his notes, one finds a certain pathetic humour in the way he congratulated himself on the step he took in abandoning the burin for the brush, and the high value he set upon his subsequent career. Smith had his old facility left him too. He could still paint portraits in pastel. Dayes, who had the greatest admiration for Raphael Smith as a mezzotinter, who looked upon his "Lord Richard Cavendish" and "The Primate of Ireland" as two "of the noblest monuments of Art," deploras his change of occupation. "He latterly attached himself to painting portraits in crayon, very bright and spirited, yet they

by no means compensate his loss as an engraver," Dayes writes, and posterity echoes him loudly. But success is after all a personal quality, independent very often of merit.

Smith had as many customers for his pastels as he had had for his publications. The same authority tells us that now, at two guineas a head, Raphael Smith painted as many as forty sitters a week. He had ever been a man of restless habit. After his wife's death we hear of him at Uttoxeter, visiting Thomas. And it was at Uttoxeter, by the way, that De Wint's father was persuaded to let his son follow his inclinations and become a painter. It was there, or at Stone, the indentures were signed that bound him apprentice to Raphael Smith. We hear of him also at Sheffield, in lodgings at "Ramsey's," where that "young man of parts," Francis Chantrey, who was to have been a grocer, came humbly to him, to beg for work and assistance. Ramsey was a carver and gilder, but he also dealt in prints and plaster models. Smith persuaded him to accept Chantrey as an apprentice, and for seven long years the sculptor and future academician laboured at the bench. He never forgot his obligation, for obligation he considered it, to Smith, whom he liked to speak of as "my old master, Raphael Smith." Smith had moved off again from Sheffield long before Chantrey was out of his articles, but the boy paid him the sincerest form of flattery. He imitated his style, advertised that he painted portraits in crayons and miniatures, and explained that, "though young, he has had an opportunity of acquiring improvement from strict attention to the works and productions of Messrs. J. R. Smith and Co." Among the first successful busts he produced was one of John Raphael Smith. Lord Holland, in his *Memoirs* of the sculptor, says, "it remained in his studio as long as he lived." It was exhibited in the Royal Academy in 1811, and was thought to be amongst the best there. We hear of another meeting between Smith and Chantrey, however, before the bust was produced. It was at Baxter Gate, Doncaster, in the same notable lodgings that

sheltered Hoppner. Smith had grown elderly then and somewhat deaf; but he was still convivial and fond of company; the bust, which was multiplied by casts, shows him in a listening attitude. It was only a short time before his death that he went down to Keswick and put up for a few nights with his old friend and contemporary Julius Cæsar Ibbetson, then living at Troutbeck, about four miles from Ambleside, with his handsome new wife. Smith has left us a reminiscence of that visit, for he painted not only his old friend, but his old friend's young baby; a really admirable reproduction of the result is in the folio. And these portraits are certainly proof that he retained a considerable amount of vigour. There was a young man living in the neighbourhood who visited the Ibbetsons while Raphael Smith was there—a young man who, no less than Chantrey, acknowledged a certain obligation to him, an inspiration and encouragement. That young man was Anthony Vandyck Copley Fielding!

Although Raphael Smith in his later years is unsympathetic and disappointing to a chronicler who saw in the commencement of his career the promise of even more brilliant results, he was neither of these things to his contemporaries. To the last he made friends; to the last he was accepted as good artist and good fellow. As late as 1809 he is visiting Horne Tooke at Wimbledon, and painting the portraits of him and of his daughters; this portrait of Horne Tooke, who was almost on his deathbed, was finely engraved by Ward in the following year, when Tooke's death revived the interest in him, and made its issue a profitable speculation. Thus again we have Smith's "sentiment" standing him in good stead.

Another reminiscence of J. R. Smith shows him in his fading prime. The Rev. W. Leakey tells me he has heard his father, James Leakey, the artist, relate that the earliest recollection he has, was hearing *his* father saying, "There goes 'Old Vice' and his companions, and not a sober man amongst them." This anecdote bears date 1811, and it appears that Smith,



always a man of sobriquets, had "Old Vice" as his last. He was staying then (33 Newman Street, Oxford Street) next door to the Leakeys. James, his son tells me, was known in contradistinction as "Young Virtue," and he had parental warnings against his neighbour, and a version of what his influence had been on that awful example "George Morland." There is in existence a charming miniature by James Leakey of Smith in his old age. On the evidence of it alone I am somewhat inclined to discount the theory of Raphael Smith's dissolute habits. The Leakeys were of an evangelical turn—it will be remembered that late in life James Leakey gave up the brush for the pulpit—and Smith had not been trained in the same school. What inclines me to the opinion that "dissipated," "vicious," "dissolute" are only relative terms, is that his two children, Emma and Rubens, were both welcoming his society, and that all three were painting and exhibiting and pursuing their professional avocations with steady industry. Such a man as Leakey's reminiscences paint Raphael Smith would hardly have selected son and daughter as the companions of the London frolics in which he is supposed to have indulged; though he might easily, in the times in which he lived, regard deep drinking as venial, and not unfitting him for their companionship.

However, his visits to Newman Street were flying ones. He retired to Doncaster in 1808, and died there in 1812, in his old lodgings at Ramsey's.

## CHAPTER IV

BRIEFLY related, the foregoing is all that is known of John Raphael Smith. Notwithstanding every inquiry, and advertisements in London; in New York, where I unearthed a relative more interested in the inquiry than able to throw light on the subject; in Jersey, where I had traced a grandson; and in Ealing, where I found a granddaughter, I have been unable to obtain documents, diaries, or reliable information. For me Raphael Smith lives, nevertheless, very vividly in dreamy boyhood, awakening manhood, and in the first flush of his intoxication with the joys of life. I see the man in his weakness, succumbing now to this influence, now to that; matrimony at seventeen, infidelity at twenty-seven; pot-boiler for Humphrey and Carington Bowles; inspired translator of Sir Joshua Reynolds and Romney. Not unsympathetic in his first enthusiastic recognition of William Ward, in his first generous friendship with Morland, hardly even in his strange repudiation of his dissipated companion. Not degraded whilst he could still take a "Nature" and a "Bacchante" from Romney and Reynolds, and project them on the copper with the fine interpretation of a brother poet. But, reaching his high-water mark too soon, he remained an example, not only of a light that lived, but of a light that failed. To philosophise, to moralise over a career to which, after all, we owe so much, were ungrateful, and worse, it were superfluous. By his works he must be judged, and by those alone.

A great engraver, no less than a great translator, must

have something more than mere accuracy, and that something Raphael Smith undoubtedly possessed. The secret of it is not quite in his sentiment, not quite in his sympathy; it is in the fibre of his soul, in his twinship with the artists after whom he worked. He had a certain feminine adaptability: he could respond to, and interpret, a mood. There are sexes in the arts, and that of the engraver is feminine. Nothing that Smith accomplished alone was virile or steady; one need not resort to the farmyard to establish the inevitability of his comparative failure. He was made fecund by the genius of others. With Reynolds he could show us a "Mrs. Carnac," with Romney he could produce a "Gower Family." Alone, not all the clucking could deceive the critical world into thinking "A Maid" or "Narcissa" had the germ of the matter in them. This feminineness of Raphael Smith's art in no way detracts from the primal truth that it is art, and not craft. An egg is no less an egg though it should make an omelette and not a chicken. Smith's attempts at chicken-rearing were abortive. To leave metaphor and come to fact, it must never be forgotten that Smith was untrained. We have direct evidence of many men having been pupils of John Raphael Smith; we have no direct evidence of Smith himself being the pupil of any engraver of eminence. His talent is *sui generis*; yet it is impossible to deny its value. A glance through the folio shows alike his strength and his weakness. If it is a monument to his memory, and the only one, it is a monument with a torch of truth in its hand. And if it illuminates "Mrs. Carnac," it shows also the feeble folly of "Black, Brown, and Fair," the disastrous decline of "The Misses Hart." Left alone, he laid eggs only good enough for eating, only capable of satisfying an immediate public taste or appetite.

That I should nevertheless have placed him first among the great engravers, if not directly specifying him as the greatest, of the eighteenth century, is not unfair; for what he accomplished perfectly and beautifully, at his high-water mark of accomplishment, is sufficient to sub-

stantiate his claim. And little as we can regard him as a draughtsman or as a colourist, he was accounted both by his contemporaries, who, after all, had a higher standard for engraving, Northcote notwithstanding, than obtains to-day. For otherwise West's proposition to the King had not been made. And Smith's bad drawing was occasional, accidental, unaccountable, like the moods of a froward woman, characteristic, too, of the period. Give him, on the other hand, a picture, one with which he is in sympathy, that inspires him, and straight, without etching or indication, he repeats it on the grounded copper, scraping with eager responsive fingers, not only the flow of the drapery, the contour of the face, the pose, the gesture, but the very spirit and soul of the subject that becomes his own as he gazes. Smith was a marvellously rapid worker. That he could dispense with outlines is indubitable. When he laid his own grounds he used a coarse rocking tool, and he used it comparatively few ways. When all other evidence as to authenticity, or concerning signature, is doubtful, Smith's grounds are unmistakable. When he scraped, he scraped relentlessly; when he proved his plate finally, it happened very often that, contrary to the experience and practice of many engravers, he had over-scraped, not under-scraped, his plate. His unerring hand and eye found easily the necessary delicacy, but his emotional methods missed the necessary caution. Here, then, we get another index finger to the indubitable "Raphael Smith" manner. He resorted to—may one call it?—trickery, to hide the result of his impulsive speed. He added a texture; that is to say, he made a pretence of re-rocking his ground; he worked it up just so slightly as to mark the difference between delicacy and disappearance. The work he had over-reduced reappeared with a difference; it was a trick never safe in the hands of an engraver who was less an artist than J. R. Smith. To judge him fairly, however, one must judge him by his early, if not his very earliest, proofs. The very earliest I have seen required no alteration in the outlines! Here there is a light to be height-

ened, a curl to be softened, a contrast to be brought forward, but never a correction in the drawing. I have compared these working proofs of Smith's (notably a "Mrs. Smith," with the cheek-bones somewhat prominent; a "Miss Wallis," brilliantly rich and beautiful, but marked for softening in the background) with touched proofs from various engravers, both of to-day and yesterday, and I am struck by his precision and accuracy, by the "quality"—there is no other word to be found for it—that he gets into his plate on first essay. And not only contour but colour; there is a wonderful play of light and shade on Smith's early proofs; it is painting, not engraving, that one finds in "Colonel Tarleton," in "George IV.," in two or three of his re-creations of Sir Joshua Reynolds. What, in later years, became crude and coarse in pastel, a medium the technic of which escaped him, was ever refined and lovely in the gradations of his black and white. His instincts were marvellously true when the palette he had never mastered was out of his sight. Spirit and vigour he had, even with the paralysing palette to check him, and a capacity for obtaining a likeness—for, as it were, taking a rapid note of the flesh and blood that stood before him—but technic came to him only with the scraper. It is astonishing to realise to-day that, although Russell was producing his incomparable pastels at the same time as Smith, the one was receiving no greater consideration than the other. There are six of Smith's pastels in South Kensington Museum, and very many scattered about the country. All of them, no less than the two I have reproduced, show knowledge of the decorative value of colour, together with a certain dash and individuality. None of them give the least indication of being in any considerable sense of the word "works of art." They have neither delicacy nor finish, neither atmosphere nor illusion; they are notes in colour rather than "pictures," specimens of impressionism without poetry. It was Smith's individuality that won and kept for him the favours of his patrons and the public, and a strong individuality is an impetus that carries far

even in re-creative work. I am convinced that Raphael Smith, after his dim boyhood's days, never saw the extent of his capacities. The artist in him had wholly perished even before Morland's death. Nothing I have written will alter the public verdict that stamps him Mezzotinter only. It will but confirm it. Yet, that there were great possibilities in him, greater than his accomplishments, I think must be conceded. And that such possibilities are essential to the making of even a great engraver I hope I have made manifest. For so much that he accomplished we are his debtors ; that he was no wiser, better, greater, is no fault of his biographer. Naught extenuating, naught setting down in malice, I have shown John Raphael Smith as I have seen him : very human and interesting, therefore very incomplete, but not the less attractive. A consideration of his life cannot detract from the estimation in which we hold a man who could interpret Romney as eloquently as he could render Reynolds, who could dignify Peters and make Morland delicate.

With his works spread out before us we can hardly even regret that the art-road he took was the "lower road," for the multiplier of beauty is the creator of beauty ; and the creator of beauty is artist, and can wear the title if not the crown.

## ADDENDUM I

### J. RAPHAEL SMITH'S EXHIBITS AT THE SOCIETY OF ARTISTS

#### EXETER COURT, EXETER BUILDINGS

1773. 304. Portrait of Mr. Banks. Mezzo after West.  
1774. 263. Scene from *Twelfth Night*. Mezzo after Wheatley.  
264. Maria. Mezzo after Carter.  
265. Chryses invoking his God. Mezzo after West.  
266. Honble. Mrs. Damer. Mezzo after Reynolds.  
267. Sir John Fielding. Mezzo after Hone.

#### 10 BATEMAN'S BUILDINGS

1775. 222. The Bard. Mezzo after Jones.  
223. Mercury inventing the Lyre. Mezzo after Barry.  
224. Mr. Woodward. Mezzo after Van der Gucht.  
225. The Captive. Mezzo after Carter.  
226. Le Pâtissier.  
227. Six small mezzotints.  
1776. 267. Primate of Ireland.  
268. A Young Gentleman.  
269. A Lady.  
270. A Nobleman.  
271. Infant Jupiter.  
272. Spartan Boy.  
273. Grisette (Sterne).  
1777. 287. Edward Wortley Montagu.  
288. Clara.  
289. A Slavonian Lady.  
290. A Cremonese Lady.  
291. Bacchus.  
292. A Clergyman.

1777. 293. Schindlerin.  
 294. A Gentleman.  
 295. Holy Family.  
 296. A Clergyman.  
 297. Abelard.

## 83 OXFORD STREET

1783. 237. Prince of Wales. Mezzo.  
 238. A Lady. In crayons.  
 239. The Art of Painting.  
 240. Small Whole Length of a Lady.  
 241. A Chantress.  
 242. A Lady.  
 243. Two Ladies. A chalk drawing.  
 244. A Lady. Crayons.  
 245.     "  
 246.     "  
 247.     "  
 248.     "  
 249. A Gentleman.  
 250.     "  
 251.     "  
 252.     "  
 253.     "

## 31 KING STREET, COVENT GARDEN

1790. 248. A Gentleman Cock-Shooting.

## FREE SOCIETY

1782. 91. An Artist's Head. Crayons.  
 118. Lady Catherine Pelham. Mezzo.  
 119. Lady and Children relieving Distressed Widow.  
       Mezzo.  
 120. Children of Walter Synnot. Mezzo.  
 121. Scholars relieving a Blind Beggar. Mezzo.  
 144. A Long Story. After Bunbury.  
 145. Lord Richard Cavendish. After Reynolds.  
 146. The Promenade, or Evening Amusements at Carlisle  
       House. Mezzo.



## ADDENDUM II

### J. RAPHAEL SMITH'S EXHIBITS AT THE ROYAL ACADEMY

10 BATEMAN'S BUILDINGS, SOHO

- |       |      |          |               |
|-------|------|----------|---------------|
| 1779. | 305. | Crayons. | A Young Lady. |
| 1780. | 337. | ”        | ”             |
|       | 369. | ”        | ”             |
| 1781. | 69.  | ”        | ”             |

83 OXFORD STREET, W.

- |       |      |  |
|-------|------|--|
| 1782. | 175. | Duke and Duchess of Gloucester and Children. |
|       | 176. | Crayons. A Gentleman.                        |
|       | 177. | ” A Lady.                                    |
|       | 193. | ” Hobnella.                                  |
| 1784. | 226. | ” Family of Mr. Ruspino.                     |
| 1785. | 27.  | A Credulous Lady and Astrologer.             |
| 1786. | 211. | The Moralist.                                |

31 KING STREET, COVENT GARDEN

- |       |      |  |
|-------|------|--|
| 1787. | 15.  | The Soldier's Farewell on the Eve of a Battle. |
|       | 20.  | Agatha.  |
|       | 180. | Lecture on Gadding.                            |
|       | 183. | A Lady.  |
|       | 213. | Flag Officer.                                  |
|       | 226. | Visit to the Grandfather.                      |
| 1788. | 91.  | The Unsuspecting Maid.                         |
|       | 186. | The Widow's Tale.                              |
| 1789. | 119. | Albinia.                                       |
|       | 146. | A Gentleman.                                   |

1789. 151. Children.  
 198. An Officer.  
 1790. 72. A Lady.  
 387. Inattention.  
 394. Attention.  
 426. An Officer.  
 641. A Lady.  
 1792. 373. A Gentleman (Mr. Dignum).  
 1800. 356. Three Sisters.  
 492. A Lady.  
 560. Count Rumford.  
 565. Dr. Jenner.  
 649. A Lady of Fashion.  
 756. Dr. Garnet.  
 1801. 360. P. J. Meyer.  
 361. N. Bond.  
 387. J. Hammersley.  
 401. Dr. Wolcot.  
 428. A Young Lady.  
 508. Lady Smith.  
 540. Sir John Smith, Bart.  
 614. Miss Harvey.

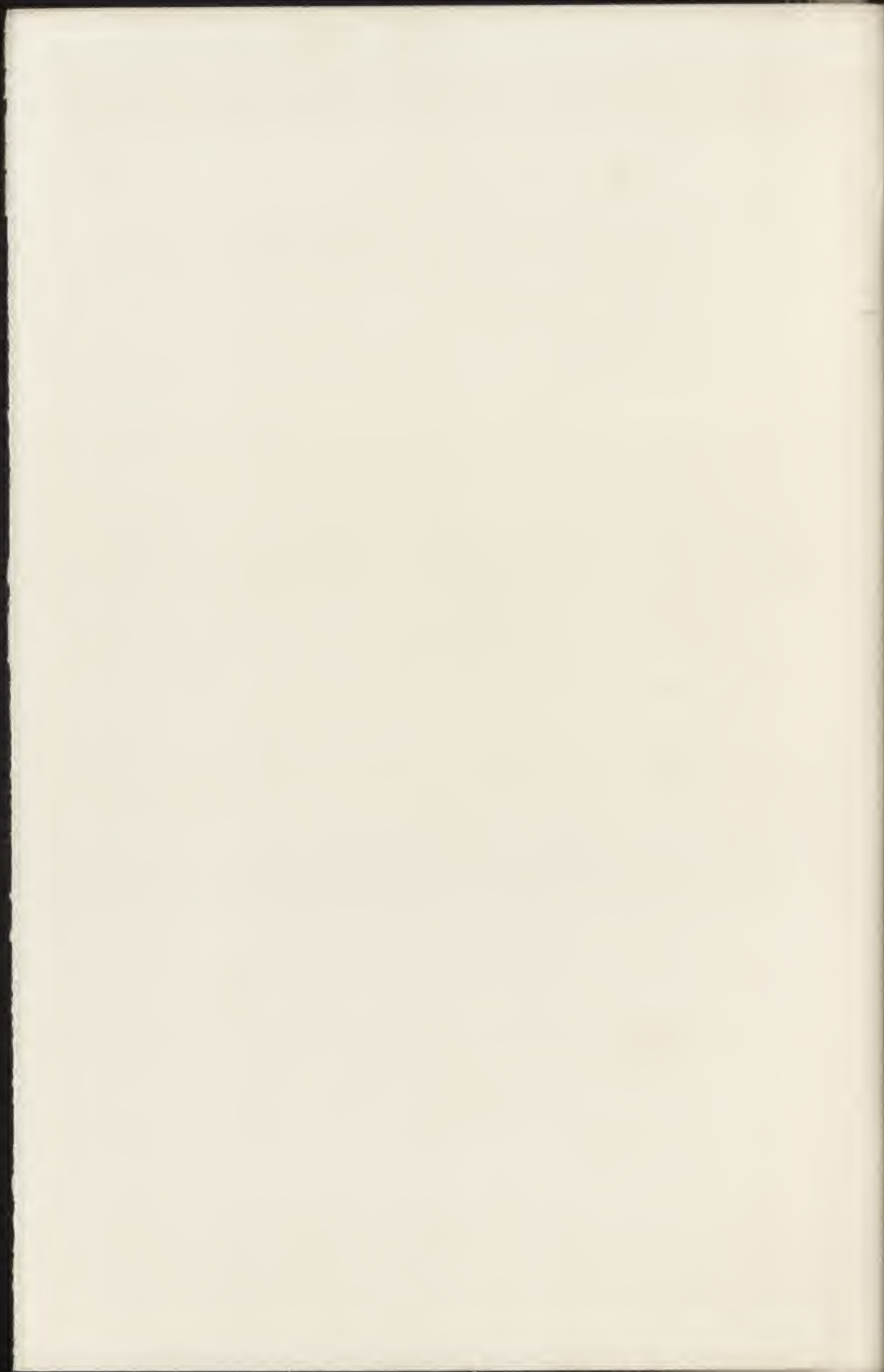
## 31 KING STREET, COVENT GARDEN

1802. 218. Rosalind.  
 346. Hon. C. J. Fox.  
 351. Dr. Saunders.  
 355. Lord Holland.  
 385. Two Ladies.  
 414. A Lady.  
 1803. 270. Emma Smith.  
 383. General Andreossi.  
 392. Mr. Otto and his Secretary.  
 470. The Fugal Man of the Somerset Place Arms.  
 520. Earl of Albemarle.  
 528. C. C. Crespigny.  
 542. G. Shepley.  
 559. Paolo and Francesca.  
 1804. 79. Groundless Jealousy.  
 382. Sir W. Milner, Bart.  
 424. S. Athawes.  
 442. Cotter's Saturday Night.  
 553. T. Swan and Family.  
 585. Dr. Hunter of York.

ADDENDUM II

45

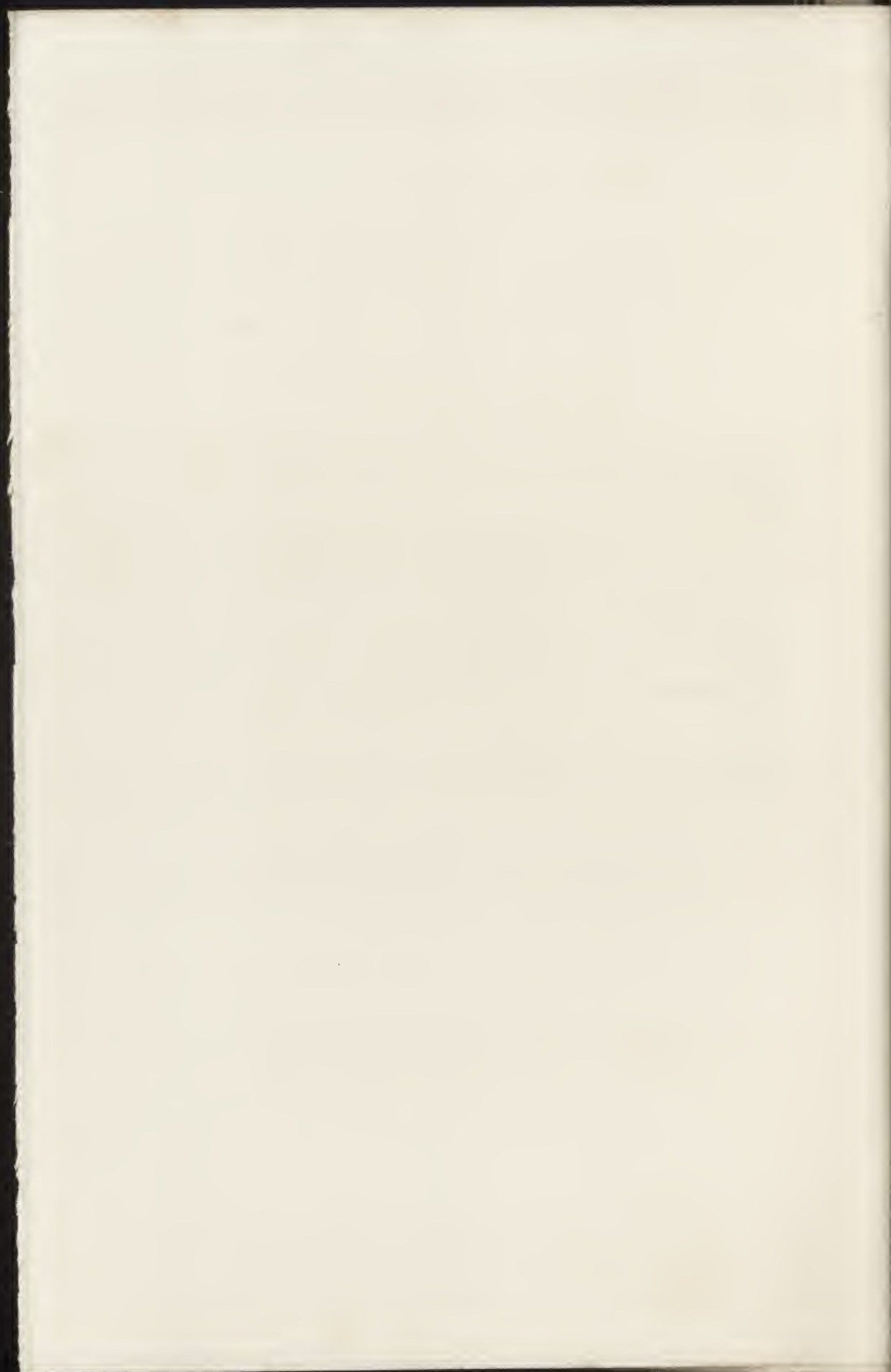
1804. 587. T. Hartley, Esq., Lord Mayor of York.  
1805. 456. Mr. and Mrs. Windus.  
471. Portrait of a Gentleman and his Son, Mrs. Bonar's  
(Russell).  
482. Mrs. Boisragon of Bath.  
500. Children of J. Gossett, Esq.  
504. Gentleman of East Berkshire.  
570. Dr. Marshall.  
574. Mrs. Marshall.  
583. Dr. Babington.



### ADDENDUM III

THESE are the children of John Raphael Smith, artist, and Hannah Smith, of Newman Street, deceased, Covent Garden, Middlesex :—

- John . . . . . *b.* 24th November 1769 (*d.* within the month).  
Anna Sophia . . . . . *b.* 26th November 1770 (*d.* within the month).  
Angelica Rosalba . . . . . *b.* 26th March 1773.  
John Rubens . . . . . *b.* 23rd January 1775.  
Emma . . . . . *b.* 17th September 1783.  
Eliza . . . . . *b.* 14th January 1785.  
Edward Willmot . . . . . *b.* 12th June 1786 (*d.* 17 weeks old).  
Leonardo . . . . . *b.* 14th February 1788 (*d.* 11 weeks old).  
Selina . . . . . *b.* 18th June 1790.  
Caroline . . . . . *b.* 10th June 1794 (*d.* June following).  
Raphael Caesar Robert . . . . . *b.* 6th December 1796.



1. ABELARD. J. R. SMITH.

H.L., in oval frame.

Companion to "Eloisa." See No. 127. Plates sold at Boydell's Sale, 1818. Lot 246. Size, 7 × 10. Proof exhibited, Society of Artists, 1777.

Dodd also gives in his list of the stipple works of J. R. Smith, "*Abelard and Eloisa*" (circle) 1784 after *S. Shelley*.

2. WILLIAM ADDINGTON. PETERS.

H.L., in oval frame, directed to front, facing and looking to right; hat and uniform of Major of the Westminster Volunteers. Under, *Painted by W Peters R.A. Engrav'd by J. R. Smith Wm Addington Esqr Publish'd May 1 1781 by J Birchall No 473 Strand, London. H. 15; Sub. 14; W. 11.*

I. Inscription in scratched letters.

II. As described.

Born at Litchborough, Northamptonshire, 1728; educated at Cambridge; J.P. for Middlesex, and for nearly thirty years magistrate at Bow Street; was knighted, and retired to Bath, where he died, 7th April 1811.

3. AFFECTION. COSWAY.

(Stipple.)

Vignette, W.L. Lady seated, holding little child in her arms; the latter has right arm round lady's neck, left hand raised to her hair, with which it is playing. Under, *R. Cosway Esqr R.A. Delt. Affection. London published*

Oct 20 1785 by J. R. Smith No 83 Oxford Street.  
H.  $9\frac{1}{2}$ ; W.  $5\frac{1}{2}$ .

I. As described.

II. "No. 2" added in top right-hand corner; publication line erased, and *London Pub April 2 1802 by R Ackermann 101 Strand* substituted.

One of a set of subjects relating to the training of youth. The early impressions are usually printed in two tints on India paper, and mounted within an engraved border. See also Nos. 113, 122, 189, 194, 339.

#### 4. AFFLUENCE REDUCED. G. MORLAND.

Mentioned in Hassell's *Life of Morland*, published 1805, as having been engraved by J. R. Smith. I have not been able to verify this. There is a print by Hudson, after Morland, of the same subject, 14 x 10.

#### 5. AFRICAN HOSPITALITY. MORLAND.

Scene on the sea-shore. In centre, lady on ground supported in sitting posture at the back by negress with child tied on back, and, on right, by gentleman who holds her arm by the wrist; a little child stands between the two with both arms round lady's neck. On right, stormy sea and ship on rocks; negroes rescuing shipwrecked mariners. On left, negro offering drink to a sailor, while two others are seen carrying another towards a hut, into which a sailor and negro are about to enter. Rocky cliffs in background. Under, *Painted by G Morland Engrav'd by I. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales African Hospitality London Publish'd Feby 1st 1791 by I. R. Smith King Street Covent Garden.*

*Dauntless they plunge amidst the vengeful waves,  
And snatch from death the lovely sinking fair,  
Their friendly efforts lo! each Briton saves!  
Perhaps their future Tyrants now they spare.*

H. 19; Sub. H.  $18\frac{1}{8}$ ; W.  $25\frac{3}{4}$ .



- I. Inscription in open letters, and before the verse.
- II. As described.
- III. Inscription erased. Artists' names and title re-engraved; publication line altered to—*London Publ March 24. 1814, by S. Morgan, No. 32, Clipstone Street, Fitzroy Square.*

## 6. AGE AND INFANCY. OPIE.

On right, child lying on bed, head toward spectator, right hand under head, left grasping bed-cover, curtain above. On left, old man sitting, with staff in right hand, left hand on knee. Under, *Painted by J. Opie Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. Age and Infancy. From the Original picture in the possession of Sir John Smith Bart. of Sydling Dorsetshire London publish'd June 15th 1785 by J. R. Smith No. 83 Oxford Street. Coat of arms in centre. H. 17 $\frac{3}{4}$ ; Sub. H. 17; W. 21 $\frac{3}{4}$ .*

- I. Inscription in open letters, and before the coat of arms.
- II. As described.

## 7. ALBINA. J. R. SMITH.

W.L., sitting, directed, facing, and looking towards left; black dress, veil on head, right elbow on table before her, on which lie books; hand supporting cheek; to left, greyhound lying before table; bookcase in background. Under, *Painted & Engraved by J. R. Smith. Albina.*

*I'll not the little pathway tell  
That winds to thy sequester'd scene,  
Where Virtue loves with thee to dwell,  
Remote—unseeing and unseen.  
Where Resignation takes her stand  
Prompt to perform her friendly part  
And gathers with a trembling hand  
The fragments of a Broken Heart.*

*See Ferningham's Poems. Published Sept 1st 1791, by A. C. de Poggi St. Georges Row Hyde Park. H. 22; Sub. 20 $\frac{1}{2}$ ; W. 15 $\frac{7}{8}$ .*

- I. Inscription in open letters.
- II. As described.

Companion to "Eloisa." See No. 126.  
Picture exhibited, Royal Academy, 1789. No. 119.

#### 8. ALL FOURS. BUNBURY.

(Stipple and etching.)

Two gentlemen seated at round table, playing game of cards; the one on the right holds ace of spades in right hand, and is turning it toward his antagonist, who sits on left opposite to him, and whose feelings are strongly expressed on his countenance. Under, *Designed by H. W. Bunbury Esqr. All Fours. Publish'd March 14th 1783 by J. R. Smith No 83 Oxford Street, London.* H.  $13\frac{1}{2}$ ; W.  $15\frac{1}{2}$ .  
Oval,  $15 \times 12\frac{1}{2}$ .

#### ALMERIA.

See "Elizabeth Meymot," No. 237.

#### 9. À LOISIR. J. R. SMITH.

(Stipple.)

Full H.L., in oval frame, sitting on chair, looking towards left, left arm resting on back of seat, dressed in white, with large frilled kerchief, sash with bow. Under, *Designed & Engraved by J. R. Smith. A Loisir London Publish'd 1788 by J. R. Smith.* O.D.H.  $9\frac{3}{8}$ ; O.D.W.  $8\frac{1}{2}$ .

I. Before inscription.

II. As described. Both states printed in colours.

"À Loisir" has been identified as a portrait of Mrs. Clark in her girlhood. The difficulty of reconciling dates makes the theory, however, untenable.

#### 10. AMANTHIS. J. R. SMITH.

Directed, facing, and looking towards left; veil round hair, edging to cape open at throat, left hand holding up

purse and cross. Under, *Painted and Engraved by I. R. Smith, Amanthis Child of Nature Act 4. London Published Apl. 5 1797 by I, R, Smith No. 31 King Street Covent Garden.* H. 21; Sub. H.  $20\frac{1}{8}$ ; W. 16.

- I. Before any inscription.
- II. As described.

There is a smaller plate of this print, infinitely superior to it in every way; both are believed to represent Miss Wallis. See No. 364.

### 11. ANGELIC ANGLER. J. R. SMITH.

W.L. Young lady standing by side of stream, wearing light dress, mantilla, and large hat; powdered hair. She has a fishing-rod in her right hand and line in left, with which she is hauling in a fish. Background of tree and foliage. Under, *Designed and Engraved by J R. Smith Lond. Pubd June 10 1780 by I. R. Smith No 10 Bateman's Buildings Soho London.* H. 9; Sub.  $8\frac{1}{4}$ ; W. 7.

- I. Before inscription. Artist's name and address in scratched letters.
- II. As described.

Companion to "A Lady in Waiting." See No. 209.

In September of the same year Carington Bowles published two smaller plates of this pair without any engravers' or artists' names. They were issued, printed in colours, with titles and two lines of verse. The inscription on this one is as follows:—

#### THE ANGELIC ANGLER

*To be decoy'd is Men and Fishes fate,—  
With Cupid's line, when Beauty is the Bait.*

*Printed for Carington Bowles, No. 69 in St. Pauls Churchyard, London. Publish'd as the Act directs, 12 Apr. 1780. H. 6; W.  $4\frac{1}{2}$ .*

## 12. APPOINTMENT. BUNBURY.

(Stipple.)

T.Q.L., in oval. Lady standing, directed and facing to right, reading a letter which she holds in right hand; muslin head-dress, powdered hair with long curls on each side of neck, white dress; both arms resting on back of arm-chair; small table on right. H.  $8\frac{6}{8}$ ; W.  $5\frac{5}{8}$ ; O.D.H.  $6\frac{3}{8}$ ; O.D.W.  $4\frac{3}{4}$ .

I. Before all letters.

II. Title and artists' names.

## 13. ARIADNE AND THESEUS. FUSELI.

Theseus parting from Ariadne; the two figures are represented at the foot of a flight of stone steps in a dungeon-like labyrinth. Theseus, with sword over shoulder in left hand, receives in his right the ball of twine from Ariadne, who stands over and leans towards him from the back; minotaur in arched corridor at back on right. Under, *Painted by H. Fuseli. Engraved by J. R. Smith, Mezzotinto Engraver to His Royal Highness the Prince of Wales & His Serene Highness the Duke of Orleans. Ariadne and Theseus.*

*When to your hands the fatal clew I gave,  
Which thro' the winding Labyrinth led you safe  
Then how you lovéd* DRYDEN.

*Hic Labor ille domûs, et inextricabilis error  
. . . Ipsa dolos tecti ambagesque resolvit  
Cæca regens filo vestigia. virg. Æ. n. VI.*

*London publish'd July 14th 1788: by J. R. Smith No.  
31 King Street, Covent Garden. H. 26; Sub. H.  $24\frac{1}{2}$ ;  
W. 18.*

Companion to "Lady Macbeth." See No. 225.

## 14. RICHARD ARKWRIGHT. WRIGHT.

W.L., sitting, directed towards front, facing and looking towards left; plain dress, light-coloured vest, right hand on leg, left hand on table to right, on which lies his

spinning jenny. Under, *Painted by Joseph Wright R.A.* 1790. *Engraved by J. R. Smith Mezzotinto Engraver to H.R.H. the Prince of Wales May 5. 1801. Sr Richard Arkwright.* H. 26 ; Sub.  $24\frac{1}{8}$  ; W. 18.

SIR RICHARD ARKWRIGHT, born 1732, died 1792 ; introduced machinery as a substitute for hand-labour in textile manufactories. He was one of the great pioneers of British industries. One of a family of thirteen children, he was in very early life apprenticed to a barber in his native town, Preston. At the close of his apprenticeship he settled in Bolton, and, becoming enamoured of the daughter of a schoolmaster, improved his education in order to become worthy of her, and happily led her to the altar in 1755. He had a small shop in Churchgate, and for a few years his domestic felicity appears to have satisfied all his ambitions. Circumstances, however, being in his favour, his wife died, and he entered upon a period of restlessness. He remarried, in 1761, a lady with a fortune of £400. He took a larger shop, extended his business in many directions, engaged a foreman, travelled in wigs, and purchased a valuable secret dye. But wigs and dyes and barbers' blocks proved quite inadequate material for his activities. He was in the centre of a manufacturing district, and his fine intelligence led him to interest himself in all he saw and heard whilst travelling the country in the pursuit of hair. Kay of Bury had in 1738 invented the fly-shuttle ; but the difficulty of procuring sufficient weft for the looms was the topic of conversation in every homestead that he visited. Hargreaves brought out the spinning-jenny in 1767, and young Arkwright, dissatisfied with his business, still empty and bereaved by the loss of his first beloved, flung himself into solving the problem with the same passion and the same devotion that, whilst still a boy, he had displayed in making good the defects in his education. His neglected trade fell off ; and, as the story goes,—a story that Tom Taylor made into the once popular drama "Arkwright's Wife,"—the wife, one day, in feminine petulance and slow reasoning, destroyed her husband's precious models as the cause of their poverty and distress, a dramatic climax that led to their separation. Arkwright then gave up the shop, and through laborious days and sleepless nights, in poverty, even in hunger, set himself the task of improving on the spinning-jenny, and of creating the spinning-frame ! He succeeded—it is to such men success comes inevitably ; and, all ragged and half-starving, he had yet the power and persuasiveness to induce a small manufacturer, one "John Smalley of Preston," to enter into a limited partnership with him for the working of his invention.

But John Smalley was not the man for Richard Arkwright ; he was timid in face of threats from workmen who were frightened lest the introduction of machinery should deprive them and their children of bread ; he feared riots, he feared opposition, he feared everything. Richard Arkwright feared nothing ;—the combination was impossible. Mr. Need of Nottingham and Mr. Strutt of Derby were types more after his own heart. They had already sunk some £12,000 in the erection and re-erection of various machines for spinning and weaving ; they took over Arkwright, gave him every facility for augmenting the capacity and ensuring the efficiency of his invention, and found their rich reward. True, their mills were burned, the inventions were pirated, there were strikes, there were riots. Arkwright had finally to appeal to the law for his protection, and the law failed to grant it. But his prosperity suffered no material check. He had benefited his partners ; now he decided on benefiting himself. He left them, and his career really commenced. His extraordinary capacity for business manifested itself ; soon he was employing 5000 workmen ; soon he had practically the whole of the cotton trade in his energetic hands. "For several years he fixed the prices of cotton twist, all other cotton-spinners conforming to his prices," says Baines. He was the precursor of the American system of combination, or "cornering" a staple article. He accumulated great wealth, and was made a knight, not because as a great inventor he had done incalculable good to his country, and splendid service to the world, but because as High Sheriff of Derby it was his privilege to congratulate George III. on one of his escapes from assassination ! Carlyle describes him slightly as "a plain, almost gross, bag-cheeked, pot-bellied Lancashire man." But Wright of Derby painted his portrait (for £52 : 10s.) and John Raphael Smith engraved it ; and neither quite confirms the judgment of the great master of epithet.

The picture is now in the possession of Mr. Arkwright of Willersley Castle, Cromford. It was exhibited at the Grafton Gallery in 1894.

#### 15. MRS. ARMSTRONG. J. R. SMITH.

Full H.L., in oval frame, sitting, directed to front, facing and looking towards right ; hair high, with cap and ribbons ; throat uncovered, hands folded across. Under, *J. R. Smith delt et Sculpt. Mrs. Armstrong, address.* H. 10½ ; Sub. 9¾ ; W. 8.

I. Before inscription, scratched, *J. R. Smith pinx &*

*fecit Mrs. Armstrong Published 25th March 1778 by Wm Humphrey.*

II. As described.

III. Plate cut  $\frac{1}{4}$  at bottom, removing address.

16. ASTARTE AND ZADIG. R. HONE.

W.L.'s. Lady reclining on ground, veil over head, writing on sand; behind, young man in Eastern costume bending over her. Under, *Painted by R Hone Engrav'd by J. R. Smith Astarte & Zadig. Vide Voltaire's Book of Fate. London Publish'd Novr 18 1784 by J. Birchall No 473 Strand. W. 22; H. 18; Sub. 17 $\frac{3}{8}$ .*

17. SAMUEL ATHAWES. J. R. SMITH.

W.L., standing, directed, facing, and looking to front; hat, short jacket over coat, hands resting on large umbrella; to left, a Newfoundland dog sitting and looking to his master; behind is a table on which lie inkstand, candlestick, book and open pamphlet on which, *To my Friend S Athawes Esqr from the Author C. J. Fox. Address to the Electors of Westminster*; cottage in distance to right. Under, *Painted & Engraved by I. R. Smith. Samuel Athawes Esqr. Pub. March 20. 1805 by J. R. Smith, 31, King Street, Covent Garden, & at R Ackermann's Repository of Arts 101, Strand. H. 25 $\frac{7}{8}$ ; Sub. 24 $\frac{3}{4}$ ; W. 18.*

I. Before inscription.

II. As described.

Chaloner Smith says Samuel Athawes was a collector and amateur of engravings. He was a friend of Woollett, and had many choice impressions from his plates.

18. ROBERT ATHORPE ATHORPE. NEEDHAM.

T.Q.L., standing, directed towards left, facing towards and looking to front; uniform, head uncovered, right hand on hilt of sword, left hand on hip; file of

troops marching, and landscape in distance to left. Under, *Painted by E Needham Engrav'd by J. R. Smith Engraver in Mezzotinto to his Royal Highness the Prince of Wales Robt. A. Athorpe Esqr. One of his Majestys Justices of the Peace for the East & West Ridings of Yorkshire, and Colonel of the Loyal Independent Sheffield Volunteers. Publish'd 12 June 1798 by Robt. Ramsay Sheffield.* H. 15; Sub. 13½; W. 11; Sub. 10¾.

Of Dinnington Hall. He died at Worksop, in his 62nd year, 23rd January 1806. His sons dying without issue, the estates passed to John Carver Middleton, the son of his daughter Mary Ann, who, upon attaining his majority, in 1824, assumed the surname and arms of Athorpe.

#### 19. GIOVANNA BACCELLI. REYNOLDS.

H.L., in oval frame, directed to right, facing and looking over right shoulder to front; hair dressed with vine leaves, right hand holding up mask; trees in background. Under, *Painted by Sr Joshua Reynolds Engrav'd by J. R. Smith Mademoiselle Baccelli Pubd Jany 20 1783. by J. R. Smith No 83 Oxford Street.* H. 14½; Sub. 12½; W. 9¾; O.D.H. 11½; W. 9¾.

I. Before inscription, in scratched letters, *Painted by Sir Joshua Reynolds Engraved by J. R. Smith Publish'd Jany 20th 1783 by J. R. Smith No 83 Oxford Street London.*

II. As described.

Celebrated dancer. Appeared in London at the Pantheon, 1779, and was very popular for some years. Walpole writes of her as dancing at Paris in 1788, with a blue bandeau on her head, having on it the motto of the Garter, she being then under the protection of the Duke of Dorset. She died in Sackville Street, Piccadilly, London, May 7, 1801, generally respected for her benevolence, if not for her virtue.

The picture is at Knole.

#### A BACCHANTE.

See "Emma Hart," No. 167.







## BACCHUS.

See "Master Herbert," No. 174.

## 20. BAGNIGGE WELLS. SANDERS.

W.L.'s. Scene in a room at this famous resort; in centre, a Macaroni of the period, standing arm-in-arm with lady of the demi-monde, who, with left hand raised, is addressing a gentleman on her left; the latter is bowing and holding his hat in right hand; on left, a serving lad, with tray in right hand and kettle in left, near a group of ladies and gentlemen sitting at table taking tea; a similar group standing in conversation on right; chandelier with candles suspended from ceiling. Under, scraped on work, *I Sanders pinxit I. R. Smith fecit publishd 15th June 1772 Bagnigge Wells. Sub. H. 14; Sub. W. 19 $\frac{3}{4}$ .*

I. As described.

II. With address, 4 *Exeter Court, corner of Exeter Change Strand.*

There is a smaller plate of this print.

## 21. THE BANISHED LORD. REYNOLDS.

Bust; directed and facing to right, looking to left; rough hair, beard, and loose dress open at throat. Under, *Painted by Sir Joshua Reynolds. Engrav'd by J. R. Smith. The Banish'd Lord.*

*Amid Siberia's unrejoicing wilds  
Who pines all lonesome, in the Chambers hoar  
Of some high Castle shut.*

*Warton's pleasures of Melancholy.*

*London Pubd Novr 3. 1777 by J. R. Smith, No, 10, Batemans Buildings, Soho Square. H. 15; Sub. 13 $\frac{3}{8}$ ; W. 11.*

I. With artists' names and *Publishd 3 Nov 1777* in scratched letters.

II. After 1777, by *J. R. Smith Batemans Buildings Soho Square London* added in scratched letters.

## III. As described.

This print is also called "The Captive"; it is probably a portrait of George White the Pavior, who sat to Sir Joshua Reynolds for "Ugolino." The picture is in the National Gallery.

## 22. JOSEPH BANKS. WEST.

W.L., standing, directed and looking to front; own hair; over his dress is placed an Otaheitan mantle, the border of which he is displaying with his hands; to right, on floor, botanical books, weapons, and to left, spears and implements connected with the South Sea Islands; curtain and pillar in background to right. Under, *Painted by Benjamin West. Engrav'd by J. R. Smith. Mr. Banks. Publish'd 15 April 1773, by S. Hooper No 25 Ludgate Hill, and J. R. Smith No. 4 Exeter Court, Exeter Change, Strand. H. 24 $\frac{3}{8}$ ; Sub. 22 $\frac{5}{8}$ ; W. 15.*

## I. As described.

II. With artists' names as in State I., with *Sir Joseph Banks Bt.* and with line of publication as in State III.

III. Retouched; inscription, except artists' names, erased; instead, *Sir Joseph Banks Bt President, F.A.S. Trust. Br. Mus. Ac. Imp. Petrop. R. Paris. Holm Madrit. Neapolit. Boice et Palat. Soc. R. Gotting. Hafn. Lund. Gothob. Amer. Gedan Rotterd. Trajeet. Batav. Medice et Oecon. Paris. Patriot Mediolan. et Nat. Scrutat Berolin. Socius. et Coll. Medic R Edinb. Socius honor. London Pub. May 1 1788 by Molteno Colnaghi and Co No 132 Pall Mall.*

Sir Joseph Banks, born 1743; died 1820. A great naturalist and explorer. He accompanied Cook's expedition in the *Endeavour*. He enriched, almost created, Kew; he established international scientific courtesies between this country and France; he influenced and gave the impetus to botanical research work throughout England and the Colonies. His house in Soho Square was the rendezvous for all the scientific men of the day, and when, in 1778, he was chosen in succession to Sir John Pringle as President of the Royal Society, he proved his capacity as a leader of men by overcoming a powerful clique that had formed against him, under the leadership of Dr. Hutton and Dr. Horsely;

restoring order and harmony where chaos had followed, or threatened, an unpopular rule. He was made a Baronet in 1781, invested with the Order of the Bath 1795, and sworn of the Privy Council 1797. In 1802 he was chosen a member of the National Institute of France. He died without issue, leaving his valuable collection to the British Museum, where it still remains in dignified obscurity. His contemporaries describe him as a man of great attainments, but despotic temper. Cuvier spoke a eulogy of him after his death at the *Académie Royale des Sciences*. His portrait was frequently engraved; the best likeness is supposed to be a small stipple after a picture by Falconet.

### 23. CHARLES BANNISTER. M. BROWN.

H.L., in square border, directed towards left, facing towards and looking to front; own hair, plain coat with high collar and buttoned across chest, white cravat and frill. Under, *Painted by M. Brown. Engrav'd by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales & his serene Highness the Duke of Orleans. To the Anacreontic Society this Plate of Charles Bannister Comedian is dedicated by their Humble Servt J. R. Smith London Pubd April 20, 1789 by I. R. Smith No 31 King Street Court. Garden. H. 15; Sub. 13 $\frac{1}{4}$ ; W. 10 $\frac{7}{8}$ ; I.B.H. 9 $\frac{3}{4}$ ; W. 8.*

I. Inscription in open letters, the word "Comedian" not in capitals.

II. As described.

Charles Bannister, born 1738, died 1804; actor, vocalist, mimic, and wit; the father of the great comedian, John Bannister. He made his debut in London under Foote in a play called "The Orators." But what reputation he made immediately was as a mimic of all the popular vocalists—Tenducci, Champneys, etc. He gave these imitations at the Haymarket Theatre and at Ranelagh, and the fashionable world, judging from an occasional line in memoir or correspondence, seemed to find them attractive. Subsequently Garrick engaged him, and contemporary records tell us he was the best Caliban that was ever seen upon the stage. When Colman produced "The Beggar's Opera Reversed" at the Haymarket, all the male characters personated by actresses, and *vice versa*, Charles Bannister scored a success as Polly.

24. *ID.*

W.L., standing, directed, facing, and looking towards left; cap, curls, female costume, fan in right hand. Under, *Mr Bannister in the character of Miss Polly Peachum London Publish'd Octr 27, 1781, by J. R. Smith No 83 opposite the Pantheon Oxford Street.* H. 11; Sub.  $10\frac{1}{4}$ ; W. 8; Sub.  $7\frac{5}{8}$ .

Chaloner Smith thinks it probable that only the mezzotint head and grounding in this plate were by J. R. Smith. This ground has been removed in some places, and a kind of aquatint, probably by Jukes, introduced, and the whole touched with lines.

## 25. JOHN BANNISTER. BROWN.

H.L., in square border, directed slightly to right, facing and looking upwards towards left; own hair, plain coat buttoned, frill; curtain in background to left. Under, *Painted by M. Brown. Engraved by J. R. Smith Mezzotinto engraver to his Royal Highness the Prince of Wales & his Serene Highness the Duke of Orleans. John Bannister, Comedian. London publish'd Octr 12th 1787 by J. R. Smith No 31 King Street Covent Garden.* H. 15; Sub.  $13\frac{1}{8}$ ; W.  $10\frac{7}{8}$ ; I.B.H.  $9\frac{3}{4}$ ; W. 8.

I. Inscription in open letters; "Lon" prefixed to the word "London" in address.

II. As described.

John Bannister, born 1760; died 1836. He started life as a painter, and studied at the Royal Academy, where Rowlandson was his partner in every trick and mischief that he worked off on the unfortunate Moser. Nollekens is the authority as to John Bannister's unmanageable freakishness as an Academy student. The authorities finally managed to get rid of him, and he found his proper vocation on the stage, making his first appearance at the Haymarket in 1778 as Dick, in Murphy's farce of "The Apprentice." He was a born comedian, and, like his father, he was a wit of a most engaging order. At Drury Lane he acted with Perdita (Mrs. Robinson) on the historic occasion when the Prince of Wales (George IV.) was first attracted to her. Leigh Hunt described him as "the first low comedian on the stage," and

particularised his Marplot, Job Thornberry, and above all, his humorously pathetic Walter in "The Children of the Wood," perhaps his most famous part. His Ben in Congreve's "Love for Love" was immortalised by the pen of Charles Lamb. In 1802 he became acting-manager at Drury Lane; he retired from the stage in 1815. There is a charming portrait of him by Russell, and there are many sketches by his intimates, Rowlandson, Morland, and Gainsborough. His love of the painter's art survived his student days. Among the pictures he bought was Reynolds's "Virgin and Child," which he sold to Lord Egremont for £250. He mingled in the best literary and artistic society, and bore a high character for integrity and straight-forward dealing.

#### 26. *ID.* WITH PARSONS. DE WILDE.

W.L. Standing on left, Bannister in lawyer's gown and bands, wig and hat, endeavouring to persuade Parsons, in centre, with his right hand in pocket of his shooting-coat and hat under left arm; bag and papers on floor in front; to right, high-backed chair; on wall over it framed print of Justice Fielding; to left, in background, window; trees seen through it. Under, *Painted by S. De Wilde. Engraved by I. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. Mr Bannister Junr and Mr Parsons, as Scout and Sheepface, in the Village Lawyer. London Published as the Act directs July 1 1796, by I. R. Smith King Strt Covent Garden. H. 24 $\frac{7}{8}$ ; Sub. 23 $\frac{7}{8}$ ; W. 19.*

William Parsons, born 1736; died 1795. A noted and admirable comedian, and the original Sir Fretful Plagiary in Sheridan's "Critic," and Crabtree in "The School for Scandal." Among his other famous characterisations were Corbaccio in Ben Jonson's "Volpone," Moneytrap in Vanbrugh's "The Confederacy," and Sheepface in "The Village Lawyer," in which he appears in Smith's engraving. Parsons was exceedingly popular, and he enjoyed much licence in the matter of "gagging." On one occasion—a royal command performance of Colman's "Surrender of Calais"—he made George III. laugh as heartily as any at an impromptu version of a speech aimed with saucy humour at the king himself. Lamb mentions him in his *Old Actors*.

I. Before inscription, and scratching on papers, and

before window and trees in background to left, a door being in their place.

II. Inscription in open letters.

III. As described.

### 27. THE BARD. JONES.

Ancient bard with harp, standing near blasted tree, on the edge of a precipice, from which he is about to throw himself upon the approach of King Edward's army, seen advancing towards him in the background between two hills; dead bodies and druidical stones in middle distance on left; rocky and mountainous background. Under, *painted by Thos. Jones F.S.A.G.B. Engraved by J. R. Smith. The Bard, from Mr. Gray's Ode, founded on a Tradition, current in Wales, that Edward the 1st when he completed the Conquest of that Country, order'd all the Bards, that fell into his Hands to be put to Death.*

*But oh! what solemn Scenes on Snowdon's height,  
Descending slow their glittering Skirts unroll?  
Visions of Glory, spare my aching Sight,  
Ye Unborn Ages, croud not on my Soul!*

*Engrav'd from an Original Painting, in the Possession of Oldfield Bowles Esqr To whom this Plate is Inscribed, By his particularly Obliged, and very Obedient humble Servant. J. R. Smith. Publish'd 30th March 1775, by J. Dodsley Bookseller, Pall Mall.—T. Bradshaw, James Street, Covent Garden,—and J. R. Smith, No 10 Bateman's Buildings Soho Square. John Boydell executit 1775. In etched letters, price 10s. 6d. H. 18; Sub. H. 16 $\frac{7}{8}$ ; W. 22 $\frac{6}{8}$ .*

I. With artists' names and *publish'd 30th March 1773 by J. R. Smith, No 10 Batemans Buildings, Soho Square* in etched letters.

II. As described.

Proof exhibited at Society of Artists, 1775.

### F. BARTOLOZZI.

See "Carlini," No. 60.



## 28. MARGARET, LADY BEAUMONT.

REYNOLDS.

H.L., in oval frame, directed towards right, facing towards and looking to front; hair high, with veil at top, white kerchief round throat, black cape with lace edging. Under, *Painted by Sir Joshua Reynolds Engrav'd by J. R. Smith Lady Beaumont. London, Publish'd 27th Octor 1780 by J R Smith No 10 Bateman's Buildings Soho. H. 15; Sub. 13½; W. 11; O.D.H. 9¾; W. 8.*

I. Before inscription, artists' names and address in scratched letters.

II. Before name of personage.

III. As described.

IV. *Octor* altered to *Octr. Batemans* without apostrophe. *Square* added to *Soho*.

V. Address after *Publish'd* erased; instead, *27th Jany 1781: by J. Birchall, No 473, Strand near St Martin's church.*

Daughter of John Willes, Esq., of Astrop, Northamptonshire, and grand-daughter of Lord Chief Justice Willes. She married, 6th May 1778, Sir George Howland Beaumont, 7th Bart., connoisseur, patron of art, and landscape-painter; a descendant of Francis Beaumont, the famous Elizabethan poet. At their house, Coleorton Hall, in Leicestershire, rebuilt by Dance, many of Wordsworth's best poems were written. It was here, also, that Sir Walter Scott, as he relates, met Sir Humphry Davy, Samuel Rogers, and Lord Byron. Sir George left many of his pictures to the National Gallery. His wife survived him until 14th July 1829. They knew two generations of painters, were intimate with Sir Joshua Reynolds, and were amongst the first purchasers of Landseer.

## BEAUTIFUL NYCTALOPS.

See "Miss Hervey," No. 175.

## 29. FRANCIS, DUKE OF BEDFORD. HOPPNER.

W.L., standing, directed and looking towards front; robes over coat, scroll in right hand; table with books, ink

and papers to right. Under, *The Duke of Bedford. Painted by J. Hoppner Esqr R.A. & Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. Published as the Act directs Janry 1st 1799 by W. Lane No 10 Hamilton Street Piccadilly and for him by Anty Molteno Printseller No 76 St James Street.* H.  $25\frac{7}{8}$ ; Sub.  $24\frac{5}{8}$ ; W. 18.

I. The plate cut down showing the portrait to the waist, with the following inscription:—*Hoppner, Pinx. Smith Sculpt, Francis, Duke of Bedford, London, Publish'd by E. Evans, 1 Great Queen Street, Lincoln's Inn Fields.* H.  $9\frac{3}{4}$ ; Sub.  $9\frac{1}{4}$ ; W.  $7\frac{3}{4}$ .

Fifth Duke. Born 1765; died 1802.

### 30. LOUIS, COUNT BELGIOIOSO. REYNOLDS.

H.L., directed to left, facing towards and looking to front; lace frill, edged coat, star suspended from neck. Under, in scratched letters, *Painted by Sr Joshua Reynolds. Engraved by J. R. Smith. Louis du St Empe Romn Comte de Barbiano & Belgioioso &c &c. Chevalier de l'Ordre de Malte, Conseiler Intime actuel d'Etat, Chambellan, General dans les Armees de Leurs Majestés & Royles Apostques & leurs Evoyé Extraordinaire & Plenipotentiare a la Cour de la Grand Bretagne. Publish'd feby 3d 1779 by J. R. Smith Batemans Buildings Soho London.* H. 15; Sub.  $13\frac{3}{8}$ ; W.  $10\frac{7}{8}$ .

Austrian Ambassador to Court of St. James's, 1770-1783. Walpole speaks of him as follows: "When Belgiojoso, the Austrian Minister, was here, and thought he could write English, he sent a letter to Miss Kennedy, a woman of the town, that began,—'My Kennedy Polly dear girl'" (Letter to Miss Berry, Walpole's *Memoirs*, vol. ix. p. 284).

### 31. BELISA. J. R. SMITH.

(Stipple.)

T.Q.L., in circle; lady sitting on sofa, playing with a dog; muslin head-dress, powdered hair and long ringlets, white dress; right hand to waist in front, left holding dog's

right paw. Under, *Designed by J. R. Smith. Belisa.*  
*Vide, Marmontel's tale of the Scruple.*

*O! my dear Stock, what do I not owe you?  
 It is you that have undeceived me. But for you  
 I should perhaps have been at this moment  
 overwhelmed with confusion & torn with remorse.*

*London Publish'd July 18, 1783 by J. R. Smith No 83  
 Oxford Street. H. 10; W. 9; D. 7 $\frac{3}{4}$ .*

I. Without the verse.

II. As described.

This plate was printed in colours in second state only.

### 32. BELISANE AND PARCIVAL UNDER THE ENCHANTMENT OF URMA. FUSELI.

W.L.'s. Scene in a dungeon or cavern; on right, female kneeling, directed and facing to left, by side of couch, on which a man in armour is lying on back at full length; she is apparently asleep, with bowed head, and hands together, one on the back of the other, in front; iron bands on wrists attached to long chain, the end of which is fastened round the body of weird-looking creature on left, who sits with head resting on both hands and elbows on knees; clad in a long loose robe and tight-fitting garments, by the side of a brazier; six attendant spirits at back and one at feet. Under, *Painted by H. Fusley Engrav'd by J. R. Smith Belisane and Parcival under the Enchantment of Urma from the provenzal tale of Kyot. London Publish'd August 25. 1782 by J. R. Smith No 83 Oxford Street. H. 17 $\frac{7}{8}$ ; Sub. H. 17 $\frac{1}{8}$ ; W. 21 $\frac{3}{4}$ .*

I. With letters merely etched in.

II. Inscription engraved.

### 33. MISS BELL.

An original etching. Mentioned in the Musgrave Sale Catalogue, p. 287. Lot 79, "Miss Bell," an etching by J. R. Smith.

## 34. MISS BERRIDGE. BERRIDGE.

Full T.Q.L., standing, directed to right, facing towards and looking to front; hair high, dressed as Diana, with crescent and pearls, spotted muslin robe, scarf across right shoulder held near throat by left hand; elbow leaning on bank to right, as also right arm, the hand pointing to quiver of arrows; in background, trunk of tree and vase to right, landscape in distance to left. Under, *Berridge Pinxit* J. R. Smith fecit Miss Berridge Publish'd 15 Jany 1773 by H Parker No 82 Cornhill C. Bowles No. 69 St Pauls Church Yard & J. R. Smith No 4 Exeter Court near Exeter Change Strand. H. 20; Sub. 18½; W. 14.

I. Before name of personage.

II. As described.

Sister of the painter, John Berridge, pupil of, and afterwards assistant to, Sir Joshua Reynolds; and exhibiter at the Royal Academy, and Incorporated Society of Artists, between 1770 and 1785.

## 35. BLACK, BROWN, AND FAIR. J. R. SMITH.

(Stipple.)

T.Q.L.'s, circle; three female figures in outdoor dress, walking arm-in-arm in open landscape. Under, *London Publish'd Feby 12th 1785 by J. R. Smith No. 83 Oxford Street.* H. 11; W. 9¾; D. 8¾.

I. As described.

II. With the title *Black, Brown, and Fair* added.

## 36. MISS LOUISA BOLTON. ROWLANDSON.

W.L., sitting in arm-chair, directed to front, looking upwards to left; cap, low jacket, and quilted petticoat; arms folded across chest; fireplace, with clock on chimney-piece, and bracket with candles to right, bed to left. Under, in MS., name as above, *G. Rowlandson p. Pubd According to Act Sept. 1st 1780 by J Jones at No 103 Wardour St. Soho.* H. 9; Sub. 8¾; W. 6¾.

Chaloner Smith includes this rare print under his list of "Engraver not ascertained." But the late Mr. Harvey of St. James's Street told me he had seen an impression with the name of J. R. Smith on it, and the fine proof in the possession of Sir Charles Tennant has been therefore thus catalogued by him.

### 37. SIR BROOKE BOOTHBY. REYNOLDS.

H.L., directed to left, facing towards and looking to front; frill, plain coat with rather high collar. Under, *Painted by Sir J. Reynolds. Engraved by I. R. Smith, Mezzotinto Engraver to his Royal Highness the Prince of Wales Sir Brooke Boothby Bart London Published March 23 1797 by I. R. Smith King Street Covent Garden.* H. 15; Sub.  $13\frac{1}{2}$ ; W. 11.

I. Before inscription, and before hair was lowered and altered.

II. Inscription in open letters.

III. As described.

Succeeded his father as sixth baronet, 1789; married, 1784, Susanna, daughter and heiress of Robert Bristow, Esq., by whom he had an only daughter. Died at Boulogne, 23rd January 1824, in his 80th year.

The picture is in the possession of the present baronet.

### 38. SIR WILLIAM BOOTHBY. REYNOLDS.

H.L., directed to front, facing and looking to right, plain coat. Under, *Painted by Sir Joshua Reynolds. Engraved by J. R. Smith. Sir William Boothby Bart Lieutt General of his Majesty's Forces &c. London Publ July 29, 1782 by J. R. Smith No. 83 opposite the Pantheon, Oxford Street.* H.  $14\frac{7}{8}$ ; Sub.  $13\frac{1}{4}$ ; W.  $10\frac{3}{4}$ .

I. Before inscription.

II. As described.

Succeeded his grandfather as fourth baronet; was colonel of the 6th regiment of foot. Died at Bath, 15th March 1787.

The picture is in the possession of Lady Boothby.

## 39. JOSEPH DEANE BOURKE. REYNOLDS.

T.Q.L., sitting, directed towards left, facing towards and looking to front; wig, episcopal robes; right hand and points of fingers of left on table to left, on which lie inkstand and papers; pillar and curtain in background. Under, *Painted by Sr Joshua Reynolds P.R.A. Engrav'd by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. Joseph Dean Bourke D.D. Arch Bishop of Tuam Primate and Metropolitan of the Province of Conaught In the Kingdom of Ireland. London Pubd Nov 29th 1784 by J. R. Smith No 83 Oxford Street. H. 19 $\frac{7}{8}$ ; Sub. 17 $\frac{7}{8}$ ; W. 14.*

- I. Before all letters, and before plate was cleared.
- II. Inscription in open letters.
- III. As described.

Second son of John Bourke, created Lord Naas and Earl of Mayo; appointed Dean of Dromore; Bishop of Ferns and Leighlin, 1772; Archbishop of Tuam, 1782; succeeded his brother as third Earl of Mayo, 1792. He died 20th August 1794.

The picture is in the possession of the Earl of Mayo, Palmerston House, Kildare.

## 40. MRS. E. BOUVERIE. HOPPNER.

H.L., in square border, directed and looking to front; head leaning slightly to left; hair in curls over forehead, necklace, long glove on right arm; curtain in background to left. Under, *Painted by J. Hoppner R.A. Engraved by I. R. Smith. Honble Mrs E. Bouverie. Published June 20. 1799 by I. R. Smith, Mezzotinto Engraver to his R.H. the Prince of Wales, No. 31 King Street, Covent Garden. H. 15; W. 11; I.B.H. 10 $\frac{1}{4}$ ; W. 8 $\frac{1}{4}$ .*

Arabella, daughter of Sir Chaloner Ogle, Bart.; married, first, in 1785 (his second wife), Hon. Edward Bouverie, youngest son of the first Earl of Radnor, who died in 1824; second, in 1828, Robert Talbot, son of Richard Talbot and his wife (created Baroness Talbot of Malahide in 1831); died in 1843.

## 41. WRIGHT BOWDEN. J. R. SMITH.

H.L., directed, facing, and looking towards left; hat and feather, wide collar, sash, belt, and sword; right hand holding bow from which he has just shot an arrow; trees in background. Under, *Painted & Engraved by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales & His Serene Highness the Duke of Orleans. Mr Bowden in the Character of Robin Hood You know the wrongs I have suffer'd &c &c Act 2nd. London Publish'd Decr 15th 1787 by J. R. Smith No. 31 King Street Covent Garden. H. 15½; Sub. 13¾; W. 10⅞.*

I. Inscription in open letters.

II. As described.

Born in Manchester, 1742; died 1823. Cotton manufacturer, vocalist, actor, and finally stockbroker—a varied career!

## 42. THE BOWLES CHILDREN. PETERS.

H.L.'s, in oval frame; the elder on left, directed and facing to right, looking at scroll inscribed Δοξα ἐν ὑψιστοις Θεῷ, and held between hands; the younger towards right, looking towards her sister's face. Under, *Guls Peters R.A. et Coll. Exon Sup. Ord. Com. Pinxit J. R. Smith sculpsit. The Cherubs. London, Publish'd as the Act directs April 17th 1780 by J. R. Smith No 10 Bateman's Buildings Soho Square. H. 14⅞; Sub. 13⅝; W. 10⅞; O.D.H. 9¾; W. 8.*

I. Inscription in etched letters.

II. As described.

Presumed by Chaloner Smith to be two of the elder daughters of Oldfield Bowles, Esq., of North Aston, Oxfordshire, who married, 1770, Mary, daughter of Sir Abraham Elton, Bart., and had eight daughters, all married;—the eldest, Jane, to Richard Palmer, Esq.; the second, Mary, to Sir George Armytage, Bart., and died, 1834, aged 62; the third, Anne, to the Rt. Hon. W. S. Bourne; the fourth, Emma, to the Rev. R. H. Brandling;

the fifth, Elizabeth, first, to William Markham, second, to A. Mure, Esq., and died 1841; the sixth, Lucy, to W. Holbech, Esq.; the seventh, Laura, to F. Moysey, Esq.; the eighth, Frances, to E. Golding, Esq.

## 43. BOWZEBEUS AND CICELY. NORTHCOTE.

(Stipple.)

Circle. Scene in a garden: youth on ground, asleep, right hand supporting his head, girl bending over to kiss him; maid in background; in foreground, fiddle, stick, and hat. Under, in stippled letters, *Painted by I. Northcote Bowzebeus and Cicely, vide Gay's Sixth Pastoral of the Flights.*

*Cic'ly, brisk maid; steps forth before the rout  
And kiss'd with smacking lip the snoring lout,  
For Custom says who'er this venture proves  
For such a kiss demands a pair of gloves.*

*London publish'd September 30th 1786 by I. R. Smith,  
No 83 Oxford Street. H. 16; W. 14; D. 11 $\frac{3}{4}$ .*

Companion to "Hobnella and Luberkin." See No. 178.

## 44. BOY AND GIRL. WRIGHT OF DERBY.

Two Plates, H.L., each W. 29 $\frac{1}{2}$ ; H. 23 $\frac{3}{4}$ .

Life size. On right a young girl, directed towards left, looking to front; left hand holding up a lighted stick, to which a boy on left looks up, his right arm raised; at bottom, towards left, *W Tate pinxt & R Smith fecit Aug 1st 1802.*

Life size. On left a boy, directed towards right, blowing into a bladder, which is nearly fully inflated; on right a girl, directed to left, looking to front, right hand raised, left hand holding pin with which she is about to pierce bladder; on parapet of wall in background to left, *J. R. Smith fecit Sept 21st 1802.*

The following note on these two engravings is from Bemrose's *Wright of Derby*:—" 'Boy and Girl with Bladder,' 'Two Girls with Lighted Stick.' There are two very fine mezzo-prints of



these pictures, scarce. They measure 2 ft. 6 in. by 2 ft. 2 in., and have inscription, *W. Tate, pinxit.*" (Tate was a friend of Wright's.) This is evidently in error, as it is known that Wright did paint these two pictures. It is to be presumed, therefore, that Mr. Tate had them engraved, and hence the error.

The pictures were exhibited at the Free Society of Artists, 1783.

45. JAMES BRADSHAW. H. MORLAND.

H.L., in oval frame, directed, facing, and looking towards left; own hair, neckcloth, plain coat. Under, *Painted by H. Morland. Engrav'd by J. R. Smith. James Bradshaw London Publish'd March 27 1784.* H. 15; Sub. 13; W. 11; O.D.H. 10; W. 8½.

Companion print to "Ingham Foster." See No. 147.

Chaloner Smith quotes Bromley, who says Bradshaw was a merchant, probably a sugar-broker, who died 7th March 1783.

JOSEPH BRANT. See "Tayadaneega," No. 346.

46. JONATHAN BRITAIN. PARKINSON.

T.Q.L., in oval frame, directed towards front, facing and looking towards left; wig, neckcloth, plain coat; left elbow on table to right, hand holding paper inscribed *The Whisperer No.* Under, *T. Parkinson ad vivum del J R Smith fecit Jonathan Britain*

*What Villains Set the Portsmouth Yard on Fire?  
Twas Jonathan & Co by whose desire?  
For due Reward Ill own, before a Bench,  
My Name is Britain, but my Heart is French.*

*Publish'd by Wm Humphrey, at the Shell Warehouse, opposite Cecil Court, St Martin's Lane, Novr 20th 1771.* H. 14; Sub. 12¾; W. 9¾; O.D.H. 9¾; W. 8¾.

I. Before any inscription.

II. Before inscription and title on papers, in scratched letters, *Parkinson ad vivum del Publish'd Dec 1st 1771.*

III. With the name of the personage added in very slight scratched lettering, and with the title on papers.

IV. As described. In this state the print is probably antedated.

Forger and impostor. He presented four Bills of Exchange for various sums amounting to £45, in Reading, Berks, 30th July 1771, all forgeries, and, while awaiting his trial in Reading Gaol, confessed to having been concerned with others in setting fire to Portsmouth Docks. A Mr. Moore, publisher of a contemporary paper called *The Whisperer*, took great interest in his case, hence the allusion to *The Whisperer* on the print.

47. WILLIAM BROMFIELD. VANDER GUCHT.

T.Q.L., sitting, directed towards front, facing and looking towards right; wig, plain coat and vest, lace frills and ruffles; right arm across back of chair, left hand holding book upright on leg; fluted pillars in background. Under, *Painted by B. Vandergucht. Engraved by J. R. Smith, Willm Bromfield Esqr Surgeon to Her Majesty. Published Octr 10th 1777 by J. Boydell Engraver in Cheapside London. H. 15; Sub. 14; W. 11.*

I. Before inscription, in scratched letters, *Painted by B Vandergucht Engraved by J R Smith Publish'd 10 October 1777 by J. Boydell Engraver in Cheapside London.*

II. As described.

Born in London, 1712; died 1792. An eminent surgeon, who founded the Lock Hospital in conjunction with Martin Madan. In 1761 he was appointed one of the suite to attend the Princess of Mecklenburg on her journey to England to wed with George III., and after the marriage he was appointed Surgeon to Her Majesty's Household. He had some literary ability; he rewrote in 1755 Jasper Main's old comedy, "The City Match," which he called "The Schemers," and had it printed and acted for the benefit of the Lock Hospital. He also contributed many papers to the *Transactions of the Royal Society*, notably one entitled "Thoughts concerning the present peculiar method of treating persons inoculated with the Small-pox." He died at Chelsea in a house which he had built himself.

## 48. MRS. BROOKSBANK. HAMILTON.

Short H.L., in oval, directed to, facing, and looking towards right; hair high, with veil at top, cape round shoulders. Under, *H. D. Hamilton pinxit J. R. Smith fecit. Publish'd 20th Jany 1772 by S Hooper No 25 Ludgate Hill.* H.  $14\frac{7}{8}$ ; Sub.  $13\frac{1}{8}$ ; W.  $10\frac{7}{8}$ ; O.D.H.  $10\frac{1}{2}$ ; W.  $8\frac{3}{4}$ .

I. Before inscription, in scratched letters, *publish'd 20th Jany 1772 Hamilton pinxit Smith fecit.*

II. As described.

Miss Anne Gataker of Kensington; married, 19th December 1771, Stamp Brooksbank, Esq., Commissioner of Excise, who died in Chesterfield Street, Mayfair, 13th December 1802.

## 49. ANNE BROWN. PETERS.

Short H.L., in oval frame; profile directed to right; veil over hair, falling on shoulders, small ear-ring, lace-edged cape. Under, *Painted by W: Peters, R: A: Engrav'd by J: R: Smith Clara Vide Sherridans Duenna In the Collection of Jno Taylor Esqr: Publish'd Jany 1: 1777 by J: Walker No: 13 Parliament Street.* H.  $14\frac{7}{8}$ ; Sub.  $12\frac{7}{8}$ ; W. 11; O.D.H.  $9\frac{1}{4}$ ; W.  $7\frac{7}{8}$ .

I. Before any inscription.

II. Before inscription, in scratched letters, *Engraved from a painting of Mr Wm. Peters in the collection of John Taylor Esquire by J. R. Smith publish'd 3 Septem 1776.*

III. As described.

Born 1748; died 1784. Actress and vocalist. Made her first appearance in London at Covent Garden, 1770, playing Gally in George Colman's comedy, "Man and Wife," or the "Shakespeare Jubilee." Was the original Clara in Sheridan's "Duenna." She was short and thick in figure, and after playing Captain Macheath with success, she married a man named Cargill and went to India in 1782, where she had a most successful tour. On her return homeward the ship in which she sailed was wrecked. Her body was found "on the rocks of Scilly floating in her shift," with an infant in her arms.

50. *ID.*

Full H.L., in oval frame, directed to front, facing and looking towards left; hands holding long veil over head, hair in curls, low dress, ribbon and bodice trimmed with pearls. Under, *J. R. Smith ad vivum del. Miss Brown in the character of Clara, Vide Sheridan's Duenna. London. Pubd 21 Augt 1778, by W. Humphrey. H. 15; Sub. 13 $\frac{1}{8}$ ; W. 10 $\frac{7}{8}$ ; O.D.H. 9 $\frac{5}{8}$ ; W. 8.*

I. Before inscription, in scratched letters, *Miss Brown in the Character of Clara London Pub 21st Aug 1778 by W. Humphrey.*

II. As described.

Proof exhibited at Society of Artists, 1777.

## 51. MRS. BRUDENELL.

Given by Dodd in list of plates engraved by J. R. Smith. Described by Dodd and Bromley as *J. R. Smith del et fecit Ad Vivum.* In the Sykes Sale Catalogue, June 1824, given as "By J. R. Smith." Not personally verified. The well-known engraving of Mrs. Brudenell as "Retirement" is *after* J. R. Smith, by W. Ward.

## 52. NAPOLEON BUONAPARTE. APPIANI.

W.L., standing on left, directed, facing, and looking towards right; long hair parted in centre; uniform, gloves, boots and spurs; right hand leaning on drawn sword, left hand extended towards emblematic figure on right whose right foot is placed on a helmet; right hand holding shield hung from palm-tree, on which left hand has inscribed, *Au 4me De La Republique Francaise Armee D Ita Montenotte Milesimo Dejo Mondovi Ceva Pafsage du Po a Plaisance Pafsage de l'Adda a Lod*; in distance a wooden bridge with troops passing over to the attack. Under, *Buonaparte first Consul of France, Engraved from a Picture painted at Milan, by A. Appiani, in the Possession of the Rt*

*Honble the Earl Wycombe, by J. R. Smith. Engraver in Mezzotinto to his Royal Highness the Prince of Wales & published by him Jan'y 25, 1800. No 31 King Street Covent Garden London. H. 25 $\frac{7}{8}$ ; Sub. 23 $\frac{7}{8}$ ; W. 18.*

## 53. WILLIAM BURGH. J. R. SMITH.

H.L., sitting, directed, and looking towards front, facing slightly to right; high collar, light-coloured vest, plain coat buttoned at waist; curtain in background. Under, *Painted and Engraved by I. R. Smith & Published by him at No 33 Newman Street London; and Jno Wolstenholme York June 21st 1809. William Burgh Esqr L.C.D. Died December 26th 1808, Aged 67. H. 15; Sub. 11 $\frac{3}{4}$ ; W. 11; Sub. 9 $\frac{3}{4}$ .*

Born 1741; died 1808. Friend of Horace Walpole; also friend and executor of William Mason, and annotator to his poem, *The English Garden*.

## 54. EDMUND BURKE. J. R. SMITH.

(Stipple.)

Bust, vignette; directed, facing, and looking to right; profile; hair rather long and curling, double chin; shirt-frill projecting in front between high-cut collar of coat. Under, *The Rt Honble Edmund Burke. Drawn from the Life. Engraved & Pubd by J. R. Smith, King Street, Covent Garden, London March 1st 1797. H. 6 $\frac{7}{8}$ ; W. 4 $\frac{1}{8}$ .*

I. Before inscription.

II. As described.

A copy by Ridley published 1805.

Born at Arran-Quay, Dublin, 12th January 1729; died at Beaconsfield, 1797. Politician, orator, man of letters. He was the son of an attorney, his father being a Protestant, and his mother a Catholic. He laid the foundation of his extraordinary scholarship at the highly-reputed Academy of Abraham Shackleton, a Quaker, and thus it is easy to account for the toleration with which he regarded religious questions. At Dublin University he was contemporary with Oliver Goldsmith, and when he had

completed his academic studies, he applied unsuccessfully for the Chair of Logic at Glasgow. Disappointed at his failure, he betook himself to London, where he started life as a literary man, lodging at a bookseller's shop near the Temple. Here he published the *Vindication of Natural Society in a letter to L——— by a late Noble Writer*, and *A Philosophical Inquiry into the Origin of our Ideas on the Sublime and Beautiful*; which made him immediately famous, and won him the friendship of Johnson, Reynolds, and many of the leading intellectual lights of the day. He married the daughter of Dr. Nugent, and enjoyed throughout a tempestuous life almost uninterrupted domestic happiness. Owing to his genius, Society forgave him, partially, his lack of birth and land. That eminent Blue-stocking, Mrs. Montagu, looked upon him as one of the lions of her menagerie. It was she who took him to Sir Joshua Reynolds, on the famous day when Miss Burney made her first visit to the artist, when Johnson met her, when they talked of *Evelina* "to her great confusion." Johnson said many things of Burke, for whom he had a genuine admiration. Among them the phrase that, "we who know Mr. Burke know that he is, or will be, one of the first men in the Country," is the most memorable. It was admirable prophecy, and justified, although Burke's political career was, from the point of view of "office," perhaps, a failure, the highest office he ever held being "Paymaster of the Forces." He was secretary successively to "Single-speech Hamilton" when Secretary for Ireland, and to Rockingham when Prime Minister. Under the Rockingham administration, as member successively for Wendover, Malton, and Bristol, he reached his finest period of political oratory, always excepting his impeachment of Warren Hastings. But his sympathy for Wilkes, his attitude toward the rebellious American colonies, his support of Wilberforce, his declaration against the Revolutionary Society, estranged from him first one party and then another. He lacked tact; was never what is known as a party man; as he himself said, "he knew no more of Carlton House than he did of Buckingham Palace." Brilliant, sincere, indiscretion was the key-note of all his later utterances. Half the kingdom considered him "little more than an ingenuous madman," and Buckle's dictum that, "Bacon alone excepted, Burke was the greatest political thinker who ever devoted himself to the practice of English politics," only became universally admitted two decades after his death.

#### COUNTESS OF BURLINGTON.

See "Lady Elizabeth Compton," No. 89.

## MARQUIS OF BUTE.

See "John, Lord Mount Stuart," No. 252.

## 55. CALISTA. J. R. SMITH.

(Etching and Aquatint.)

W.L., lady on ornamented couch facing front but directed left; right arm rests on head of couch, left lays against kerchief folded over her breast; curly hair dressed wide with long ringlets, two one side and three the other; wide and flowing dress. Background, right, striped and ornamented wall-paper; left, through open casement, man's head in listening attitude, and hand with uplifted finger. Under, *Designed and Etch'd by J. R. Smith Calista I found the fond, believing, love-sick maid, Loose, unattired, warm tender, full of wishes; I snatched the glorious golden opportunity, And, with prevailing youthful ardour, pressed her. Rowe's Fair Penitent. Pubd. 20 April 1787 by E. Jackson, No. 14 Marylebone Street, Golden Square. H. 17½; Sub. 16⅝; W. 14¼; Sub. 13⅝.*

The lady represented in this print is supposed to be Mrs. Jordan.

## 56. THE CALLING OF SAMUEL. REYNOLDS.

H.L., standing looking upward, right hand raised, left crossed over breast holding garments. Under, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith The Calling of Samuel. London, Published July 18, 1783 by J. R. Smith. H. 14⅞; Sub. H. 13⅛; W. 10¾.*

I. Inscription in open letters.

II. As described.

## 57. THE CAPTIVE. WRIGHT.

Engraved by J. R. Smith for Mr. Milner of Wakefield, who destroyed the plate when twenty impressions had

been taken off. The picture was painted by Wright of Derby when at Rome from a subject selected from Sterne's *Sentimental Journey*. Bemrose relates the following anecdote :—

The picture when finished was consigned to a friend in London, who, having advice of its being landed and deposited in the Custom House, presented a petition to his Board, stating that it was a portrait painted by an English artist, and praying it might be delivered duty free. In answer to this, he received an order to attend on a given day, and was brought before them. The picture was produced, and the first question asked was, "Of whom is it the portrait?" The gentleman replied, with truth, that it was the portrait of a Roman (for it was copied from a Roman beggar), and the Board seemed inclined to let it pass; but an old gentleman, who had long been a Commissioner, made a shrewd objection, and remarked that it was such a portrait as he had never before seen in his life, and taken in a manner he did not believe either Roman, Greek, Turk, Jew, or Infidel would ever consent to sit. "If," he added, "any gentleman at this honourable Board chose to have his picture drawn, would not he put on a clean shirt, and have his wig fresh powdered, and be clean shaved? Answer me that. To be sure he would. Now it is here pretended that this fellow sat for his portrait, who had hardly a rag to cover his nakedness; gentlemen, if he could have afforded to have paid for painting his picture, he could have afforded to buy himself a pair of breeches!"

He concluded by moving that the duty might be paid, and the duty was paid accordingly.

#### 58. THE CAPTIVE. CARTER.

One of a set of four, entitled respectively "The Captive," "The Sword," "The Peasant," "Le Pâtissier." The proofs were exhibited at the Society of Artists in 1775. They are mentioned in Evans' Fine Art Circular, 1856.

#### 59. CARACTACUS. SMIRKE.

H.L., in oval, directed to right, facing towards and looking to front; right hand raised; manacles on wrist. Under, *R Smirk pxt J. R. Smith Sculpt. Caractacus. What if . . . foot stool. Vide Mason's Caractacus page 264. Publish'd Octr 7th 1775, by J. R. Smith No 10*



*Batemans Buildings Soho Square, and J Bradshaw James Street Covent Garden.* H.  $14\frac{1}{8}$ ; Sub. 13; W. 10.

60. A. CARLINI, F. BARTOLOZZI, AND  
G. B. CIPRIANI. RIGAUD.

T.Q.L.'s. Carlini standing on left, directed towards right, facing towards and looking to front; edged vest; right hand holding mallet. In centre, Bartolozzi, sitting, directed to front, facing and looking towards right; plain dress; left hand on portfolio of prints, right hand over holding graver. Cipriani sitting on right, directed to left, facing and looking more towards front; plain dress; right hand holding brush, with which he has sketched a female figure on canvas, supported on easel in background; left hand holding palette and brushes. Under, *Painted by Giovanni Francesco Rigaud. Engrav'd by J. R. Smith, Agostino Carlini. Fransescho Bartolozzi. Giovan Battista Cipriani. Published March 5th, 1778, by John Boydell, Engraver, in Cheapside, London.* W.  $19\frac{7}{8}$ ; H. 18; Sub.  $16\frac{1}{8}$ .

I. Before inscription, in scratched letters, *Painted by F. Rigaud Engraved by J. R. Smith. Publish'd March 5, 1778 by J. R. Smith No Batemans Buildings Soho Square & Wm Humphrey No 70 St Martins Lane London.*

II. The scratched lettering altered to, *Painted by Giovanni Francesco Rigaud. Engraved by J. R. Smith.*

III. As described.

A section of the plate, showing only the head and bust of Carlini, inscribed *Agostino Carlini.*

AGOSTINO CARLINI, painter and sculptor, native of Genoa. He practised painting, but received more consideration as a sculptor. Was one of the original members of the Royal Academy, and succeeded Moser as Keeper in 1783. Died in London, 1790.

FRANCESCO BARTOLOZZI, engraver and painter. Born in Florence, 1725; died in Lisbon, 1815. One of the original R.A.'s. His signature is appended to some of the finest, and some of the poorest, engravings produced in England during the eighteenth century. He excelled in line, but found the stipple manner more

profitable, and he opened a school or manufactory of engravings in this manner. The engravings, printed in colours, achieved great popularity, a popularity of which we have recently witnessed a revival. He signed his pupils' work, and played with his great reputation in such a way as to defeat his own object. His business fell off; he became poor, and returned to Lisbon. Had his character been upon a par with his ability, he would have been under no necessity to leave England in his old age. As an engraver he had sweetness, grace, delicacy, but lacked strength. He was a free liver, of convivial temper, and is frequently mentioned in contemporary correspondence and journals. Horace Walpole speaks of him with contemptuous and epigrammatic injustice, as "only fit to paint fan-mounts."

GIOVANNI BATTISTA CIPRIANI. Born in Florence, 1727; died in London (Hammersmith), 1785. He was an artist and etcher; one of the original members of the Royal Academy. I believe there is a collection of his works now at Halton House, in the possession of Mr. Alfred Rothschild. He was greatly admired by his contemporaries, but is out of fashion at the moment. Fuseli, whose talents were the exact antithesis of his own, wrote the following:—"The fertility of his invention, the graces of his composition, and the seductive elegance of his forms, were only surpassed by the probity of his character, the simplicity of his manners, and the benevolence of his heart." He restored some of the Verrio paintings at Windsor, as well as the ceiling by Rubens in the Chapel at Whitehall. He was a charming draughtsman, and it was after his designs that Bartolozzi's best and most successful stipple prints were executed. He drew, and Bartolozzi engraved, the Academy Diploma.

#### 61. MRS. CARNAC. REYNOLDS.

W.L., standing, directed to front, facing and looking towards right; hair dressed high, with feathers, throat uncovered; light scarf across right arm, which hangs beside her, left hand holding up outer skirt of dress; large trees in background, small pond to left. Under, *Painted by Sir Joshua Reynolds Engraved by J. R. Smith Mrs Carnac London Pubd June 10 1778 by J. R. Smith No 10 Bateman's Buildings Soho Square.*

I. Before any inscription.

II. Before inscription, in scratched letters, *Painted by Sir Josa Reynolds. Engraved by J. R. Smith Publish'd*

*MRS. CARNAC.*

*Painted by Sir Josa Reynolds.*

*Engraved by J. R. Smith.*

*Publish'd June 10<sup>th</sup> 1778 by J. R. Smith N<sup>o</sup> 10 Batemans Buildings  
Soho Square London.*

NEW CARPETS

Printed by Sir John B. ...

Printed by Sir John B. ...  
2000 ...





*June 10th 1778 by J. R. Smith No 10 Batemans Buildings Soho Square London.*

III. As described.

IV. Address erased ; instead, *London Pubd 10th June 1778, by H Humphrey No 18 New Bond Street.*

V. Plate retouched by Zobel and published by Messrs. Colnaghi and Co., 1893.

Elizabeth Catherine, only daughter of Thomas Rivett, Esq., of Derby, M.P., by Anna Maria, his wife, daughter of the Rev. Peter Sibley, baptized at All Saints' Church, Derby, 8th April 1751. She married, in London, 24th July 1769, as his second wife, Brigadier-General John Carnac, Commander-in-Chief of the Forces in Bengal. General Carnac commenced his military career in 39th Foot (*Primus* in India), and, being in India when that regiment was ordered home in 1758, he was admitted into the East India Company's service with the rank of Captain ; appointed Brigadier-General, 1764. Returned to England, 1767, and elected M.P. for Leominster. Four years later he was again in India, and assisted Clive in quelling mutiny of English officers in Bengal. In 1776 appointed member of Council at Bombay. Was one of the civil committee who executed the convention of Wargrave. For participation in this blunder he was dismissed the Company's service. Died in Mangalore in 1800. Mrs. Carnac died at Broach, Bombay, on the 18th January 1780, aged 28 years. She was buried in Bombay, and there, in St. Thomas's Cathedral, there is a monument to the memory of her and her husband.

The picture of "Mrs. Carnac" by Sir Joshua Reynolds is one of the gems of the Wallace collection. The print, in proof state, shares with "Mrs. Musters" the honour of having reached the highest price at auction of any of J. R. Smith's works.

#### HENRY G. HERBERT, SECOND EARL CARNARVON.

See "Master Herbert" as Bacchus, No. 174.

#### 62. JULIANA, COUNTESS OF CARRICK, AND DAUGHTERS. COSWAY.

W.L.'s, the Countess standing before altar, at which are two children, directed to front, facing and looking towards left ; right hand holding sword, left hand pointing

to statue of Diana, with fawn on pedestal to right ; on left, Lady Margaret advances towards the altar, bearing flower in right hand, a Cupid standing before her ; between them, and rather behind, stands Lady Harriet, looking to her sister, and with right hand on her shoulder, bearing vase in left hand and with wings appended ; in distance, to left, landscape, pair of doves flying towards the personages ; on front of step on which they are standing is inscribed, *Lady Margaret Corry. Lady Harriet Butler. Juliana Countess of Carrick.* Under, *R. Cosway pinxt. J. R. Smith fecit. Wisdom directing Beauty and Virtue to Sacrifice at the Altar of Diana. Publish'd 15th April 1773, by S Hooper No 25 Ludgate Hill, and I, R, Smith No 4 Exeter Court, near Exeter Change, Strand. W. 19 $\frac{7}{8}$ ; H. 14; Sub. 13 $\frac{1}{2}$ .*

I. Before inscription.

II. As described.

Eldest daughter of Henry Boyle, Earl of Shannon ; married, 1745, to Somerset Hamilton Butler, eighth Viscount Ikerrin, who was created Earl of Carrick in 1748, and died in 1774 ; the Countess died in 1804.

Lady Margaret married, in 1772 (his first wife), Armar Lowry Corry, who was created Earl of Belmore in 1797. She died in January 1777.

Lady Harriet married, in 1768, Edmund Butler, who succeeded, in 1779, as eleventh Viscount Mountgarret. She died in 1785. Her eldest son was created Earl of Kilkenny in 1793.

### 63. MRS. CARTER. KITCHINGMAN.

Short H.L., in oval frame, directed to left, facing and looking to front ; hair in full curls, with veil at back, loose dress ; above frame, two doves billing and sitting on quiver, from which hang ornamental scrolls on each side of frame ; another over entablature beneath, on which is engraved, *Mrs. Carter.* Under, *T. Kitchingman pinxt. J. R. Smith fecit. Publish'd July 3rd 1781, by J. Birchall No 473 Strand London. H. 5; Sub. 4 $\frac{3}{4}$ ; W. 3 $\frac{7}{8}$ ; O.D.H. 2 $\frac{1}{4}$ ; W. 1 $\frac{3}{4}$ .*



- I. Before inscription.
- II. As described.

Elizabeth Carter, born 1717; died 1806. Poetess and translator of Epictetus. She was a life-long friend of Johnson's, and it was of her he said: "A man is in general better pleased when he has a good dinner on his table than when his wife talks Greek. But my old friend Mrs. Carter could make a pudding as well as translate Epictetus from the Greek, and work a handkerchief as well as compose a poem."

These fine domestic talents remained unemployed, however, as Eliza Carter never married. Her poems have died, but her Translation remains to testify to the correctness of her scholarship. Her nephew and executor, Montague Pennington, published her memoirs, collected poems, and essays; and, later on, a volume of her letters. But the verdict of posterity is that she was a learned, but not a brilliant, woman; a typical Blue-stocking.

The companion to this print is "Miss Hemet." See No. 172.

#### 64. MISS CARTER. J. R. SMITH.

H.L., in oval frame, directed towards left, facing towards and looking to front; high head-dress, with hat, hair in curls, cape over shoulders. Under, *Painted & Engrav'd by J. R. Smith. Miss Carter. Pub'd 24 June 1777, by W. Humphrey, Gerrard Street Soho. & J. R. Smith, No 10 Bateman's Buildings Soho Square. H. 10½; Sub. 9; W. 8.*

I. Before inscription, in scratched letters, *Painted & Engraved by J. R. Smith Miss Carter Published 24th June 1777 by J R Smith No 10 Batemans Buildings Soho Square & Wm Humphrey Gerrard Street.*

II. As described.

III. Plate cut  $\frac{1}{2}$  at bottom, removing address.

#### 65. MISS CARTER AS MARIA. CARTER.

W.L., sitting under tree; right elbow placed on knee, hand supporting head, left hand holding string which is fastened round neck of small poodle dog, advancing to

right; trees in background to left, village in distance to right; under figure, *Maria*; at bottom, to left, *George Carter pinxit*; in centre, *Published April 25th 1774 by John Boydell Engraver in Cheapside London*; to right, *J. R. Smith fecit*. H. 22; W. 17½. Under, on separate plate, *George Carter Pinxit. J. R. Smith fecit. Maria Vide Yorick's Sentimental Journey Vol 2d page 170.*

I. Before inscription and separate plate, at bottom to right, scraped, *Painted by G Carter Engraved by J. R. Smith Published april the 5th 1774.*

II. As described.

Daughter of the painter, George Carter.  
Proof exhibited at Society of Artists, 1774.

#### 66. MRS. CARWARDINE AND CHILD. ROMNEY.

T.Q.L., sitting, profile to left; cap, kerchief, dark dress; arms clasped round child in lap, who is looking to front; wedding-ring on left hand. Under, in scratched letters, *Painted by G Romney. Engraved by J. R. Smith. Mrs Carwardine London publish'd May 9th 1781 by J Birchall No 473 Strand.* H. 14⅞; Sub. 13½; W. 10⅞.

Anne, wife of the Rev. Thomas Carwardine of Earls Colne, Essex, who had been originally a miniature painter. She died at Colne Priory, March 1817, aged 65.

I. Before title, artists' names and *Pub. 9th May, 1781*, in scratched letters.

II. As described.

III. Inscription engraved. Entitled "Mother and Child."

*Apropos* of this engraving of Mrs. Carwardine, it will be interesting to remember that it was through Romney's "pleasant friend Carwardine" that the painter was introduced to Lord Thurlow. The Chancellor was interested in the Shakespeare Gallery. "What! Is Romney at work for it? . . . By God, he'll make a balderdash business of it," he is reported to have exclaimed, with admirable prescience. "Mr. Romney, before you paint Shakespeare, I advise you to *read* him!" was the suggestion

that followed the introduction. Still Romney and Carwardine remained friends, and as intimate as the jealousy of Hayley would allow, and the picture from which this engraving was made is the result of that intimacy. It is now in the possession of Lord Hillingdon.

## 67. ANNE CATLEY. DOWNMAN.

T.Q.L., standing, directed towards right, facing towards and looking to front; vine-wreaths in hair, loose dress, cymbals hung from waist; right hand holding cup towards mouth, left hand extended; flowered curtain over trees and sunset in distance. Under, *Painted by J: Downman. Engrav'd by J: R: Smith. A Priestess of Bacchus. Publish'd 2nd July 1779, by W Humphrey. London. H. 20; Sub. 19; W. 13 $\frac{7}{8}$ .*

I. Artists' names and line of publication in scratched letters. Title in dotted open letters.

II. Inscription engraved.

Born 1745; died 1789; actress and vocalist. She was the daughter of a hackney coachman, who afterwards kept a public-house at Norwood. At 15 years of age she was articed to a musical composer named William Bates, who was connected with Marylebone and Vauxhall Gardens. At the instance of Anne Catley's father, Bates was criminally prosecuted, together with Sir Francis Blake Delaval, and an attorney named Fraire, for conspiring to prostitute her to Delaval, and was convicted and fined. She was brought into notice by the officers stationed at the Tower, for whose entertainment she sang and danced. She appeared for the first time at Vauxhall, 1762; played the part of the Pastoral Nymph in "Comus" at Covent Garden Theatre; rapidly became notorious, or, in other words, "the rage." She was described as the "favourite of Thalia, the favourite of the town, and the favourite of fortune." She was extremely handsome, good-hearted; bold and eccentric in behaviour; and her singing was, in Boaden's words, "the singing of unequalled animal spirits—Mrs. Jordan's comedy carried into music." She set a fashion in hair-dressing—plainly drawn off the forehead—which was called having the hair "catleified." Walpole mentions her, also Smith in his *Book for a Rainy Day*, and many other eighteenth-century gossips. She was the heroine of the scandalous *Memoirs of the celebrated Miss Ann C—y*, containing a succinct narrative of the most

*remarkable Incidents of that Lady's Life.* There were several publications of this order, one giving a biographical sketch of Delaval, and then purporting to describe Miss Catley's adventures in "her public character as a singer, and her private one of a courtesan." She had eight children by Major-General Francis Lascelles, whom she subsequently married. She ended her days reputably, having retired from the stage, 1784.

68. LORD RICHARD CAVENDISH. REYNOLDS.

T.Q.L., standing, directed to left, looking to front; right hand on rock to left, left hand on hip; coast scene with rock and stormy sea in distance. Under, *Painted by Sr Joshua Reynolds Engrav'd by J. R. Smith Lord Richd Cavendish. London Publish'd May 16th 1781 by J Birchall No 473 Strand near St Martins Church. H. 19 $\frac{3}{4}$ ; Sub. 18 $\frac{1}{8}$ ; W. 14.*

I. Before any inscription.

II. Before inscription, in scratched letters, *Painted by Sr Josa Reynolds Engraved by J R Smith Lord Richd Cavendish London publish'd feby 16 1781 by J R Smith No 10 Batemans Buildings Soho.*

III. Before Birchall's address; instead, *London Publish'd Feby 16 1781 by J R Smith No 10 Bateman's Buildings Soho.*

IV. As described.

Second son of William, fourth Duke of Devonshire; born 19th January 1752; M.P. for Lancaster and Co. Derby; travelled in the East. Died at Naples, of dysentery, 12th September 1781.

Picture belongs to Duke of Devonshire. A proof of the engraving was exhibited at Society of Artists, 1782.

CE QUE VOUS PLAIRA.

See "What You Will," No. 373.

69. CHALYBEATE WELLS AT HARROGATE.

W.L.'s. Scene outside the building. Left, negro attendant carrying umbrella, and woman with basket; two

central figures, mother and daughter according to picture, but looking about same age in print; at door of wells an attendant offering water. Right, a woman drinking at well, and man standing over her. The building is of brick, and occupies centre; on either side, open landscape. Sub. H. 14; Sub. W. 19 $\frac{3}{4}$ .

Companion to "Bagnigge Wells." See No. 20.

A beautiful pastel drawing for this print, full size, by J. R. Smith, is in the possession of Mayor Coates, Tayles Hill, Ewell.

#### 70. MISS CHAMBERS. J. R. SMITH.

Full H.L., in oval frame, sitting, directed towards right, facing towards and looking to front; hair high and full, with cap at top, low dress; hands folded on lap, left hand holding letter, addressed, *Miss Chambers No —*. Under, *Painted and Engrav'd by J. R. Smith. Miss Chambers. Pubd 8 July 1777, by W. Humphrey, Gerrard Street, Soho & J. R. Smith No 10 Batemans Buildings, Soho Square.* H. 10 $\frac{1}{2}$ ; Sub. 9 $\frac{1}{8}$ ; W. 7 $\frac{7}{8}$ .

I. Before inscription, in scratched letters, *Painted & Engraved by J. R. Smith Miss Chambers Publish'd 8th July 1777 by J. R. Smith No 10 Batemans Buildings Soho Square & Willm Humphrey Gerrard Street.*

II. As described.

III. Plate cut  $\frac{1}{2}$  at bottom, removing address.

#### 71. THE CHANTERS. PETERS.

H.L.'s, two figures standing in circle; figure on left full face, piece of music in hand; figure on right, in profile, also grasping music, right hand held up and first finger extended as if counting time. Under, *Painted by Revd. W. Peters R.A. engraved by J. R. Smith.*

The picture is in the possession of Lawrence Currie, Esq., of Menley Manor.

## 72. THE CHANTRESS. J. R. SMITH.

(Stipple.)

Nearly W.L., in circle; young lady in white dress, directed to right, partly facing to front, and looking upwards, sitting at foot of a tree by side of stream; abundant tresses, plaited and surmounted by muslin head-dress, dress open at throat, belt or sash round waist; both hands, in which she holds a sheet of music, resting on knees; willows by side of stream, and high hill in background on right. Under, *Designed & Engraved by J. R. Smith. The Chantress.*

*Witness if I be silent, morn or even,  
To hill, or valley, fountain or fresh shade,  
Made vocal by my song, and taught his praise.*

MILTON.

*London Publish'd Sepr 1 1783 by J. R. Smith No 83  
Oxford Street. H. 10; W. 9; D. 7 $\frac{3}{4}$ .*

FIRST INTERVIEW OF CHARLOTTE AND  
WERTER.

See No. 140.

## 73. CHARLOTTE AT THE TOMB OF WERTER.

J. R. SMITH.

(Stipple.)

W.L., in circle; young lady standing on right with book in hands, on open page of which is "Klopstock"; turned-down hat trimmed with ribbon and tied under chin, hair in long curls escaping from white cap worn under hat, long cloak with hood open and thrown back from front, white dress with bow of ribbon at bosom, low shoes with ribbon bows; clump of trees on right; urn, on which "Werter," on square pedestal under weeping willow on left; avenue of poplars in background. Under,

*Engraved by J. R. Smith Charlotte at the Tomb of Werter. London Publish'd Octr 17th 1783 by I. R. Smith No 83 Oxford Street. H. 15 $\frac{7}{8}$ : W. 14; D. 11 $\frac{6}{8}$ .*

## THE CHERUBS.

See "Bowles Children," No. 42.

## 74. PHILIP, EARL OF CHESTERFIELD.

## BEECHEY.

H.L., in oval, directed towards right, facing towards and looking to front; own hair, frill, coat with high collar and buttoned across chest. Under, *Painted by Sir W Beechey R.A. Engrav'd by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. The Earl of Chesterfield. From the Original Picture in the Possession of Francis Freeling Esqr. London Publish'd 30 June 1798. H. 15 $\frac{1}{8}$ ; Sub. 13 $\frac{1}{2}$ ; W. 11.*

I. Before any inscription, or oval round subject.

II. Before address.

III. As described.

Born 10th November 1755; succeeded his cousin as fifth earl in 1773; Master of the Mint, 1789; Postmaster-General, 1790-98; Master of the Horse, 1798-1804. He died at Bretby, Co. Derby, 29th August 1815.

## 75. CHILD LOOKING INTO A PIG-STY.

## MORLAND.

In foreground three pigs in covered pig-sty; trough on left, and small boy looking over a fence of four rough boards in doorway; trees beyond. Under, *Engraved by I. R. Smith, and Published 1st Jany 1807, by Thos. Palser, Surrey Side Westminster Bridge. From the Original Picture, by G. Morland, in the possession of J. R. Smith. H. 19 $\frac{1}{8}$ ; W. 23 $\frac{5}{8}$ .*

One of the thirty-six pictures painted by G. Morland and

exhibited by J. R. Smith at his shop in King Street, Covent Garden. They were afterwards engraved by, and under the direction of, J. R. Smith, and published by subscription. (See also Nos. 91, 92, 116, 135, 139, 141, 153, 160, 185, 238, 275, 290, 297, 310, 350, 370.)

76. CHILDREN BEGGING. CARTER.

Mentioned by Dodd and Leblanc in their lists of Smith's works, but not personally verified.

77. CHILDREN BIRD-NESTING. KITCHINGMAN.

W.L.'s. Two girls and boy in wood. Under, in scratched letters, *Painted by J. Kitchingman Engraved by J R Smith Children seeking a Birds nest. Published 25 October 1774.* H.  $8\frac{7}{8}$ ; Sub.  $8\frac{3}{8}$ ; W.  $6\frac{7}{8}$ .

A print of a mendicant and dog after this painter has been stated to be by J. R. Smith, but is only published by him.

78. CHRISTMAS GAMBOLS. MORLAND.

W.L. Two figures in snowy landscape, with trees in background; man in boots and breeches standing to left; girl on stile with snowball in her hand; high hat with feathers on ground beside her. H. 22; W.  $17\frac{1}{2}$ .

I. Without title.

II. Printed in colours, with title *Christmas Gambols* in open letters.

79. CHRISTMAS HOLIDAYS. J. R. SMITH.

W.L.'s. Two children in open landscape; stone vase on right; wintry scene. Girl standing on left in cloak, bonnet, and muff, half facing right; boy on right, facing left, sliding. H. 22; W.  $17\frac{1}{2}$ .

Companion to the above.

I. Without title.

II. Printed in colours, with title *Christmas Holidays*.



## 80. A CHRISTMAS HOLIDAY. J. R. SMITH.

(Stipple.)

Oval folio, published 1790. In Dodd, Leblanc, and his own Catalogue, but not personally verified.

## 81. CHRYSSES, PRIEST OF APOLLO, INVOKING HIS GOD, ETC. WEST.

W.L. Old man, in long loose robe and sandals, hands raised and clasped together, laurel wreath on right arm, and long staff supported by left, standing on cliffs by sea; casket and vase at feet; rocky cliffs and sea in background, with shipping in distance on right. Apollo shooting with bow and arrow in chariot with three horses in clouds above. Under, *Painted by B. West. Engrav'd by J. R. Smith. Chryses, Priest of Apollo, invoking his God to revenge the Injuries done him by Agamemnon. Hom Ild. Sub. H. 18; W. 14.*

Proof exhibited at the Society of Artists' Exhibition, 1774.

## 82. CLARA. J. R. SMITH.

Directed to right, facing towards and looking to front; frill round neck; right hand holding veil over head. Under, *Painted & Engraved by J. R. Smith, Mezzotinto Engraver to his Royal Highness the Prince of Wales, & Published Feby 1st. 1803 by R Ackermann No 101. Strand. Clara. Duenna.*

Possibly represents Mrs. Billington, who appeared in this character some months before the date of the print.

## 83. CLARISSA HARLOWE AND SOLMES.

BEECHEY.

(Stipple.)

Small folio oval.

Included in Dodd's list of the works of J. R. Smith ; in J. R. Smith's own Catalogue, and exhibited at the Society of Artists by him in 1783.

#### 84. THE CLAVERING CHILDREN. ROMNEY.

W.L's., advancing to front, the boy in centre, directed and looking to front, right hand holding leash of spaniels to left, one of which fawns upon him ; left arm round his sister's waist, who holds with both hands a little puppy, at which she is looking, her scarf blown to right ; moorland landscape in distance. Under, *Painted by G Romney, Engraved by J. R. Smith, Katherine Mary & Thomas John Clavering. Pubd 29th Jany. 1779 by H Humphrey No 18 New Bond Street. H. 20 ; Sub. 18¼ ; W. 14.*

I. Before inscription, scratched, *Painted by G Romney Engraved by J. R. Smith Publish'd Jany 29th 1779 by J. R. Smith No 10 Batemans Buildings Soho London.*

II. With publication—*London Pubd Jany 29, 1779, by J. R. Smith, No 10 Batemans Buildings, Soho Square, & Torre, Printseller back of the Opera House, Market Lane.*

III. As described.

Children of George Clavering of Greencroft, Esq. The girl died, unmarried, 29th April 1795 ; the boy, who was born 6th April 1771, succeeded in 1794 his uncle, Sir Thomas, LL.D., of Axwell Park, Co. Durham, as eighth baronet ; raised a troop of yeomanry in 1798 ; High Sheriff of Northumberland, 1817-18. He died at Clifton, 18th November 1853.

Picture in the possession of Rev. J. W. Napier Clavering.

#### 85. MADEMOISELLE CLERMONT. J. R. SMITH.

H.L., in oval frame, profile to left ; hair high, with ribbon round it ; ear-ring, necklace, kerchief, long lace cuffs. Under, *Painted & Engrav'd by J. R. Smith. Mademoiselle Clermont. Pubd 24th June 1777 by W Humphrey No 70 St Martins Lane. H. 10½ ; Sub. 9⅛ ; W. 7¾.*

I. Before inscription, in scratched letters, *Painted & Engraved by J. R. Smith Mademoiselle Clermont*

*Published 8th July 1777 by J R Smith No 10 Batemans Buildings Soho Square & Willm Humphrey Gerrard Street.*

II. As described.

III. Plate cut  $\frac{1}{2}$  at bottom, removing address.

## 86. LADY CATHERINE PELHAM CLINTON.

REYNOLDS.

W.L. A young girl advancing to front, facing and looking to right; lace cap with bunch of flowers; left hand holding up corn in skirt of dress, right hand throwing it to fowls and turkey on left; landscape, with trees and pond, in background; trunk of tree to right. Under, *Painted by Sr Joshua Reynolds. Engrav'd by J. R. Smith. Lady Catherine Pelham Clinton. London, Publish'd Feby 1st 1782, by J. R. Smith, No 83, opposite the Pantheon, Oxford Street. H. 19 $\frac{7}{8}$ ; Sub. 18; W. 14.*

I. Before inscription, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith Lady Catherine Pelham Clinton London publish'd feby 1st 1782 by J. R. Smith No 83 opposite the Pantheon Oxford Street.*

II. As described.

III. Much retouched, "Sr" altered to *Sir*.

Reworked by Zobel and sold by Messrs. Colnaghi and Co.

Born 6th April 1776; only daughter of Henry Pelham Clinton, styled Earl of Lincoln, and grand-daughter of Henry, Duke of Newcastle; married, 2nd October 1800, William, styled Viscount Folkestone (who succeeded his father as third Earl of Radnor in 1828). She died at Paddington, in her confinement of a second daughter, 17th May 1804.

The picture was painted in 1771, and is now in the possession of the Earl of Radnor.

## 87. MISS COGHLAN. GAINSBOROUGH.

H.L., in oval, profile to left; hair high, cap at top, small ear-ring, ribbon round throat, dark mantle with hood

thrown back, flowers at bosom. Under, *Gainsborough Pinxt. Smith Fecit Miss Coghlan Publish'd 20 April 1772 by H Parker No 82 Cornhill.* H.  $15\frac{1}{4}$ ; Sub.  $14\frac{1}{8}$ ; W.  $11\frac{1}{4}$ ; O.D.H. 11; W.  $9\frac{5}{8}$ .

I. Before inscription, in scratched letters, *Publish'd 20 Feb 1770 Gainsborough pinxit Smith fecit Miss Coghlan.*

II. At bottom, to right, a subsequent publication, 1st Nov.

III. Inscribed *Gainsborough pinxt J. R. Smith fecit Miss Coghlan London Publish'd Feby 20, 1772, by J. R. Smith & J. Basnett Printseller at Bath.*

IV. As described.

V. Plate reduced.

## 88. ID.

H.L., in oval frame, attitude similar to foregoing; bodice, flowers at bosom. H.  $15\frac{3}{8}$ ; Sub.  $14\frac{1}{4}$ ; W.  $11\frac{1}{4}$ ; O.H.D.  $10\frac{3}{4}$ ; W.  $9\frac{1}{4}$ . Under, in scratched letters, *Miss Coghlan Published Jany 1st 1772.*

## 89. LADY ELIZABETH COMPTON. PETERS.

H.L., sitting, directed towards right, facing and looking to front, head inclined to left; hair high, with pearls at top, lace cape with bow of ribbon in front, full sleeves; trees in background. Under, *Painted by Wm Peters R.A. Engraved by J. R. Smith The Rt Honble Lady Elizabeth Compton. London, Publish'd by J. R. Smith No 10 Batemans Buildings Soho Square, & at No 171 Strand.* H. 15; Sub.  $13\frac{1}{2}$ ; W. 11.

I. Before inscription, in scratched letters, *Painted by W Peters R.A. The Rt Honble Lady Elizabeth Compton Engrav'd & Publish'd by J R Smith No 10 Batemans Buildings Soho Square Feby 24th 1780 & at No 171 Strand.*

II. As described, date as on preceding, added in





AN XN COPPERSTON

Printed by J. R. Smith, Meriden  
Proprietor to the Royal Academy of  
Science of London.

Printed by J. R. Smith, King Street Court  
London.

NO. XV A CONVERSATION.

*Painted by G. Morland.*

*Engrav'd by J. R. Smith, Mezzotinto  
Engraver to his Royal highness the  
Prince of Wales.*

*London Published June 1. 1803 by I. R. Smith, King Street Covent  
Garden.*



contemporary MS. on the impressions met with. (According to Chaloner Smith, and confirmed.)

III. "London" erased, *Feby 24th 1780* added.

IV. Address erased; instead, *Pubd 24th Feby 1780, by H Humphrey No 18 New Bond Street.*

Born 25th June 1760. Only daughter of Charles, seventh Earl of Northampton. Married, 27th February 1782, Lord George Augustus Henry Cavendish.

The picture is in the possession of Henry Frederick Compton Cavendish, Esq.

## 90. CONTEMPLATING THE PICTURE.

J. R. SMITH.

(Stipple.)

W.L., in oval. Lady seated in arm-chair, directed, facing, and looking to left; powdered fluffy hair, and long curls down back, muslin head-dress and kerchief of same material over bosom, white dress; holding miniature in right hand, left arm resting on arm of chair; writing table and materials on her right. Under, *J. R. Smith Delint Contemplating the Picture. London publish'd Novbr 14th 1785, by J. R. Smith No 83-Oxford Street. H. 10 $\frac{7}{8}$ ; W. 9; O.D.H. 9 $\frac{1}{8}$ ; O.D.W. 7 $\frac{7}{8}$ .*

I. Inscription in open letters.

II. Letters filled in.

## 91. A CONVERSATION. MORLAND.

Rustic scene: boy standing in centre, with hands resting on handle of spade or fork, looking towards dog which stands on his right on heap of straw; donkey on right, and pig with two young ones lying by trough and basket in the immediate foreground. Another pig on left near door of hovel; wooded landscape background, and church in distance on right. Under, *Painted by G. Morland. Engrav'd by J. R. Smith. Mezzotinto Engraver to his Royal highness the Prince of Wales. No. XV. A Con-*

versation. London Published June 1. 1803 by I. R. Smith, King Street Covent Garden. H. 18; Sub.  $17\frac{1}{4}$ ; W.  $21\frac{1}{2}$ .

- I. Before all letters.
- II. As described.
- III. Plate reworked.

#### 92. THE CORN-BIN. MORLAND.

Scene in a stable. On right two horses in separate stalls, one dark, the other white, tied to manger; heads turned towards, and anxiously watching the movements of, two men on the left at a corn-bin; one man holding sieve, while the other is in the act of dipping up corn from the bin; dog standing by them, and small lattice-window above. Under, *Painted by G. Morland. Engraved by J. R. Smith. The Corn Bin. Published May 1 1797 by J. R. Smith, King Street, Covent Garden.* H. 18; Sub. H.  $17\frac{1}{2}$ ; W.  $21\frac{3}{4}$ .

- I. In open letters.
- II. As described.

Companion to "The Horse-Feeder," No. 185.

#### 93. THE COTTAGE FAMILY. MORLAND.

Winter scene. Cottage in foreground, snow-covered; tree to left in background; man knocking at door, stick in left hand, right hand holds faggots; dog by his side, child holding his coat; woman in rear carrying a pitcher in right hand and kettle in left. Under, *Painted by G. Morland, Engraved by J. R. Smith No. xiv. Cottage Family. London published Feb. 1st. 1803 by J. R. Smith.* H. 20; Sub.  $19\frac{1}{2}$ ; W. 16.

#### 94. THE COUNTRY MAID. BUNBURY.

(Stipple.)

W.L.'s, in oval. Two country girls standing together in open landscape, one carrying bucket by means of hoop,

*THE CORN BIN.*

*Painted by G. Morland.*

*Engraved by J. R. Smith.*

*Published May 1 1797 by J. R. Smith, King Street, Covent Garden.*

THE CORN BILL

Printed by #1. Blotter. H. R. 1791

Published May 1 1891 by J. R. Owen & Co. New York





the other a basket, which she holds by the handle in both hands in front of her. Under, *Drawn by W. H. Bunbury Esqr. The Country Maid.*

*No care, but love, can discompose her breast,  
Love, of all cares, the sweetest, and the best.*

*Publish'd March 20. 1782 by J. R. Smith No 83 opposite the Pantheon, Oxford Street. O.D.H. 9 $\frac{1}{8}$ ; O.D.W. 7 $\frac{3}{4}$ .*

## 95. COWHERDS. CARTER.

Two rustics conversing in a landscape near a river, one sitting on tree-trunk between two cows, the other standing leaning over cow's back; each cow has a rope attached for leading purposes, which is passed round left arm of each cowherd; rocks on right, open landscape with river on left. Under, in scratched letters, *Painted by G. Carter. Engraved by J. R. Smith. publish'd July 1774. Cowherds. printed by J. Gamble. H. 8 $\frac{7}{8}$ ; Sub. 8 $\frac{3}{8}$ ; W. 7.*

## 96. COWSLIP. J. R. SMITH.

Directed, facing, and looking towards right; wide hat; holding up bowl of milk with both hands; on edge of bowl, *J. R. Smith Pinxt. Under, Engraved by I. R. Smith & Published June 1st 1802 by R Ackermann No 101 Strand London. Cowslip.*

I. Before "June 1st."

II. As described.

Said to represent Mrs. Wells, whose maiden name was Davies, and who performed at the Haymarket about 1781, and afterwards at Drury Lane and Covent Garden. (Chaloner Smith.)

## 97. CREMONESE LADY. PETERS.

Directed and looking to front, facing towards left; hat trimmed with flowers, pearl necklace, kerchief loose over shoulders. Under, *Painted by Wm Peters, Engraved by J. R. Smith. A Cremonese Lady. In the Collection of*

*John Taylor Esqr. Published July 30th 1776 by John Boydell Engraver in Cheapside London.*

I. Before inscription, in scratched letters, *Published 30 of July 1776 by J Boydell Engraver in Cheapside London A Cremonese Lady. Engraved from a painting of Mr Peters in the collection of Jno Taylor Esqr by J. R. Smith.*

II. As described.

One of a set of four. See also Nos. 271, 309, 353.

98. C. C. CRESPIGNY. J. R. SMITH.

W.L., sitting, directed towards right, looking to front ; right elbow on table to left, on which is hat, left hand on stick. Under, *Painted & Engraved by J. R. Smith & Publish'd by him July 1 1804 at No 31 King Street Covent Garden London & at R Ackermann's No 101 Strand. Claude Champion Crespigny Esqr. H. 25 $\frac{7}{8}$ ; Sub. 24 $\frac{7}{8}$ ; W. 18.*

Born 19th December 1734; D.C.L., and for nearly half a century Receiver-General of Droits of Admiralty. He was created a baronet, 31st October 1805, and died in Lincoln's Inn Fields, 29th January 1818.

99. CRESWELL (MISS).

Included by J. R. Smith in his own Catalogue, but not personally verified.

100. MASTER JOHN CREWE. REYNOLDS.

W.L. A boy as Henry VIII., directed and looking to front, standing, legs apart ; flat hat, collar and jewel, robe, hands in belt, dagger, Garter ; to left a spaniel nosing the right leg of the boy, to right another spaniel nipping himself ; coat on chair in background to left, trees through window to right. Under, *Joshua Reynolds Eques Pinxit. J. Raphael Smith fecit. Published Jany 23d 1776 by John Boydell Engraver in Cheapside London. H. 19 $\frac{1}{8}$ ; Sub. 18; W 13 $\frac{7}{8}$ .*







14 - CROUCH.

*MRS CROUCH.*

I. Before inscription, in scratched letters, artists' names, and *publish'd 10th Decemr 1775*.

II. Slightly reworked; artists' names erased; *published 10th Decemr 1775*, in scratched letters, and darker printing, *Josa Reynolds Eques Pinxit I R Smith Fecit. Published Janry 23 1776 by John Boydell Engraver in Cheapside*.

III. As described.

Entered the army; was Major in 85th Foot, 1779; Major-General, 1808; and General, 1830. Married, May 5, 1807, Miss Hungerford, of Calne, Wilts. Succeeded his father as second Lord Crewe in 1829, and died at his chateau, near Liege, 4th December 1835.

The picture is in the possession of Lord Crewe.

#### 101. MRS. CROUCH.

T.Q.L., standing, directed to front, facing and looking towards left; hair full, with turban and large feather, sash round waist; right hand holding up rose, left hand outstretched. H.  $8\frac{3}{4}$ ; Sub.  $7\frac{7}{8}$ ; W.  $6\frac{1}{4}$ .

ANNA MARIA CROUCH, born 1763; died 1805. Very favourite vocalist. She was a pupil of Linley's, and was as remarkably famous for her beauty as for her "sweet voice." She was one of the stock company at Drury Lane, where she first appeared in 1780 in Dr. Arne's opera "Artaxerxes," and, in addition to singing, she played such parts as Olivia in "Twelfth Night," and Ophelia. She first eloped with an Irish peer; then married Crouch, a lieutenant in the navy, and shared her domestic joys with Michael Kelly, the popular operatic singer, with whom she constantly performed. Finally she and Kelly set up house-keeping together in Pall Mall, where they held brilliant receptions after the theatre. The frequency of the Prince of Wales' appearance at these receptions was much commented upon in the public prints, and the name of H.R.H. was coupled with that of the actress, to the great indignation of her friends! Silvester Otway addressed to her a most laudatory poem called "Euphrosyne, an Ode to Beauty"; her *Memoirs* were published in two volumes, and Michael Kelly's well-known *Reminiscences* are full of references to her doings and successes. She retired from the stage in 1800.

## 102. MISS CUMBERLAND. ROMNEY.

H.L., directed to right, facing towards and looking to front; wide hat, trimmed with ribbons passing at back of head and tied under chin, light-coloured shawl and cape with frilled edging; hands placed in dark muff. Under, *Painted by G. Romney. Engraved by J. R. Smith Miss Cumberland. Publish'd as the Act directs December 30th; 1779, by J. R. Smith No 10 Bateman's Buildings, Soho Square, London. H. 15; Sub. 13 $\frac{1}{8}$ ; W. 10 $\frac{7}{8}$ .*

I. Before inscription, in scratched letters, *Painted by G. Romney Engraved by J R Smith Miss Cumberland.*

II. Date of publication added. *Pub. 10th Sept., 1779.*

III. As described.

IV. Address erased; instead, *Pubd 30th Decr 1779 by H Humphrey No 48 New Bond Street.*

Elizabeth, eldest daughter of Richard Cumberland, Esq.; married, 1782, Lord Edward Charles Cavendish-Bentinck, who was youngest son of the second Duke of Portland, and died in 1819. She died at Ramsgate, 30th September 1837, aged 77.

Picture in possession of Lord Hillingdon.

## MISS CUMMINGS. COSWAY.

See "Venus," No. 354.

## 103. JOHN PHILPOT CURRAN.

## SIR T. LAWRENCE.

H.L., in square border, directed and facing towards front, looking upwards towards left; own hair, white neckcloth, coat buttoned across chest. Under, between lines of border, *Painted by T. Lawrence Esqr R.A. Principal Painter to His Majesty Engraved by John Raphael Smith Engraver to H.R.H. the Prince of Wales John Philpot Curran, Esqr. London: Pub July 27, 1801,*

by *I. R. Smith*, 31, *King Street Covent Garden*. H. 18 ; Sub. 14 $\frac{7}{8}$  ; W. 14 ; Sub. 12.

I. Before border or any inscription.

II. As described.

Born 1750 ; died 1817. Master of the Rolls in Ireland ; Grattan's great rival in the Irish House, on the same side. A poor Parliamentarian, but a great pleader, and at one time the idol of the people. He defended the accused in the Government prosecutions that followed the "Address to the Volunteers" issued by the Dublin Society of United Irishmen ; and this was perhaps his greatest forensic triumph. He was implicated in the rebellion of 1798, accused of complicity with Wolfe Tone, arrested, but immediately released. He subsequently defended the prisoners, notwithstanding the insecurity of his own position ; and, although even his extraordinary eloquence failed in procuring their acquittal, he added thereby to his reputation with his countrymen. His domestic life was disturbed and unhappy. He made a love-match, which was followed by his wife's elopement with a clergyman named Sandys. One of his daughters had an entanglement with Emmett, but married some one else, and died in a few months of a broken heart. It was to her Moore's lines were addressed, "She is far from the land where her young hero sleeps." Curran was personally something of a sloven and something of a debauchee, delicate, subject to fits of despondency, and remarkably plain. The engraving and contemporary memoirs depict him with straight hair, dark eyes, protruding under lip, and retreating chin. He was under the middle height, and of dull complexion. Yet we hear he was "very successful in his amours." "You are carried away by his splendid language and the power of his metaphors," writes Croker. Moore says, "He was far above Grattan in wit and genius." O'Connell's epitaph on him was, "There never was so honest an Irishman." Byron said : "Curran—Curran's the man who struck me the most. Such imagination ! there never was anything like it I ever saw or heard of. I have heard that man speak more poetry than I have ever seen written."

#### 104. CYMON AND IPHIGENIA. LAWRENSON.

W.L.'s. Lady reclining on left, looking towards youth, who stands on right, his staff falling from his hand ; trees in background. Under, *Painted by W Lawrenson*.

*Cymon & Iphigene. London Publish'd June 24 1874 by J. R. Smith No 83 Oxford Street. H. 20; Sub. 18 $\frac{3}{8}$ ; W. 14.*

Companion to "Palemon and Lavinia." See No. 264.

105. HONBLE. MRS. DAMER. REYNOLDS.

T.Q.L., standing, directed and facing very slightly to left, looking to front; hair high with long lock falling across each shoulder, locket hung with ribbon round neck, sash round waist, loose robe, hands joined before her; trees in background to right, landscape with lake in distance to left. Under, *Painted by Sir Joshua Reynolds. Engrav'd by J. R. Smith. The Honble Mrs Demar. Publish'd March 1st 1774 by J: R: Smith No 4 Exeter Court Strand. H. 15; Sub. 13 $\frac{1}{2}$ ; W. 10 $\frac{7}{8}$ .*

I. Before inscription, in scratched letters, *painted by Sr Joshua Reynolds. Engraved by John Raphael Smith publish'd 20th February 1774.*

II. As described.

III. "Demar" corrected to *Damer.*

IV. Address after "by" erased; instead, *Wm Humphrey Garrard Street Soho.*

Born 1749; died 1828. Only child of Field-Marshal Conway by Lady Caroline Campbell, daughter of fourth Duke of Argyll and widow of Lord Aylesbury. She was an intimate friend of Horace Walpole, who had a great opinion of her talents as artist and sculptress. She married John Damer, eldest son of Lord Milton, who subsequently shot himself after a drunken orgy at the Bedford Arms, Covent Garden. Walpole said she "writes Latin like Pliny . . . models like Bernini," and had "one of the most solid understandings" that he knew. She was his executrix and residuary legatee, and resided at Strawberry Hill after his death. A bust of her, modelled by herself, is in the British Museum, part of Mr. Payne Knight's bequest. Her principal performances were the two heads of the river "Thames," and "Isis," executed for the bridge at Henley. She was a Whig in politics, and a staunch supporter of Fox, being one of the three lady canvassers for him at the famous Westminster election. One of the pillars of the Blue-stocking Society, she was always socially a notable figure. She



died in Upper Brook Street, and was buried at Sundridge, Kent. The church contains many monuments of her creation, erected to her mother and her mother's relations. Her working tools and apron, and the ashes of a favourite dog, were, by her express desire, buried with her! A friend of Lord Nelson, she modelled his head, and presented the bust to the City of London.

The picture was painted in 1772, and is now in the possession of Lord Portarlington.

Proof exhibited at the Society of Artists, 1774.

#### 106. SIR NATHANIEL DANCE. J. R. SMITH.

W.L., standing, directed towards left, facing towards and looking to front; naval uniform; right hand on map on table to left, on which lie telescope, books and papers; chair with portfolio leaning against it in front, curtain in background to right, picture of sea-fight on wall to left. Under, in centre arms, motto, JUDICIUM PARIUM AUT LEX TERRÆ. *This Portrait of Commodore Sir Nathaniel Dance, who on the 15th Feb 1804, defeated the French Squadron, in the Chinese Sea, Commanded by Admiral Linois, is dedicated by permission To the Rt Honble Earl Camden, Secretary of State, Knight of the Most Noble Order of the Garter, & one of the Lords of His Majestys Most Honble Privy Council By His Most humble & Most Obedt Servt R. Ackermann, Painted & Engrav'd by J. R. Smith Engraver to HRH the Prince of Wales London Pub Jan 1, 1805, by R. Ackermann Repository of Arts, 101, Strand. H. 25 $\frac{3}{4}$ ; Sub. 24 $\frac{5}{8}$ ; W. 18; Sub. 17 $\frac{3}{4}$ .*

I. Before any inscription or arms.

II. Before inscription or arms, in scratched letters, *Painted & Engraved by J. R. Smith Sir Nathaniel Dance Pub Jan 1 1805 by R Ackermann 101 Strand London.*

III. Inscription in open letters.

IV. As described.

Commodore in the East India Company's service. He died at Enfield, 25th March 1827, aged 79.

## 107. GEORGE DANIEL.

H.L., nearly profile to right; white neckcloth, plain coat. Under, *Published August 1813*. H.  $10\frac{1}{2}$ ; Sub. 10; W.  $8\frac{3}{8}$ ; Sub.  $8\frac{1}{8}$ .

Bookseller of Hull, and formerly one of the proprietors of the *Hull Advertiser*. He died at Welbourne, 15th March 1807.

The print appears not to have been published until after the engraver's death, and the picture was probably painted by him.

## DARLINGTON (COUNTESS OF).

See "Lady Catherine Powlet," No. 282.

## 108. ERASMUS DARWIN. WRIGHT.

H.L., in square border, directed and looking towards left; pen in right hand. Under, *Painted by J. Wright Esqr Engraved by I R Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales Erasmus Darwin M.D & F.R.S. London Published May 7th 1797 by J. R. Smith King Street Covent Garden*. H.  $14\frac{7}{8}$ ; Sub.  $13\frac{7}{8}$ ; W.  $11\frac{1}{8}$ .

I. Inscription in open letters; *May 1* instead of *May 7th*.

II. As described.

Bemrose's comment on this engraving is, "An alteration on the Face and Wig from the original and for the worse."

Born 1731; died 1802. Grandfather of Charles Robert Darwin. He was a physician of eminence, an intimate friend of Wedgwood, Edgeworth, the Swards, and Watt. He wrote uninspired but ingenious poetry containing good science: "The Botanic Garden," "The Loves of the Plants," and "Economy of Vegetation," for instance. Cowper and Hayley admired these productions, in print. But they were guyed in the *Anti-Jacobin* in the famous "Loves of the Triangles"; and the intelligent doctor, realising the ludicrous, henceforth abstained from verse. There is no doubt the germs of Charles Darwin's greatest and most valuable conclusions are to be found in his grandfather's works.

Erasmus Darwin was a great observer and an acute thinker, but he also practised his profession, and left to another generation to deduce a working hypothesis from his carefully-garnered facts. His scientific treatises, *Zoönomia, or the Laws of Organic Life*, and *Phytologia, or Philosophy of Agriculture and Gardening*, achieved great popularity.

## 109. DELIA IN THE COUNTRY. MORLAND.

(Stipple.)

T.Q.L. Young lady seated on bank, under overhanging tree, directed and facing to right, reading a book, which she holds in her left hand; large black hat, powdered hair, light dress tied with sash, black cape; right hand resting on knee. Under, in open letters, *Painted by G. Morland Engraved by J. R. Smith, Delia in the Country.*

*At length from Town the peerless Maid  
Disgusted seeks the rural Shade!  
Retir'd from Sol's Meridian Beam  
Where Zephyr fans the cooling stream  
She Yields beneath the sheltering Bowr  
To Contemplation's Eye the Hour  
Pleas'd with simplicity to live  
A Blessing, Cities cannot give.*

*London publis'd February 12th 1788 by J. R. Smith No  
31 King Stt Covent Garden. H. 11 $\frac{3}{4}$ ; W. 10 $\frac{1}{4}$ ; O.D.H.  
9; O.D.W. 8.*

I. Without the verse.

II. As described.

Both states were printed in colours.

## 110. DELIA IN TOWN. MORLAND.

(Stipple.)

T.Q.L. Young lady seated in chair at round table, directed to left, partly facing and looking to front; large hat turned up each side and fastened to crown by loop

on button, powdered hair, light dress, sash ; hands clasped together and resting on table before her ; cloak thrown over chair-back ; trees seen through open space on left. Under, in stippled letters, *Painted by G. Morland Engraved by J. R. Smith Delia in Town.*

*With beauteous Form and sparkling Eyes  
To Town, the rural Delia flies  
List gentle Nymph to what I say  
Let Prudence guard thee on thy way*

*Alas ! too many a single Maid  
Hath been by cruel Arts betray'd  
Then quickly seek thy native Grove  
The Seat of Innocence and Love*

*London publish'd February 12th 1788 by J. R. Smith  
No. 31 King Str Covent Garden. H. 11 $\frac{3}{4}$ ; W. 10 $\frac{1}{4}$ ;  
O.D.H. 9 ; O.D.W. 8.*

- I. In open letters without verse.  
II. As described.

Both states were printed in colours.

111. DERBY DILIGENCE. BUNBURY.

(Aquatinta.)

8 x 9 $\frac{1}{2}$ . From J. R. Smith's Catalogue.

LES DEUX AMIS.

See "Mrs. Smith," No. 323.

112. WILLIAM, DUKE OF DEVONSHIRE.

REYNOLDS.

H.L., directed and facing towards right, looking to front ; own hair, plain coat buttoned, with collar turned up round neck ; trees in distance to right. Under, *Painted by Sr Joshua Reynolds. Engraved by J R Smith*

*His Grace the Duke of Devonshire Published March 10th 1776 by John Boydell Engraver in Cheapside London.* H.  $14\frac{7}{8}$ ; Sub.  $13\frac{3}{8}$ ; W. 11.

I. Before title, *Publish'd 20 Feby 1776.*

II. Before inscription, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J R Smith His Grace the Duke of Devonshire Publish'd March 10th 1776 by J Boydell Engrav. in Cheapside London.*

III. As described.

Born 14th December 1748; succeeded his father, as fifth duke, 1764. Died 29th July 1811. His first wife was the celebrated Duchess Georgiana, and his second Elizabeth, the daughter of the fourth Earl of Bristol, and widow of John Thomas Foster, Esq. Both Wraxall and Miss Burney describe him as plain, dull, uninteresting, and wonder at his winning these two beautiful, brilliant women.

### 113. DEVOTION. COSWAY.

(Stipple.)

Young woman kneeling at side of tent-bed in attitude of devotion; harp lying on floor by her side; bible on stool on right. Under, *publish'd Augt 12 178 by J. R. Smith No 83 Oxford Street.* In stippled letters, *R Cosway Esqr R.A. Delt Devotion.* H.  $9\frac{1}{2}$ ; W.  $5\frac{1}{2}$ .

One of a set. See "Affection," No. 3.

I. As described.

II. Publication line erased: instead, *London Pub. April 2 1802 by R. Ackermann 101 Strand.* No. 3 added in top right-hand corner.

### 114. WILLIAM DODD.

H.L., in oval frame, directed and facing slightly to left, looking to front; wig, bands, black gown. Under, *The Revd Dr Dodd. London Pubd May 24 1777, by J, Walker, No 13, Parliament Street.* H. 14; Sub.  $12\frac{3}{8}$ ; W.  $9\frac{3}{4}$ ; O.D.H.  $9\frac{1}{8}$ ; W. 7.

I. Before any inscription.

II. At bottom, in scratched letters, *Pubd 24th May 1777, by W Humphrey, Gerrard Street, Soho.*

III. As described.

Born 1729; died 1777. He was a clergyman, who published a variety of edifying books, and also edited the *Christian Magazine*. He was also an eloquent preacher; duchesses were moved to tears by his sermons, and Society looked upon him as its special saviour. Finally his fashionable lady friends procured him the post of Chaplain to the King. He had a chapel in Pimlico, called Charlotte Chapel, after the Queen, where he drew immense congregations. But he had a convivial side to his character. In very early life he had married a lady of doubtful reputation, and published some facetious poems and one loose novel (*The Sisters*). This frivolous aspect of the great divine appears to have been merely hidden, not extinguished. He lived freely; scandal became busy with his name; his debts accumulated. All the support of his congregation was insufficient to brace his moral character. His steps downward were even more rapid than his steps upward. He committed forgery, and, although he made restitution of the money, was sentenced to be hanged. Samuel Johnson intervened in his favour, and endeavoured to obtain a pardon from the King. He also wrote the speech Dodd delivered before his sentence, and the sermon he preached to his fellow-prisoners prior to his execution. Monster meetings were held and petitions signed, but the narrow morality of the King was outraged by the way Dodd had disgraced his office and his position, and he proved obdurate. The popular preacher was hanged on 27th June 1777, to the great entertainment of his sympathisers, who thronged to see him swing, almost as eagerly as they had thronged to hear him preach.

DODD. WHEATLEY.

See "Miss Younge, Dodd, Love, and Waldron,"  
No. 382.

115. DODD. WHEATLEY.

W.L. With Mrs. Pope (Miss Younge) as Viola, Act

IV. of "Twelfth Night." Pair to the above. Oblong half-sheet.

Mrs. Pope, born 1740; died 1797. Famous actress, universally admired. Garrick trained her.

116. DOG AND CAT. G. MORLAND.

On right, dog with collar and chain, standing before kennel; cat on left, back arched, in evident alarm. Under, *Painted by G. Morland, Engrav'd by J. R. Smith.* Number and title in open letters, No 3. *Dog and Cat. London Publish'd Augt 1 1794 by J. R. Smith, King Street Covent Garden.* H. 13; Sub.  $12\frac{1}{8}$ ; W.  $14\frac{7}{8}$ .

One of the pictures exhibited by J. R. Smith in his Morland Gallery. Companion to "Fighting Dogs." See No. 139.

117. JOHN DOLLOND. B. WILSON.

H.L., sitting, directed towards front, facing and looking towards right; wig, plain coat; left hand holding reflectors and resting on table before him, on which lies a book with slip lettered *Opticks* between leaves, and box on top. Under, *B. Wilson Pinxt. J. R. Smith sculpt. John Dollond, F.R.S. Who in the year 1758, invented the Achromatic Telescope, by discovering the difference in the dispersion of the Colours of Light, when the mean rays are equally refracted by different mediums: An important addition to the Science of Opticks, which had been despaired of by the greatest Philosophers in Europe. He died 30th November 1761, in the 55th Year of his Age.* H. 15; Sub.  $13\frac{1}{2}$ ; W. 11.

Born 1706; died 1761. He was one of the first and greatest of opticians. He experimented in refraction, and established the completely novel principle of the dependence of dispersion upon the quality of the refracting substance. His invention of the achromatic telescope was rewarded with the Copley medal. By the use of five or six separate lenses he widened the field of

vision and gave it greater distinctness. The heliometer and the micrometer followed naturally. In 1761 he was elected a member of the Royal Society; and, still working, was struck by apoplexy, 1761, dying in a few hours at the early age of 55. His career is the more remarkable when we remember that he was entirely self-educated, and started life as a Spitalfields weaver.

### DOMESTIC HAPPINESS.

See "Lætitia," No. 214.

### 118. THE DREAM. WESTALL.

Young woman lying asleep on bed, facing to front, seen only half-length, head resting on left arm on pillow; book open in right hand, bracelet on wrist, body covered with sheet; heavy curtains above, moon seen through open window on left. Under, *Painted by R. Westall, Engraved by J. R. Smith.* Title, in open letters, *The Dream.* H.  $13\frac{1}{2}$ ; Sub.  $8\frac{1}{2}$ ; W.  $13\frac{1}{2}$ ; Sub.  $10\frac{5}{8}$ .

*At length the gentle Pow'rs of Sleep  
Soft stealing on the Damsel creep:  
The leaves their magic lend in vain:  
She dropts the book with dozing eyes:  
But soon the sweetest visions rise,  
And Love delights the Nymph again.*

*London Published Sept. 6. 1791. by J. R. Smith No 31  
King Street, Covent Garden.*

I. As described.

II. Line of publication erased. Instead, *Publish'd  
Aug. 24 1802 by Lawrie and Whittle 53 Fleet Street  
London.*

Companion to "The Romance," No. 293.

### DRESSING FOR THE MASQUERADE.

See "Lætitia," No. 217.



## 119. THE DRUNKARD.

Size 7 × 9. Companion to "Love and Wine." See No. 221. Published by Boydell. (From J. R. Smith's Catalogue. Not verified.)

## 120. ADAM, LORD DUNCAN. DANLOUX.

W.L., on deck of vessel, reclining against gun-carriage, looking towards right; naval uniform; right arm extended; towards left an officer speaking through trumpet, behind him marines firing. Under, in centre, arms, motto, *Secundis, Dubiisque Rectus* Painted by H. P. Danloux Engraved by J. R. Smith Engraver Extraordinary to H.R.H. The Prince of Wales This Plate of the Right Honble Admiral Lord Viscount Duncan when Victorious off Camperdown, Is by permission most humbly Dedicated to the Honble Mifs Jane Duncan by her most obedient Servant H. P. Danloux. London Published by H P Danloux No 11 Charles Street Middlesex Hospital May 1 1800. H. 23 $\frac{7}{8}$ ; Sub. 22 $\frac{1}{8}$ ; W. 17 $\frac{3}{4}$ .

I. Before any inscription.

II. As described.

Born 1731; died 1804. He was captain of the *Valiant* under Keppel, and took part in the reduction of Belleisle, 1761, and of Havana, 1762. A member of the court-martial on Keppel, he took a strong position in practically defending accused from the unfair treatment of the court; he served also on the court-martial on Sir Hugh Palliser. Appointed to the *Monarch*, he sailed with Rodney's squadron for the relief of Gibraltar, and had a prominent share in the action off St. Vincent. He succeeded Sir John Jervis in the command of the *Foudroyant*; was made Vice-Admiral, 1793, and Admiral, 1795. After his services against the Dutch in the North Sea, and his great victory at Camperdown, he was raised to the peerage under the title Baron Duncan of Lundie and Viscount Duncan of Camperdown. Hoppner painted his portrait, and so did Copley. There is a statue of him by Westmacott in St. Paul's.

## 121. HENRY DUNDAS. REYNOLDS.

H.L., in oval frame, directed towards front, facing and looking towards left; wig, lace falls to cravat, black flowered gown. Under, *Painted by Sir Joshua Reynolds Engraved by J. R. Smith. The Right Honorable Henry Dundas of Melville, his Majesty's Advocate for Scotland and one of his most Honorable Privy Council, Dean of the Faculty of Advocates, Keeper of the Signet, & Member of Parliament for the County of Edinburgh, July 1st 1783.* H.  $14\frac{7}{8}$ ; Sub.  $12\frac{7}{8}$ ; O.D.H.  $10\frac{5}{8}$ ; W.  $8\frac{7}{8}$ .

## 122. EDUCATION. COSWAY.

(Stipple.)

W.L., vignette. Old man seated in large arm-chair, on which two death's heads, one on each side of back; little curly-haired boy in Van Dyck costume, standing between old man's legs, receiving instruction from book on table on right, on which three other books. Under, at foot of chair, *London publish'd Decr 17 1785 by I. R. Smith No 83 Oxford St. In stippled letters, R. Cosway Esqr R.A. Delint. Education.* H.  $9\frac{1}{2}$ ; W.  $5\frac{1}{2}$ .

I. As described.

II. Publication line erased; instead, *Pub. April 2. 1802 by R. Ackermann 101 Strand.*

One of a set. See "Affection," No. 3.

## 123. EDWIN. WRIGHT.

W.L., sitting beside rock, on which left arm rests, directed towards right. Under, *Edwin.*

*And yet poor Edwin was no vulgar boy,  
Deep thought oft seem'd to fix his youthful eye,  
Dainties he beeded not, nor gauds, nor toys,  
Save one short pipe of rudest minstrelsy.*

*Dr Beattie's Mnistrel I Book XVI Engrav'd by I. R. Smith from an Original Picture of Jh Wright's in the*

*posseſſion of Jno Milnes Esqr Wakefield Yorkshire. London Publ Decr 30 1778 by H Humphrey No 18 New Bond Street. H. 20; Sub. 17 $\frac{7}{8}$ ; W. 13 $\frac{7}{8}$ .*

- I. Without any inscription.
- II. As described.

It is a portrait of Thomas Haden, Esq., of Derby.

124. EDWIN AND ANGELINA. S. SHELLEY.

Size 7 × 8. Companion to "Rosalind and Celia." See No. 295. Published by Boydell.

125. JOHN, LORD ELDON. LAWRENCE.

H.L., in square border, directed slightly to left, facing to front, looking upwards towards right; own hair, white cravat, plain coat. Under, between lines of border, *Painted by T. Lawrence Esqr R.A Principal Painter to his Majesty. Engraved by John Raphael Smith Engraver to HRH the Prince of Wales The Rt Honble John Lord Eldon Lord high Chancellor of England & one of his Majesty's most Honorable Privy Council; at bottom, London, Published Sepr 1, 1804, by John P Thompson, Great Newport Street. H. 18; Sub. 15; W. 14; Sub. 11 $\frac{7}{8}$ .*

I. Before *Principal—Majesty*, titles of personage and Thompson's address; instead, *The Rt Honble John Lord Eldon Ld Chief Justice of his Majesty's Court of Common Pleas & one of his Majesty's Most Honble Privy Council. London Publ Decr 1 1800 by J R Smith 31 King Street Covent Garden.*

II. As described, but with publication—*London. Pub. Decr 1 1800 by J. R. Smith, 31 King Street Covent Garden.*

III. As described.

There is a print, apparently an altered or after state, inscribed, *Painted by Saml F. B. Morse. Engraved by I. R. Smith. Thoſ.*

*Addis Emmet. Born in the city of Cork April 24th 1764 Died in New York Novr 14th 1827. H. 14; Sub. 11½; W. 9¾.*

The famous judge. Born at Newcastle, 4th June 1751; died 13th January 1838.

## 126. ELOISA. J. R. SMITH.

W.L., sitting, directed, facing, and looking upwards towards crucifix on right; nun's dress, black veil; right elbow on back of seat, hand to bosom, left hand in lap holding paper. Under, *Painted & Engraved by J R Smith. Eloisa.*

*What means this tumult in a Vestals veins?*

*See Pope's Eloisa to Abelard. Published by A. C. ae Poggi St Georges Row Hyde Park. H. 22; Sub. 20½; W. 15⅞.*

I. Inscription in open letters.

II. As described.

Companion to "Albina." See No. 7.

## 127. ELOISA J. R. SMITH.

H.L., in oval frame, directed to front, looking toward and head inclined to left; black veil over head, hands to bosom. Under, in scratched letters, *Designed & engraved by I. R. Smith Eloisa. What means this tumult in a Vestal's veins? vide Pope's Eloisa & Abelard. Publish'd Jany 1st. 1777 by J. Boydell Engraver in Cheapside London. H. 10¼; Sub. 8⅝; W. 7¾; O.D.H. 5⅛; W. 4⅛.*

I. As described.

II. Inscription engraved.

Companion to "Abelard." See No. 1.

## THE ELOPEMENT. MORLAND.

See "Lætitia," No. 215.

## 128. EMMA. COSWAY.

(Stipple.)

W.L. Young shepherdess standing near two tree-trunks looking down to left at sheep appearing from behind tree; she holds a book with both hands on rock by her side; crook in arms, and three sheep at her feet drinking from trough of water which flows from rock above. On rock on right and end of trough, *London publish'd Feby 12 1785. by I. R. Smith No 83 Oxford Street.* Under, in stippled letters, *R Cosway delint Emma.* H.  $9\frac{1}{4}$ ; W.  $5\frac{1}{2}$ .

Said to be portrait of Mrs. Cosway. Companion to "Henry" (Cosway). See No. 173.

## 129. EUROPA. COSWAY.

Female, partly nude, hair partly plaited and streaming in wind with head-dress; loose robe suspended by girdle under breast, sandals on feet; riding towards left on back of bull in water; two cupids, one riding dolphin and the other swimming by her side. Six female figures on island in background on right. Jupiter in form of eagle on clouds above. Under, in scratched letters, *Painted by R. Cosway. Engraved by J. R. Smith. Europa Publish'd Decemr 1776 by J. Boydell Engraver in Cheapside London.* H.  $10\frac{3}{4}$ ; Sub.  $10\frac{3}{8}$ ; W. 15.

## 130. EVENING. MORLAND.

Companion to "Morning."

Hassell, in the *Life of Morland*, is responsible for the statement that J. R. Smith engraved this pair. Not personally verified.

## 131. AN EVENING WALK. J. R. SMITH.

(Stipple.)

H.L.'s, in circle. Two ladies directed to left and looking to front, walking in open landscape; large flat

hats trimmed with ribbons, powdered hair, and fur-trimmed garments; tree on right, church on left in open landscape background. Under, *Design'd & Engraved by J. R. Smith. An Evening Walk. London Publish'd July 18. 1783 by I. R. Smith No 83 Oxford Street.* H. 10; W. 9; D. 8.

I. Before all letters.

II. As described.

### 132. EXPECTATION. BUNBURY.

(Stipple.)

Circle. W.L. Two young girls standing beside rocks on sea-shore looking toward boat in distance. Under, in stipple letters, *Painted by H. Bunbury Engraved by J. R. Smith Expectation.*

*To bosoms heaving and to eyes that weep  
While lovers linger in a distant clime  
Fear multiplies the dangers of the deep  
And expectation loads the wings of time.*

*Published by J. R. Smith, 1st January 1784 at 83 Oxford Street.*

### 133. EZZELINE, COUNT OF RAVENNA, ETC.

FUSELI.

W.L.'s. Scene in a dungeon-like room: man in armour, with staring eyes and wild expression on face, seated in chair by side of table, on which is hour-glass and book. He rests his head on right hand, and clutches at left leg with the other. On the floor at his feet a female lying at full length on her back, face upwards and bandage over eyes. At her head small table or desk on which crucifix; skull below; arched doorway at back. Under, in scratched letters, *Painted by Fus. Engraved by J. R. Smith. Ezzelin Count of Ravenna, surnamed Bracciaferro or Iron Arm: musing over the body of Meduna,*

*slain by him for infidelity during his absence in the Holy Land. London publish'd 31st March 1781 by J. R. Smith No 10 Batemans Buildings Soho Square. H. 18; Sub. 17 $\frac{1}{4}$ ; W. 21 $\frac{3}{4}$ .*

I. As described.

II. Inscription engraved; *H* and *ley* added to artist's name; "Braccioferro" spelt with an *o*; address erased; instead, *London Publish'd May 1781 by Jas Birchall No 473 Strand.*

In Moore's *Life of Byron* there occurs this extract from the poet's diary. "There is a fine engraving from a picture by Fuseli of Ezzeline, over the body of Meduna, punished by him for a *hitch* in her constancy during his absence in the Crusades. He was quite right, but . . . I want to know the story."

The picture was exhibited at the Royal Academy in 1780. Knowles, in his *Life of Fuseli*, says the painter was much amused by Byron's interest. "I have been looking in vain, Mr. Fuseli, for some months, in the poets and historians of Italy, for the subject of your picture of Ezzeline; pray, where is it to be found?" "Only in my brain, my Lord," was the answer; "for I invented it."

#### THE FAIR PENITENT.

See "Lætitia," No. 219.

#### 134. FANNY. J. R. SMITH.

Directed, facing, and looking to front; head inclined to right, and close chequer veil on it; necklace; right hand holding cape, which is loosely tied at throat. Under, *Painted & Engraved by I. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales & Published Feby 1st 1803 by R Ackermann No 101 Strand. Fanny. Maid of the Mill.*

Chaloner Smith thinks this is a portrait of Miss Sims, who appeared first at Sadler's Wells, and performed this character at Covent Garden in 1797. She afterwards went to Birmingham.

## 135. FEEDING THE PIGS. MORLAND.

Farmyard scene: in centre, labourer standing with white horse, collar and bridle on, at stable door; another horse, whose head is just visible at the door, waiting inside; peasant woman in white cap tied on head with ribbon, white kerchief, and apron, is seen kneeling on the left feeding a litter of pigs with green stuff from her apron by the side of a trough; beyond, on same side, a horse standing ready harnessed; on right, another labourer sitting on wheel-barrow tying garter on left leg. Under, *Painted by G. Morland. Engrav'd by J. R. Smith. Mezzotinto Engraver to his Royal Highness the Prince of Wales.* Number and title in open letters—*No. 1 Feeding the Pigs. London Published July 1 1801 I. R. Smith. King Street Covent Garden. H. 18; Sub. 17 $\frac{1}{4}$ ; W. 21 $\frac{7}{8}$ .*

One of the pictures exhibited by J. R. Smith in the Morland Gallery (see No. 75), and the first of the engravings published.

## 136. SIGNORA FELICE. FORBES.

H.L., in oval frame, directed to right, facing towards and looking to front; turban secured by ribbon under chin, long hair at back, cloak; left hand raised. Under, *A. Forbes Pinxit in Romæ J. R. Smith fecit in Londini. Signiora Maria Giovanna Felice Humbly Dedicated to the Pope as an Admirer of the above Lady by his devoted Servt I. R. Smith. Publish'd According to Act 10th Sepr 1772 by W. Darling Newport Street. H. 14; Sub. 13; W. 9 $\frac{7}{8}$ ; O.D.H. 8 $\frac{3}{4}$ ; W. 8.*

I. As described.

Chaloner Smith says: "On the only impression met with, the extraordinary dedication was carefully scored over with black ink, but a strong side-light, through a powerful magnifying-glass, enabled it to be deciphered." I have seen two copies, however, without this scoring out.



II. Dedication erased ; name and address of publisher altered to *H. Bryer London.*

## 137. FELICIA. J. R. SMITH.

Directed towards right, looking to front ; hat, muff. Under, *Painted and Engraved by I. R. Smith. Felicia. London Published Apl. 5th 1796 by I. R. Smith No 31 King Street Covent Garden.*

Said to represent Miss Lefevre, then, and for some time afterwards, at Drury Lane.

## 138. SIR JOHN FIELDING. HONE.

H.L., directed to front, face turned upwards towards left ; own hair, loose gown ; hands resting on upright book on table before him, lettered *The Law*, and crushing a serpent beneath it. Under, *Painted by N. Hone R.A. Engraved by J R Smith Sir John Fielding, Knt. Publish'd Novemr 23, 1773 by J R Smith No 4 Exeter Court Strand. H. 15 $\frac{3}{8}$  ; Sub. 13 $\frac{7}{8}$  ; W. 11 $\frac{1}{8}$ .*

I. Before inscription, in scratched letters, *N Hone pinxit J R Smith fecit. Publish'd 23 November 1773.*

II. As described.

III. Address erased ; instead, *Published by Carey & Watson 35 Mary le bonne Street, Piccadilly, London.*

Born 1715 ; died 1780. He was half-brother to Henry Fielding, the novelist ; was assistant magistrate at Bow Street, and on the death of his brother succeeded him as magistrate. He was born blind, which, perhaps, was considered an excellent reason for appointing him to administer justice. Opinions varied very much as to both his honesty and ability. Cole says : "Though born blind, and of no great reputation as to strict integrity, yet he was esteemed a very useful member of society." The Duke of Bedford, to whom he appealed to protect him from false reports, said he considered him "irresolute." But as Junius's opinion of that same Duke of Bedford was the talk of the town at the moment, it cannot be expected that the victim would be very sympathetic about the wild pamphleteering to which Fielding was subjected. He had a reputation for wit, but it seems to have been

only humour of that heavy order that is still occasionally heard from the bench. His ability and upright dealing certainly raised the Metropolitan magistracy in public esteem. He wrote several books, chiefly dealing with penal and police matters.

A proof of the engraving was exhibited at the Society of Artists, 1774.

139. FIGHTING DOGS. MORLAND.

Two dogs fighting at the foot of a cliff; one lying on back, the other gripping him by the throat. Under, *Painted by G. Morland. Engrav'd by J. R. Smith. No 3.* In open letters, *Fighting Dogs. London, Published Augt 1 1794 by I. R. Smith King Street, Covent Garden H. 12 $\frac{7}{8}$ ; Sub. 12; W. 14 $\frac{3}{4}$ .*

One of the pictures exhibited by J. R. Smith. See No. 75.

140. THE FIRST INTERVIEW OF WERTER  
AND CHARLOTTE. BUNBURY.

(Stipple.)

Circle. Scene in an arbour: on right, Charlotte, in white dress and frilled muslin head-dress, seated on chair before small round table, handing bread and butter to little boy; another clinging to her left arm; two younger sisters standing talking together on her right. On left, Werter standing holding and pulling back, for the amusement of a little child seated therein, a small arm-chair; young woman seated on bench at his side. Under, *Designed by W. H. Bunbury Esqr. The First Interview of Werter and Charlotte.*

*Charms that the bliss of Eden might restore,  
That Heaven might envy, & mankind adore  
I saw—and oh what heart could long rebel  
I saw—I lov'd—and bade the world farewell.*

*London Publish'd Octr. 16. 1782 by J. R. Smith No 83  
Opposite the Pantheon Oxford Street. H. 14; W. 13 $\frac{3}{4}$ ;  
D. 12 $\frac{1}{8}$ .*





THE FISHERMAN'S HUT.

Printed by G. H. W. and J. R. Smith, Messrs. the  
Printers to His Royal Highness the  
Prince of Wales.

London: Published Oct. 1879 by J. R. Smith, King Street, Covent  
Garden.

NO. 10 THE FISHERMAN'S HUT.

*Painted by G. Morland.*

*Engraved by J. R. Smith Mezzotinto  
Engraver to his Royal Highness the  
Prince of Wales.*

*London Published Octr 1 1799 by I. R. Smith King Street, Covent  
Garden.*

## 141. THE FISHERMAN'S HUT. MORLAND.

Rustic scene : on right, outside cottage door, woman guiding steps of a little child attempting to walk towards a fisherman sitting on stone, smoking clay pipe, in front of them, with basket of fish by his side. Two little boys conversing on same side ; one standing by open door, hands in pockets, the other sitting on the ground at his feet. On left, fishing-net on post, boat moored alongside on river, on opposite bank of which another cottage and two ricks. Under, *Painted by G. Morland, Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales No. 10 The Fisherman's Hut. London Published Octr 1. 1799 by I. R. Smith, King Street, Covent Garden. H. 18 ; Sub. 17 $\frac{3}{8}$  ; W. 21 $\frac{3}{4}$ .*

I. Before all letters.

II. As described.

## 142. LADY GERTRUDE FITZPATRICK.

REYNOLDS.

W.L. A young girl crouching, looking to front, holding large bunch of grapes in her lap ; trees in background. Under, *Painted by Sir Joshua Reynolds Engraved by J R Smith Lady Gertrude FitzPatrick London Publish'd June 10 1780 by J. R. Smith No 10 Bateman's Building Soho Square. H. 14 $\frac{7}{8}$  ; Sub. 13 $\frac{1}{2}$  ; W. 11.*

I. Before inscription, artists' names in scratched letters.

II. As described.

III. Address altered to, *London Publish'd April 10th 1784 by J Birchall No 473 Strand near St. Martins Lane.*

Daughter of the Earl of Upper Ossory, an Irish peerage.

The picture was painted in 1779, and is now in the possession of the Hon. Greville Vernon. In the book on Sir Joshua Reynolds by Graves and Cronin, it is stated that this is a portrait of Lady Ann Fitzpatrick.

## 143. MRS. FITZWILLIAM.

Full H.L., in oval frame, sitting, directed towards left, facing towards and looking to front; high hat and feathers; hands on lap. Under, *Painted & Engrav'd by J. R. Smith. Mrs Fitz-William Pubd June 24, 1777, by W. Humphrey, Gerrard Street Soho, & J R Smith, No 10, Batemans Buildings Soho Square.* H.  $10\frac{1}{2}$ ; Sub.  $9\frac{1}{4}$ ; W. 8.

I. Before inscription, and before a watch or locket lying on dress under her left arm was erased, in scratched letters, *Painted & Engraved by J R Smith Mrs Fitz William Publishd 24 June 1777 by J R Smith No 10 Batemans Buildings Soho Square & Willm Humphrey Gerrard Street.*

II. As described.

III. Plate cut  $\frac{1}{2}$  at bottom, removing address.

On the back of his print, Mr. Gulston wrote, "her price was Ten Guineas"; some subsequent possessor partially erased "her," to make it look as if this note applied to the print. (Chaloner Smith.)

## 144. FLIRTILLA. J. R. SMITH.

(Stipple.)

T.Q.L. Young lady seated in arm-chair directed to left, facing and looking to front; large hat and feather, fluffy powdered hair, white kerchief and dress, black lace shawl loosely drawn over both arms; holding letter with both hands on her knees. Under, in stippled letters, *Designed & Engraved by J. R. Smith. Flirtilla.*

*The Nymph whose Charms (a numerous train)  
Have wounded some poor luckless swain  
Smiles at the Triumph of her Eyes,  
And mocks his Letter whilst he dies.*

*London publish'd May 12th 1787 = by J. R. Smith No 31 King Street Covent Garden.* H.  $11\frac{3}{4}$ ; Sub.  $10\frac{3}{4}$ ; W.  $8\frac{7}{8}$ ; Sub.  $8\frac{1}{4}$ .

Companion to "Narcissa." See No. 256.  
Sometimes called "The Mirror."







THE FORTUNE TELLER.

Engraved by J. R. Smith Mexico-  
time Engraver, to his Royal  
Highness the Prince of Wales.

To an Extra Copy of the  
Print of the Teller is most humbly  
inscribed by his most devoted  
Servant, J. R. Smith, London  
Printed May 24 1786  
by J. R. Smith at No. 47. Oxford Street.

THE FORTUNE TELLER.

*Painted by the Revd M<sup>r</sup> Peters  
R.A.*

*Engrav'd by J. R. Smith Mezzo-  
tinto Engraver, to his Royal  
Highness the Prince of Wales.*

*To his Grace Charles Duke of Rutland, &c. &c. &c. a Lover and  
Patron of the Arts this Plate is most humbly Inscribed by his most devoted  
& obed<sup>t</sup> serv<sup>t</sup> J. R. Smith London Publish'd May 22<sup>d</sup> 1786  
by J. R. Smith N<sup>o</sup>. 83. Oxford Street.*

## VISCOUNTESS FOLKESTONE.

See "Lady Catherine Pelham Clinton," No. 86.

## 145. A FOOLISH WOMAN. J. R. SMITH.

W.L. Lady sitting in large square arm-chair, directed to left and facing to front ; large black hat, powdered hair, dress open at bosom ; right hand raised and fore-finger pointing towards herself, left on lap ; left leg crossed over right, which is exposed nearly to the knee ; low shoes and buckles ; door partly open on left, wall at back. Under, *A Foolish Woman. For she sitteth at the door of her house on a seat, in the high places of the city ; To call passengers, who go right on their ways. Proverbs, Ch. IX vers 14 & 15. Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, No 69 in St Pauls Church Yard, London. Published as the Act directs, 2 Sep 1780.* 428 in left-hand lower corner of plate. H. 14 ; Sub. 13 ; W.  $9\frac{7}{8}$ .

## 146. THE FORTUNE-TELLER. PETERS.

H.L.'s. In centre a young lady, directed to front ; hat and feathers, strings tied under chin, throat uncovered ; facing and looking towards woman on left, who holds her right hand, and having examined the palm, is foretelling her fate ; to right young boy smiling, forefinger on lip. Under, *Painted by the Revd Mr Peters R.A. Engrav'd by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales The Fortune Teller To his Grace Charles Duke of Rutland &c. &c. &c. a Lover and Patron of the Arts this Plate is most humbly Inscribed by his most devoted & obedt servt J. R. Smith London Publish'd May 22d 1786 by J. R. Smith No 83 Oxford Street.* W.  $19\frac{3}{4}$  ; Sub.  $17\frac{1}{8}$  ; H.  $17\frac{7}{8}$  ; Sub.  $14\frac{3}{4}$ .

I. Before alteration in young lady's face ; in this state the eyes are turned upwards, and the mouth laughing, the

entire expression being wholly different, yet evidently representing the same person. The plate is less worked on in several places.

II. As described.

Companion to "The Gamesters," by W. Ward.

#### 147. INGHAM FOSTER. H. MORLAND.

H.L., in oval frame, nearly profile to right; short wig, plain coat. Under, *Painted by H. Morland Engraved by J. R. Smith Ingham Foster London Publishd March 27th 1784. H. 15; Sub. 13; W. 11; O.D.H. 10; W. 8 $\frac{3}{8}$ .*

I. Inscription in open letters.

II. As described.

Merchant and virtuoso; died 1783.

#### 148. CATHERINE FREDERICK.

Full H.L., in oval frame, sitting, directed towards right, facing towards and looking to front; hair high with full cap, small ear-ring, cape; hands gloved and folded across waist, right elbow leaning on arm of chair. Under, *Painted & Engrav'd by J. R. Smith Mrs Frederick Pubd June 24, 1777 by W Humphrey, Gerrard Street Soho, & J. R. Smith No 10 Batemans Buildings Soho Square. H. 10 $\frac{1}{2}$ ; Sub. 9 $\frac{1}{4}$ ; W. 8.*

I. Before inscription, in scratched letters, *Painted & Engraved by J R Smith Miss Frederick Publish'd June 24 1777 by J R Smith No 10 Batemans Buildings Soho Square & Wm Humphrey Gerrard Street.*

II. As described.

III. Plate cut  $\frac{1}{2}$  at bottom, removing address.

There is another plate of this picture, inscribed, "Engrav'd by R. Laurie after Hamilton 1777." The engravings are practically identical, except in beauty and value.

149. FRONT, SIDE VIEW, AND BACK FRONT  
OF A MODERN FINE GENTLEMAN.

BUNBURY.

(Stipple.)

Three different views of the same gentleman in fashionable attire, standing, with hat and stick in hand, within an enclosure. Under, *Front, Side View, and Back Front of a Modern fine Gentleman. Design'd by H. W. Bunbury Esqr. London, Publish'd Marh 24th 1783 by J. R. Smith No 83 opposite the Pantheon Oxford Street.* H.  $9\frac{1}{2}$ ; W.  $10\frac{3}{8}$ .

An impression of this print is in the Banks Collection at the British Museum, and has on it in MS., "Col. Gardner," or "Col. Phipps." It is included in J. R. Smith's Catalogue as having been engraved by himself; but bears no internal evidence of his handiwork. His title for it is, "Views of a Man of Fashion."

## THE FRUIT-BARROW.

See "The Walton Family," No. 365.

## 150. JOHN GAWLER. REYNOLDS.

Full H.L., in square frame, sitting, directed, facing, and looking to front; plain coat buttoned; right elbow on paper on table to left; pen in hand. Under, in centre arms, *Painted by Sir Joshua Reynolds. Engrav'd by J. R. Smith John Gawler Ætat. L. Anno MDCCLXXVII.* H.  $15\frac{1}{8}$ ; Sub.  $13\frac{3}{4}$ ; W. 11; I.B.H.  $11\frac{3}{8}$ ; W.  $8\frac{7}{8}$ .

I. Before arms, in scratched lettering, *Painted by Sr Joshua Reynolds, Engraved by J. R. Smith.*

II. As described.

Solicitor in London, afterwards of Burridge House, Co. Southampton. He married, in 1760, Caroline, second daughter of John, third Lord Bellenden, and died at Bath, 23rd December 1803.

## 151. JOHN BELLENDEN AND HENRY GAWLER.

REYNOLDS.

Full H.L.'s, standing, the younger towards left, facing and looking towards his brother, his left hand on his shoulder; the elder on right, directed towards left, looking to front, right hand on head of large dog before him, holding portfolio under left arm; at bottom, scraped, to left, *Master Henry Gawler*; to right, *Master Jno Gawler*. Under, *Painted by Sir Joshua Reynolds. Engrav'd by J. R. Smith Schoolboys Pubd 5th Augt 1778 by H Humphrey, No 18 New Bond Street. H. 15; Sub. 13½; W. 10¾.*

I. Before inscription.

II. In scratched letters, *Painted by Sr Josa Reynolds. Engraved by J. R. Smith Publish'd as the Act directs August 5th 1778 by J. R. Smith No 10 Bateman's Buildings Soho Square London.*

III. As described.

IV. Modern, reworked.

Sons of the foregoing (John Gawler). The elder, John Bellenden, became captain in 2nd Life Guards, 1790, and in 1804 altered his name from "Gawler" to "Ker Bellenden," with the consent and at the instance of his relation, William, seventh Lord Bellenden and fourth Duke of Roxburghe, who left him his estates; but the bequest was set aside by the decision in the Roxburghe peerage case. The younger son, Henry, became a barrister; he was married, 17th February 1794, to Lydia Frances, youngest daughter and co-heiress of Robert Neale, Esq., of Shawhouse, Wilts.

The picture was painted in 1772, and is now in the possession of Lord Burton at Chesterfield House.

## 152. CHARLES WILLIAM LE GEYT.

W.L., sitting on garden-chair under tree to right, directed to left, facing towards and looking to front; frill, ruffles, light coat and vest, dark breeches, shoes and buckles; elbows on arms of chair, book in right hand; hat



SCHOOLBOYS.

*Painted by Sr Josa Reynolds.*

*Engraved by J. R. Smith.*

*Publish'd as the Act directs August 5<sup>th</sup> 1778 by J. R. Smith N<sup>o</sup>. 10  
Bateman's Buildings Soho Square London.*

SCHOOLBOYS

Printed by J. R. Reynolds. Entered by J. R. Reynolds.

Published as the Act requires, the 17th of J. R. Reynolds, Jr.  
Baltimore, Baltimore & Ohio Street, No. 1.









GOWER FAMILY.

Painted by G. Romney. Engraved by J. R. Smith.

Published 2<sup>nd</sup> August 1781.

*GOWER FAMILY.*

*Painted by G. Romney. Engraved by J. R. Smith.*

*Published 20<sup>th</sup> August 1781.*



on ground towards right, landscape in distance to left. Under, *Captn Chas Wm LeGeyt Esqr. Late of His Majesty's 63d Regt of Infantry.* H. 20; Sub. 18½; W. 14.

Chaloner Smith says that only three impressions of this fine plate were taken, which is in the style of J. R. Smith's earlier works.

Born 1733; died 1806. Major in the 46th Foot. Eldest son of Charles William Le Geyt, formerly Captain in the 63rd Foot, descended from an ancient and distinguished family in the Isle of Jersey. His father survived him.

The title would suggest that this is a portrait of the father, not the son; but this is erroneous.

### 153. GIRL AND BOY LOOKING INTO SHED.

MORLAND.

Interior of shed, in which are four sheep, three lying down, one standing; small boy and girl looking in over gateway at the entrance. Under, *Published 1st of Sept 1803 by I. R. Smith 31 King Street Court. Garden & R. Ackermann 101 Strand. Engraved by J. R. Smith, from an original Picture by G. Morland, in the possession of Genl: Grenville.* Sub. H. 19½; Sub. W. 23¾.

This plate has been largely worked over in aquatint.

### GIRL WITH A MUFF. REYNOLDS.

See "Theophila Palmer," No. 267.

### LADY GORDON.

See "Frances Ingram," No. 192.

### 154. GOWER FAMILY. ROMNEY.

W.L.'s. Girl standing on right, directed towards front, holding with left hand a tambourine over shoulder and playing upon it with right hand, facing and looking

towards four children who are dancing in a ring, holding each other's hands : the eldest girl on left, looking towards right ; band of flowers round her hair : the second girl next her step-sister, looking to front, in dark dress ; riband round hair : the third girl in front, directed to back, looking in profile to right ; band round hair : the boy at back, looking to front : building in background towards right, trees towards left. Under, artists' names and publication, with date, *20th August 1781*. W. 22 $\frac{7}{8}$  ; H. 21 ; Sub. 19 $\frac{7}{8}$ .

I. Inscription in scratched letters.

II. Inscription in engraved letters.

The girl with the tambourine is Lady Anne Leveson-Gower, third daughter of the first Marquis of Stafford ; afterwards married the Hon. and most Rev. Venables Vernon Harcourt, Archbishop of York. The four dancing figures are her step-sisters and step-brother, the Ladies Georgiana Augusta, Charlotte Sophia, and Susanna Leveson-Gower, afterwards respectively Lady G. Eliot, the Duchess of Beaufort, the Countess of Harrowby ; and Lord Granville Leveson-Gower, raised to the peerage as the first Viscount Granville in 1815, and elevated to an earldom in 1833. He was Chancellor of the Exchequer in 1802, and successively Ambassador to Russia, Holland, and France. He was the intended victim of Bellingham, who suddenly changed his mind and shot Perceval, the prime minister, instead. He died 7th January 1846.

The picture, now at Trentham, in the possession of His Grace the Duke of Sutherland, is considered Romney's masterpiece. Mr. Appleton has recently engraved, and Messrs. Graves have published it.

#### 155. THE GRACE. CARTER.

From Dodd, who dates it 1775, and Le Blanc, who describes it "Oblong sheet, from Sterne's *Sentimental Journey*." Published by Sayer and J. Bennett, 53 Fleet Street.

#### 156. SIR WILLIAM GRANT. BARRY.

(Stipple.)

Miniature ; bust in oval ; three-quarter face, directed to front, partly facing and looking to left ; powdered hair

parted in centre, white cravat, coat with high collar, buttoned over chest by two buttons. Under, *Painted by J. Barry—Engraved by J. R. Smith, Mezzotinto Engraver to his Royal Highness the Prince of Wales.* In open letters, *Wm. Grant Esqr. M.P. O.D.H. 3¼*; O.D.W. 2½.

Born 1755; died 1832. Attorney-General for Canada, 1776. Returned to England and entered Parliament for the borough of Shaftesbury, 1790. In 1793, Pitt, who had first discovered his talents, rewarded with a judgeship his splendid defence of the premier's anti-Russian armaments. Appointed Solicitor-General to the Queen, 1795. Represented Windsor, and in 1796 Banffshire, for which he sat until 1812. Solicitor-General, 1799, and then knighted. Made Member of Privy Council when Pitt went out in 1801, and appointed Master of the Rolls same month. According to Brougham, he was one of the few great lawyers who have also made a reputation in the House of Commons. "No speaker was more easily listened to; none so difficult to answer. His style was of the closest and severest reasoning ever heard in any popular assembly." He retired from the bench in 1817.

A portrait of Sir William Grant, painted by Sir Thomas Lawrence for the "Gentlemen of the Chancery Bar," formerly hung in the Rolls Court, but in 1883 it was presented to the National Portrait Gallery.

## 157. THOMAS GRAY.

(Stipple.)

Bust; vignette; profile, directed, facing, and looking to left; tie-wig, white cravat, and shirt-frill protruding in front from coat, which is open at chest. Under, *Mr. Gray. Engraved by J. R. Smith, from an original Drawing in the possession of the Revd. Mr. Potter. H. 6*; W. 4½.

Born 1716; died 1771. The author of the *Elegy written in a Country Churchyard*, and the *Ode on a Distant Prospect of Eton College*, was one of a family of twelve children, whose mother was a milliner, and whose father a "money scrivener." Delicate, sensitive, shy, he nevertheless lived in friendship with Horace Walpole at Eton and Cambridge, and was by him invited on a Continental tour, as a sort of unpaid "companion." At

least, this is the way Walpole meant the invitation, but Gray accepted it as an equal. The position soon became impracticable. They quarrelled and parted. Gray wanted no patronage, and Walpole understood no real equality between genius and birth. Many versions of their quarrel have been given, but the explanation was very simple. They became reconciled in after-years, when time had softened the imperiousness of the one, and rubbed something—very little—from the sensitiveness of the other. But it is questionable whether any real cordiality ever existed after their college days, though Gray was often at Strawberry Hill, and his *Pindaric Odes* and other poems were printed by the Strawberry Press. He was offered the post of Poet-Laureate in 1757, but declined it, and in 1768 he was appointed Professor of Modern History at Cambridge. Gray might have been one of our greatest poets, but, as Matthew Arnold has said, "he never spoke out."

I have not been able to trace the drawing from which this little engraving was made. It is not the posthumous drawing by Benjamin Wilson, now in Pembroke College; neither is it from the full-length by Jonathan Richardson, now in the Fitzwilliam Museum at Cambridge. A half-length portrait of Gray was painted by Eckhardt for Horace Walpole, and an engraving was made from this for the edition of Gray's poems published in 1753. But the poet so strenuously objected to the proposed frontispiece that the plate was destroyed, and the above is certainly not an impression from it. Mason himself drew a portrait of Gray, but Doughty engraved it. Walpole described Gray as "a little man of a very ungainly appearance."

#### 158. JOHN GREGORY. J. R. SMITH.

W.L., sitting, directed to front, looking slightly to left; plain dress; right elbow on table to left, on which lie writing materials, left hand on knee. Under, *From the Original Picture by I R Smith John Gregory Esqr Treasurer of the Whig Club, Instituted 1784. Published as the Act directs by W Austin at Brighton & London. To be had of Mr Jenkins Frame Maker 68 Strand. H. 25 $\frac{5}{8}$ ; Sub. 24 $\frac{5}{8}$ ; W. 17 $\frac{7}{8}$ .*

I. Before inscription.

II. As described.

Of Cheyne Walk, Chelsea; Commissioner of Taxes, Trustee of Turnpikes, and J.P. for Middlesex. He was of large frame and

plethoric habit, and was found sitting, dead, in the little one-horse carriage which he had been driving near Kensington, 4th December 1813, when in his 68th year. (Chaloner Smith.)

## 159. SIR NIGEL BOWYER GRESLEY.

H.L., standing, directed slightly to right, facing towards and looking to front; uniform; sword in scabbard held up by left hand; hill with encampment in distance to right. H. 15; Sub. 14; W. 10 $\frac{7}{8}$ .

Of Drakelow, Derbyshire, and Knipersley, Staffordshire; succeeded his father as seventh baronet in 1787, and died at Bath, 26th March 1808, aged 57. He was then Recorder of Lichfield.

## THE GRISETTE.

See "Miss Smith," No. 325.

## 160. GUINEA-PIGS. MORLAND.

Three guinea-pigs, one eating cabbage-leaf, confined in wooden pen under a tree. Under, *Engraved by I. R. Smith, and Published 1st Jan'y 1807 by Thos. Palsey, Surrey Side, Westminster Bridge. From the Original Picture, by G. Morland, in the possession of J. R. Smith.* Sub. H. 18 $\frac{7}{8}$ ; Sub. W. 23 $\frac{5}{8}$ .

This plate is largely worked over in aquatint.

## THEOPHILA GWATKINS. REYNOLDS.

See "Theophila Palmer," No. 267.

## LADY HAMILTON.

See "Emma Hart," No. 167.

## 161. MRS. HAMMERSLEY. H. D. HAMILTON.

H.L., directed, facing and looking to left; hair curling over forehead, confined at back by one large plait over

head; dress open at throat, lace shawl round shoulders, fastened at bosom. Under, in grounded border, *Engraved by J. R. Smith Engraver in Mezzotinto to His Royal Highness the Prince of Wales from a Picture by H. D. Hamilton & Publ April 20th 1800. Mrs. Hammersley. H. 14½; W. 10¾; I.B.H. 8¾; I.B.W. 7½.*

- I. Touched impression (progress proof).
- II. Before all letters.
- III. As described.

A portrait of T. Hammersley, Esq., was exhibited by J. R. Smith at the Royal Academy, 1801.

#### 162. SIR HARBORD HARBORD. GAINSBOROUGH.

W.L., standing, directed towards front, facing and looking downwards towards left; powdered hair, dress suit, shoes and buckles; right hand holding end of long walking-cane next hip, left elbow on pedestal to right, on which is a large vase; hat in hand; landscape in background. Under, *Painted by Thos Gainsborough Esqr R.A. Engraved by John Raphael Smith Sir Harbord Harbord Bart Many years one of the Representatives for the City of Norwich. Engraved at the request of many of his Constituents from a Portrait placed by them in their Public Hall, in gratefull Testimony of his uninfluenced Conduct in Parliament and assiduous Attention to the Public & Commercial Interests of that City. London Publish'd Feby 1 1783 by I R Smith No 83 Oxford Street. H. 25½; Sub. 24¼; W. 15½.*

- I. Inscription as above, in open and scratched letters.
- II. Inscription engraved. Date 1785, according to Bromley.

Born 1734; married, 1760, Mary, eldest daughter of Sir Ralph Asheton, Bart.; succeeded his father as second baronet, 1770; in 1786 created Baron Suffield. He died at Gunton House, Norfolk, 4th February 1810.

The picture is in the Norwich Town Hall.

## 163. JOHN HARMAR. J. R. SMITH.

H.L., in square frame, directed, facing, and looking towards left; wig, bands, plain coat. Under, *Painted & Engrav'd by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales & Publish'd by him Sept 10th 1798 No 31 King Street Covent Garden London. The Revd John Harmar Sheffield, Patentee of the Machines for raising and shearing Cloth.* H. 15; W. 11; I.B.H.  $10\frac{1}{8}$ ; W.  $8\frac{1}{2}$ .

I. Before inscription.

II. As described; some of the impressions were printed in colours.

A dissenting minister. He died very suddenly in a shop in Sheffield, 26th March 1798.

## 164. SIR HENRY HARPUR.

Full H.L., in oval frame, sitting, directed, facing, and looking in profile to left; wig tied at back, frill; left elbow on arm of chair, hand in breast of coat. Under, in scratched letters, *Engraved by J R Smith.* H. 10; Sub. 9; W.  $7\frac{1}{8}$ ; O.D.H.  $7\frac{1}{2}$ ; W.  $5\frac{7}{8}$ .

Of Caulk Abbey, Co. Derby; succeeded his father as sixth baronet in 1746. Died 1789. His son took the name and arms of Crewe in 1808.

## 165. JOHN HARRISON. WRIGHT.

H.L., in oval frame, directed to left, facing towards and looking to front; white cravat, plain dark coat and vest. Under, *J. Wright Pinxt J. R. Smith Sculpt. John Harrison, Non invenies alterum Lepidiorem ad omnes res, nec qui amicus amico sit magis. Plaut:* H. 15; Sub.  $13\frac{1}{2}$ ; W.  $10\frac{7}{8}$ ; O.D.H.  $9\frac{1}{4}$ ; W.  $7\frac{1}{4}$ .

I. Before inscription, same in scratched letters, Christian name *John*.

II. As described.

Born 1693; died 1775. Mechanician. Improved the construction of clocks and watches. In 1715 constructed an 8-day clock with wooden wheels now at the Museum of Patents, South Kensington, and still in going order. Two other clocks made by Harrison are preserved in the museum of the Company of Clock-makers in the Guildhall. He also invented a marine chronometer; and it was a replica of the last watch of this sort he ever made that Captain Cook used in his voyage round the world. Four of them are preserved in the Royal Observatory at Greenwich.

He was called "longitude Harrison" after having gained (and obtained with great difficulty) a Government reward of £20,000 for determining the longitude at sea by means of the above-mentioned chronometer. The Royal Society awarded him a gold medal.

His portrait was also painted by T. King, and engraved by P. L. Tasseart; published 1768.

#### 166. HARROGATE, CHALYBEATE WELLS AT.

J. R. SMITH.

See No. 69. Le Blanc gives this engraving under the title "A View of St. Vincent's Rocks, and the Hot Wells."

#### 167. EMMA HART. (A Bacchante.) REYNOLDS.

H.L., in square border, standing, directed to right, facing towards and looking with arch expression to front; hair loose, with vine-leaves entwined; right hand raised, forefinger touching left cheek; tree in distance to left. Under border, *Painted by Sir Joshua Reynolds. Engrav'd by J. R. Smith, Mezzotinto Engraver to His Royal Highness the Prince of Wales. A Bacchante Publish'd Sept 6, 1784, by J. R. Smith No 83 Oxford Street. H. 15; W. 11; I.B.H. 9 $\frac{7}{8}$ ; W. 7 $\frac{7}{8}$ .*

I. Inscription in open letters.

II. As described.

III. Retouched; "83 Oxford Street" erased; instead, 31 King Street Covent Garden.



Born 1761; died 1815. Nelson's legacy to his grateful country, who repudiated it. A licentious beauty with divers histories. See *Eighteenth-Century Colour Prints*.

Romney painted "Emma" innumerable times, in various costumes, and under a variety of titles. She was popularly supposed to have been his mistress, and there is nothing in her conduct or history that would make the suggestion incredible.

The picture from which this particular engraving was made is now in the possession of the Earl of Lauderdale.

168. *ID.* ROMNEY.

H.L. in square frame, directed to left, facing towards and looking smiling to front; hair loose with bands twisted round, throat uncovered, holding in her arms a small spaniel dog; sunlit landscape in distance to left. Under, *Painted by G. Romney Engrav'd by J. R. Smith Mezzintino Engraver to his Royal Highness, the Prince of Wales Nature*

*Flush'd by the spirit of the genial year  
Her lips blush deeper sweets, the breath of Youth,  
The shining moisture swells into her eyes  
In brighter glow, her wishing bosom heaves  
With palpitations wild.*

*London Publish'd May 29, 1784, by J. R. Smith No 83 Oxford Street. H. 15; W. 11; I.B.H. 10; W. 8.*

I. Inscription in skeleton letters; the title, "Nature," in open letters. *Published 29th May 1784.*

II. Inscription engraved; title in open letters.

III. Inscription engraved; title partly filled in.

IV. Print reduced by removal of border to 10 by 8; letters of title filled in.

## 169. THOMAS HAWKSLEY. J. R. SMITH.

H.L., sitting, directed towards left, facing towards and looking to front; light vest, plain coat, left arm over back of chair. Under, in centre arms, motto on scroll, AMICIS URGENTIBUS FRATRIS MUNUSCULUM, *Thomas Hawkesley.*

*Obt Oct 3 A.D. 1802. Æt. 44. Painted & Engraved by J. R. Smith. H. 14; Sub. 10; W. 10; Sub. 8½.*

Druggist and chemist of Nottingham. The name is misspelt on the print. It should be Hawksley.

## 170. EDWARD HEARDSON. BARRY.

Full H.L., directed to front, facing and looking towards left; cap, badge of gridiron attached to breast; right hand holding knife on meat to right, which is also touched by left hand. Under, *Painted by I. Barry (Miniature Painter) Engraved by I. R. Smith Mezzotinto Engraver to his R H the Prince of Wales. To the Gentlemen of the Ad Libitum Society, this Print of Ed Heardson their Cook is (with permission) dedicated by their obdt Humble Servt J. Barry. Pub. as the Act directs by I. Barry. H. 15; Sub. 13¼; W. 10¾.*

- I. Inscription in open letters.
- II. As described.

## 171. JAMES HEATH. ABBOTT.

Full H.L., in square frame, sitting, directed slightly to left, facing and looking upwards to bust on right; hair full, white cravat, coat with high collar fastened by one button across chest; right arm over back of chair. Under, *Painted by L. F. Abbott. Engraved by I. R. Smith Mezzotinto Engraver, to his Royal Highness George Prince of Wales. James Heath Historical Engraver to the King & Associate of the Royal Academy London Published June 1 1796 by I. R. Smith King Street Covent Garden. H. 20; Sub. 17¼; W. 14¾; I.B.H. 13¾; W. 11¾.*

- I. Inscription in open letters.
- II. As described.

Born 1757; died 1834. A line-engraver of considerable dexterity, and more renown. He was a pupil of Joseph Collyer, and some of his earliest plates were executed for an edition of the

collected works of Horace Walpole. He started in stipple, but lacked the grace and charm necessary for that facile method. Having found his medium in line, however, he continued to employ it. In 1791 he was elected Associate Engraver of the Royal Academy, and in 1794 "Historical Engraver to George III." He held the same nominal appointment under George IV. and William IV. Perhaps his best large work was "The Dead Soldier," after Wright of Derby. He re-engraved the then existing set of Hogarth's plates. His most popular works include engravings of West's "Death of Nelson," and Copley's "Death of Major Pearson." He had pupils, and an immense amount of work was issued and executed either by them or by himself, but with his signature.

Sir Joshua Reynolds painted Heath's portrait, and there is one by Lonsdale in the National Portrait Gallery.

## HEBE. PETERS.

See "Miss Mortimer," No. 251.

## 172. MARY HEMET. J. R. SMITH.

H.L., in oval frame, at top of which are quiver and doves, directed towards right; on tablet under frame, *Miss Hemet*. H.  $4\frac{3}{4}$ ; W. 4; O.D.H.  $2\frac{1}{8}$ ; W.  $1\frac{3}{4}$ .

Second daughter of Jacob Hemet (of New Bond Street; Dentist to Her Majesty; he died of apoplexy, 22nd August 1790); married Saville Carey.

Companion to "Miss Carter." See No. 64.

## 173. HENRY. COSWAY.

(Stipple.)

Young shepherd with spud in right hand, flageolet (?) in left, standing by and resting left arm on trunk of tree; two dogs in leash at his feet on right. On tree-trunk, *London, publish'd Feby 12 1785 by J. R. Smith No 83 Oxford Street*. Under, in stippled letters, *R. Cosway delint. Henry*. H.  $9\frac{1}{2}$ ; W.  $5\frac{1}{2}$ .

Said to be a portrait of R. Cosway. Companion to "Emma." See No. 128. Printed in two colours.

## 174. MASTER HERBERT. REYNOLDS.

W.L. A child, facing and looking to front ; hands on basket of grapes on rock towards right, his left foot on its base, thyrus on ground before it ; two tigers to left ; at bottom, scraped, *Master Herbert*. Under, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith. Bacchus. Published Novr 15th 1776 by John Boydell Engraver in Cheapside London.* H.  $19\frac{7}{8}$  ; Sub.  $18\frac{1}{4}$  ; W.  $13\frac{7}{8}$ .

I. Before inscription, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith. Bacchus Publish'd 15th Novem 1776 by J Boydell Engraver in Cheapside London.*

II. As described.

Henry George Herbert, born 3rd June 1772 ; succeeded his father as second Earl of Carnarvon, 1811. He died, 16th April 1833.

## 175. MISS HERVEY (The Beautiful Nyctalops).

(Stipple and aquatint.)

H.L., directed, facing, and looking to front ; white hair hanging down over shoulders, necklace with cross, dress open at bosom, belt round waist, arms bare to the elbow ; heavy curtain at back. Under, *Miss Hervey, The Beautiful Nyctalops Now exhibiting at Brookes's original Menagerie. No. 242 Piccadilly.* Sub. H.  $9\frac{5}{8}$  ; Sub. W.  $8\frac{3}{8}$ .

I. Before all letters.

II. As described.

Printed in colours, in both states, very curiously, the eyes bright red.

## 176. THOMAS HIBBERT. RUSSELL.

T.Q.L., sitting, directed, and looking towards front ; white cravat, light vest, dark coat ; right hand in lap holding book, cheek leaning on left hand, elbow on arm of chair ; to right a dog, paw on his knee, looking to his face. Under, in scratched letters, *Painted by J Russell*

*BACCHUS.*

*Painted by Sr Joshua Reynolds*

*Engraved by J. R. Smith.*

*Publish'd 15<sup>th</sup> Novem 1776 by J. Boydell Engraver in Cheapside London.*

BACKS.

Printed by St. John's Reporter. Edited by J. R. Smith.

Published 12<sup>th</sup> Novem 1776 by J. Boyell, Printer in Glasgow, J. and







*R.A. Engraved by J. R. Smith 1797. H. 20; Sub. 18; W. 13 $\frac{7}{8}$ .*

- I. Before any inscription.
- II. As described.
- III. Lettered impression.

Thomas Hibbert died, in his 75th year, 25th May 1819.

177. HOBNELIA. J. R. SMITH.

((Stipple.))

Oval, 9 $\frac{1}{2}$  × 8. From J. R. Smith's Catalogue. Companion to "The Spell." See No. 333.

178. HOBNELLA AND LUBBERKIN.

NORTHCOTE.

((Stipple.))

Circle. Scene in a garden: in centre a young lad kissing a young girl; he has both arms round her, and she appears to be struggling to free herself from his embrace; her cap is falling off, and she has both hands up, and with her right holds the young man's hat by the brim; dog barking at their side; trees on right, house on left. Under, in stippled letters, *Painted by J. Northcote Hobnella and Lubberkin.. Vide Gays Fourth Pastoral of the Spell.*

*He comes he comes Hobnelias not bewray'd  
Nor shall she crown'd with willow die a maid,  
He vows, he Swears he'll give me a green gown  
Oh dear! I fall adown, adown, adown.*

*London publish'd, September 30th 1786: by J. R. Smith No 83 Oxford Street. H. 16; W. 14; D. 11 $\frac{3}{4}$ .*

Companion to "Bowzebeus and Cicely." See No. 43.

179. CHARLES HOLLAND.

H.L., in oval frame,, directed slightly to left, facing and looking towards right; powdered wig, frill, coat with

narrow edging buttoned across chest. Under, *H B pinxt J.R.S. fecit Charles Holland. of Manly Plainness and of Honest heart. London Published June 1st by W Briand & Co No 2 Frith Street Soho.* H. 15; Sub.  $13\frac{3}{8}$ ; W. 11; O.D.H.  $12\frac{3}{4}$ ; W. 10.

I. Before inscription, in scratched letters, *publis 1st June 1771 J. R. Smith fecit Charles Holland Of Manly Plainness & of honest heart. Sold by Willm Briand No 2 Frith Street Soho.*

II. As described.

Born 1733; died 1769. Actor. Son of a baker. Pupil and imitator of Garrick; satirised in the *Rosciad*. Chatterton poetised eulogistically about him. Dr. Doran, in his *Annals of the Stage*, gives, on the authority of James Smith, a lurid narrative of Charles Holland's relations with Miss Pope. But lurid narratives of the lives of actors and actresses abound in all centuries, and the authority for this one is dubious. Holland was apparently good-hearted and good-looking, popular, and with a fine voice. He died of small-pox at the early age of 36. There is, or was, a portrait of Holland in the Garrick Club.

180. *ID.*

Full H.L., directed to front, facing and looking towards right; right hand in vest, hat under left arm. Under, *J Smith fecit Mr Charles Holland* H.  $6\frac{1}{8}$ ; Sub.  $5\frac{1}{4}$ ; W.  $4\frac{1}{2}$ .

181. JOHN BAKER HOLROYD. KAUFFMANN.

W.L., standing, directed towards front, facing and looking towards left; fancy dress, black hat and feathers, lace-edged collar and cuff; cloak over right arm, hand on hip, left hand on hilt of sword, end of which is on ground; fluted column in background to right, helmet and shield on floor to left, landscape in distance. Under, *Painted by Siga Angelica Kauffman Engrav'd by J. R. Smith. Pubd March 12, 1777, by J R Smith, No 10 Bate-mans Buildings Soho Square.* H.  $24\frac{1}{4}$ ; Sub.  $23\frac{3}{4}$ ; W.  $15\frac{3}{8}$ .

- I. Before inscription, uncleared edge.
- II. As described.
- III. Under subject, *Lord Sheffield*; address erased; instead, *Pubd 12th March 1779 by H Humphrey No 18 New Bond Street.*

Born 1741; died 1821. First Earl of Sheffield; M.P. for Coventry. Instrumental in suppressing Gordon Riots. Raised to the Irish peerage as Baron Sheffield of Dunamore, in the county of Meath, 1783. Sat for Bristol, and distinguished himself by opposing Wilberforce's motion for the abolition of slavery. Raised to the peerage of the United Kingdom, 1802; finally created Earl of Sheffield and Viscount Pevensey, 1816. He seems to have been a man of great strength and activity; was well born, and of large estate. He started life in the army, and raised a regiment of light dragoons at his own expense. In addition to his martial and political work, he was a voluminous writer, and one of the leading authorities of his day on matters pertaining to commerce and agriculture; was Gibbon's friend and intimate, and subsequently edited his posthumous memoirs, to which he appended an introduction. Gibbon says, "Holroyd had an active and vigorous mind."

In addition to the portrait by Angelica Kauffmann, from which above is taken, Reynolds and Sir Martin Archer Shee painted John Holroyd.

## 182. THE HOLY FAMILY WITH ST. JOHN.

GUIDO RENI.

On right, Joseph standing at a table with his hand on an open book; Virgin on left in classical costume, sandals on feet, supporting the infant Jesus riding on back of lamb, which is walking towards the right, where the infant St. John stands, holding towards it, in his right hand, some flowers; crucifix of wood in left hand; rush-bottom chair with wooden back, etc., in centre of group; heavy curtain over all. Under, in scratched lettering, *Guido pinxit. J. R. Smith fecit. To the Rt. Hone Ld. Waltham Baron of Phillipstoun in the Kingdom of Ireland, this print engraved from an original picture in the possession of the Revd. Dr Morgan Confessor of his Majesty's Household, is humbly inscribed, by his Lordship's obedient Servt. John*

*Raphael Smith Publish'd April 7. 1777 by I. R. Smith No. 10 Bateman's Buildings, Soho Square. H. 20; Sub. H. 18; W. 14.*

I. As described.

Exhibited, Society of Artists, 1777.

183. MISS HONE. HONE.

H.L., directed towards left, facing and looking towards front; hair high, with small cap, and ribands falling loosely below chin; left hand holding up thin flowered muslin before lighted candle to left, which places the hand and arm in shadow. Under, *N. Hone Pinxit. J. R. Smith fecit.*

*Her beauty hangs upon the Cheek of Night,  
like a rich Jewell in an Ethiops Ear.*

*Shakespear. Publish'd as the Act directs Novr 30, 1771 by R Marshall No 4 in Aldermary Church Yard London. H. 13 $\frac{3}{4}$ ; Sub. 12 $\frac{5}{8}$ ; W. 9 $\frac{3}{4}$ .*

I. Before any inscription.

II. Before address.

III. As described.

Daughter of Nathaniel Hone, R.A.

184. PHOEBE HOPPNER. HOPPNER.

H.L., directed, facing, and looking towards front; wide hat with string passing under chin and bending brim at each side, hair full, ear-rings, low dress, kerchief round neck; arms folded, leaning on sill in front. Under, *Painted by J Hoppner Engraved by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales. Sophia Western. Fieldings Tom Jones. Pubd Sepr 25 1784 by J R Smith No 83 Oxford Street. H. 14 $\frac{7}{8}$ ; Sub. 9 $\frac{3}{4}$ ; W. 11; Sub. 8 $\frac{1}{8}$ .*

I. Before inscription, face not finished.

II. As described.

III. Hair altered, no ear-rings; 83 *Oxford Street* erased; instead, 31 *King Street, Covent Garden.*

Lord Cheylesmore's note to Chaloner Smith says, "This is Mrs. Gore." The picture, however, was exhibited at the Royal Academy, 1784, and on a contemporary catalogue I found a note in pencil, "This is Miss Bailey."

## 185. THE HORSE-FEEDER. MORLAND.

Rustic scene: on right, man in smock frock, basket and halter on left arm, sieve in left hand, entering a shed followed by a dark and a light horse, accompanied by a dog; trees and wooden fence on left. Under, *Painted by G. Morland. Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. Title, in open letters, No. 7 The Horse Feeder. London Published May 1 1797 by I. R. Smith King Street Covent Garden. H. 18; Sub. 17½; W. 21⅝.*

I. As described.

## 186. MATTHEW HORSLEY. J. R. SMITH.

H.L., in square frame, directed towards left, facing towards and looking to front; hat, long white hair, coat with high collar buttoned across waist; right hand holding hunting-whip, end under arm; landscape in background. Under, in centre, engraved vignette of huntsman, dog, and fox, *Painted & Engraved by I. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. Matthew Horsley, of Birdsall Yorkshire, E.R. To the Honble Henry Willoughby this Plate is inscribed by his obedient Servt J. R. Smith. Published as the Act directs July 1, 1796, by I. R. Smith King Street Covent Garden. H. 14⅞; Sub. 13; W. 10⅞.*

I. Before inscription or vignette.

II. With vignette only.

III. As described.

## 187. ALEXANDER HUNTER.

T.Q.L., sitting, directed towards right, facing towards and looking to front; wig, dark coat, light vest; right

elbow on table to left, on which lie inkstand and pen; book in hand, forefinger within leaves, left hand on leg; curtain in background, bookshelves to left. Under, *Painted & Engrav'd by I. R. Smith. A. Hunter. M.D. F.R.S. Lond. & Edinr. London Pub Feby 1 1805 by I. R. Smith 31 King Street Court Garden & R Ackermann 101 Strand.* H. 20; Sub. 18; W. 13 $\frac{7}{8}$ .

I. Inscription in open letters.

II. As described.

Born 1729; died 1809. Physician and writer. He practised first at Gainsborough, where he found a wife in Miss Elizabeth Dealtrey; next at Beverley, and finally at York, where he remained until his death. His first literary venture was a pamphlet in praise of the Buxton Waters, and his second a similar panegyric on those of Harrogate. He founded the York Agricultural Society, and edited a series of papers contributed by the members under the generic title of "Geological Essays." He next issued a pamphlet on "A New Method of Raising Wheat"; after which his agricultural sympathies abated, and his profession commenced to absorb him. His really great work was the founding of the York Lunatic Asylum, of which he was appointed physician, where rational and humane methods were for the first time employed in the treatment of the mentally afflicted.

#### 188. JAMES HUTTON. COSWAY.

Full H.L., sitting, directed to left, facing and looking more towards front; three-cornered hat, wig, plain coat; right hand with trumpet to ear, left hand on knee holding spectacles. Under, *Painted by R Cosway Esqr R.A. Principal Painter to his Royal Highness the Prince of Wales. Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. James Hutton. London publish'd Feby 22nd 1786 by J. R. Smith No 83 Oxford Street.* H. 15; Sub. 13 $\frac{1}{8}$ ; W. 10 $\frac{7}{8}$ .

I. Name of personage in open letters.

II. As described.

III. Address erased, and re-engraved, with addition of *& John Stockdale Bookseller Piccadilly.*

Born 1715; died 1795. Practically the founder of the Moravian Church in England. His father was a non-juring Methodist, an intimate of Dr. Burney, and frequently mentioned by his daughter. James Hutton met the Wesleys while still a lad at Oxford; but seceded from what has since been known as Wesleyism very shortly after this meeting, under the influence of two Moravian brothers then visiting England on their way to Georgia. James Hutton visited the Moravian settlement in Germany, started a correspondence with Zinzendorf, and finally set up the "Society for the Furtherance of the Gospel," and acted as Referendary to it for many years. The royal family (George III. and the Queen) patronised Hutton and his religious tenets.

## 189. IMPROVEMENT. COSWAY.

(Stipple.)

Lady reading, seated in arm-chair, directed and facing to right; hair in front in curls and coiled up at back, dress cut low at bosom, Medici collar, puff sleeves; holding in left hand a paper, and resting her chin on her right. Cat on right rubbing against her dress. Quarter-inch in work at foot, *London publish'd July 27th 1785 by J. R. Smith No 83 Oxford Street.* Under, in stippled letters, *R. Cosway Esqr R.A. Delt Improvement.*

I. As described.

II. Address erased; instead, *London Pub April 2 1802 by R Ackermann 101 Strand.*

One of a set. See "Affection," No. 3.

## INDIAN WIDOW. WRIGHT OF DERBY.

See "Widow of an Indian Chief," No. 375.

## 190. INFANT JUPITER. REYNOLDS.

Nude child sitting on a rock, directed, facing, and looking to front; eagle with outstretched wings on rock above his head, and goat lying at his feet. Under, *Painted by Sr Joshua Reynolds Engrav'd by J. R. Smith.*

*Infant Jupiter.* Published 5<sup>t</sup> June 1775 by J. R. Smith, No. 10, Bateman's Buildings Soho Square, & T Bradshaw, James Street, Covent Garden. H. 19 $\frac{7}{8}$ ; Sub. 18 $\frac{1}{4}$ ; W. 13 $\frac{7}{8}$ .

I. Before all letters.

II. Artists' names in scratched letters.

III. Line of publication added, *publish'd 20th May 1775 by J. R. Smith No 10 Batemans Buildings Soho.*

IV. As described.

191. THE INFLEXIBLE PORTER. BUNBURY.

(Stipple.)

Scene in a porch : man standing on left in livery, with both hands raised in front of him in deprecatory manner. A gentleman in centre, hat in hand, is addressing him, and pointing with right hand toward another gentleman, who stands on right, facing to front, right hand in trousers pocket, and hat and stick in left hand. Under, *The Inflexible Porter, A Tragedy. Design'd by H. W. Bunbury Esqr. London Publish'd Marh. 24th. 1783 by I. R. Smith No 33 opposite ye Pantheon Oxford Street.* H. 9 $\frac{1}{2}$ ; W. 10 $\frac{3}{8}$ .

Included by J. R. Smith in his Catalogue as having been engraved by himself, but bearing no internal evidence to confirm this.

192. FRANCES INGRAM. REYNOLDS.

H.L., in oval frame, directed, facing, and looking towards front; hair dressed high with veil and riband, throat uncovered, black cape with frilled edging round shoulders. Under, *Painted by Sir Joshua Reynolds Engraved by J. R. Smith. The Honble Frances Ingram. Publish'd June 2d 1780 by J R Smith No 10 Batemans Buildings Soho Square London.* H. 15; Sub. 13 $\frac{1}{2}$ ; W. 11; O.D.H. 9 $\frac{3}{4}$ ; W. 8.

I. Inscription in scratched letters. *Sr* instead of "Sir."



II. Inscription engraved.

III. Address erased; instead, *London Publish'd May 23d 1781 by J Birchall No 473 Strand, near St Martins Church.*

Second daughter of Charles Ingram, ninth Viscount of Irvine. She, with her sisters, took the mother's name of Shepherd after that of Ingram; married, 13th February 1781, Lord William Gordon, second son of Cosmo, third Duke of Gordon, and elder brother of Lord George Gordon (leader of the London rioters in 1780), who died in 1823. Their only child, Frances Isabella Kerr, was born in 1782, and died in 1831.

The picture, painted in 1779, is in the possession of the Marquis of Hertford.

### 193. INNOCENCE AND THE OLD BEAU.

J. R. SMITH.

(Stipple.)

Scene, an old man and an old woman sitting in tapestry arm-chair, being served with fruit by a young girl. Dress of man, knee-breeches and lace cravat; the old woman wearing a frilled cap; feathers in the turban of the young girl, who wears fichu shawl tied at the back with fringed ends. Under, *Painted & Engraved by J. R. Smith Innocence and the Old Beau*

*Look Clodeo on thy frowning Wife  
Who better suits thy time of life,  
Hear what the laughing Cupids say,  
December was not formed for May.*

*London Published March 30th 1802 by John Harris No 3 Sweetings Alley Cornhill and 8 Old Broad Street.*  
O.D.H.  $11\frac{3}{4}$ ; W.  $13\frac{3}{4}$ . Plate 14 ×  $17\frac{1}{2}$ .

Companion to the "Credulous Lady and the Astrologer."

### 194. INSTRUCTION. J. R. SMITH.

(Stipple.)

W.L.'s. Lady seated in arm-chair with left arm round young girl, to whom she is giving instruction; both face

to front. Girl is holding book in left hand, and lady points to it with forefinger. Under, *London publish'd July 27 1785 by I. R. Smith No. 83 Oxford Street.* In stippled letters, *R. Cosway R.A. Delt. Instruction.* H.  $9\frac{1}{2}$ ; W.  $5\frac{1}{2}$ .

I. As described.

II. Address erased; instead, *London Pub. April 2. 1802 by R. Ackermann 101 Strand.*

One of a set. See No. 3.

### 195. SIR WILLIAM JAMES. REYNOLDS.

T.Q.L., standing, directed towards left, facing towards and looking to front; powdered hair, naval uniform; right arm leaning on fluke of anchor to left, hand holding drawing, left hand on hip; large rock in background, sea in distance to left. Under, *To the Honorable Corporation of Trinity-House, This Plate Engraved from a Portrait of Sir William James Bart, Painted by Sir Joshua Reynolds (in the Possession of the Corporation) is respectfully inscribed by their Most obedient and most humble Servant I. R. Smith. London Publish'd Augt 10, 1783 by I. R. Smith, No 83 Oxford Street.* H. 18; Sub.  $15\frac{7}{8}$ ; W.  $12\frac{7}{8}$ .

I. Inscription in open letters.

II. As described.

Commodore in the East India Company's navy, and rendered signal services; F.R.S.; Director of the East India Company, and of Greenwich Hospital; Elder Brother and Master of the Trinity House; M.P. for West Loo. He was created a baronet in 1778, and died very suddenly, after attending the wedding of his daughter, at St. Anne's, Soho, 16th December 1783. (Chaloner Smith.)

### 196. EDWARD JENNER.

Chaloner Smith gives this as the work of John Raphael Smith. So does Evan's Catalogue, No. 17, 751. But the copper-plate with six proofs, one col., and thirty-five prints was sold at J. P. Thompson's sale, 28th March

1810; and here it is described as "by William Ward after J. R. Smith." Molteno was the purchaser. Having once seen a proof of this print without lettering, I am inclined to accept the evidence of the sale catalogue of 1810. In the *Imperial Dictionary of Biography*, however, there is a copper-plate portrait of Edward Jenner inscribed, *J. R. Smith pinxit, E. Scriven Scit.* It is a half-length; he is depicted standing against a tree, with right arm leaning on a branch.

Edward Jenner was born in 1749; died 1823. The discoverer of vaccination.

#### 197. JERNINGHAM CHILDREN.

W.L.'s. Girl sitting on right, facing and looking towards left; hat with feathers and plume, white frock, receiving bunch of grapes from her eldest brother, who stands beside her towards centre, looking towards her, his hand on her shoulder; her second brother stands before and looks towards her, his arms held out; to left her youngest brother, looking to front, sitting on ground, grapes in his hands and on his lap; vine on wall in background, landscape in distance to left. Under, *Charlotte, George, William & Edward, Children of Sr William Jerningham. Pubd 10 July 1777 by J. R. Smith No 10 Batemans Buildings, Soho Square. W. 18; H. 15; Sub. 14 $\frac{3}{8}$ .*

Charlotte Georgiana, born 1769; married, 1795, Sir Richard Bedingfield, fifth baronet; was for many years Lady of the Bedchamber to Queen Adelaide; precedence of a baron's daughter was granted to her in 1831. She died in London, 29th July 1854.

George William, born 1771, succeeded his father as seventh baronet, 1809; in 1825 his claim to the title of Baron Stafford, as created in 1640, was admitted by the House of Lords, who did not decide on his claim to the more ancient barony, attainted in 1521, in the person of Edward Stafford, Duke of Buckingham. He died at the residence of his sister-in-law, Marchioness Wellesley, at Hampton Court, 4th October 1851.

William Charles, born 1772, entered the Austrian service,

and signalised himself by distinguished bravery in the great battles with the French. He returned to England at the peace of Campo Formo, and died 1st October 1820, leaving issue.

Edward, born 1774, barrister-at-law, of Painswick, Co. Gloucester. Died 29th May 1822, leaving issue. (Chaloner Smith.)

## 198. MISS JOHNSTON.

H. 14; W. 10. No. 44 of J. R. Smith's Catalogue. Chaloner Smith notes that he has twice met the portrait of Mrs. J. R. Smith (No. 324) with Miss Johnston's name upon it in pencil; and he raises the question of the identity of this lady with "Smith's second wife." But J. R. Smith had only one wife, and her maiden name was Hannah Croome. The print of Miss Johnston is unknown to me.

## 199. JULIA. KITCHINGHAM.

(Stipple.)

Oval,  $3\frac{1}{4} \times 2\frac{1}{2}$ . From J. R. Smith's Catalogue.

## 200. JAMES KING. J. R. SMITH.

H.L., directed towards right, facing towards and looking to front; white cravat and frill, badge hung from neck, plain dark coat; curtain above, landscape in distance to right. Under, in open letters, *Painted & Engraved by I. R. Smith James King Esqr Master of the Ceremonies at Bath & Cheltenham. London Pub Feb 1. 1805 by I. R. Smith 31, King Street Court. Garden & R. Ackerman 101 Strand.* H. 15; Sub. 10; W. 12; Sub.  $8\frac{3}{4}$ .

I. Before inscription.

II. As described.

Born in 1752, Mr. James King served with distinction in the war with America, obtaining his captaincy, 21st March 1782, in the 105th Regiment, from which he retired in September 1783. His health having suffered in the campaign, he took up his residence at Bath, where he became M.C. at the Lower

Assembly Rooms in 1785, and at the Upper Rooms in 1805; he was also appointed M.C. at Cheltenham, 1801. On 18th August 1794 he married Margaret, sister and heir of Sir John Bulkeley, Knight, of Prasaddfed, Bodedern, Anglesey. According to his monument in the parish church, he died, 16th October 1816, at Cheltenham. His son, Captain James King, 87th Foot, was severely wounded at Vittoria; he served as Sheriff for Anglesey, 1834, and dying, *s.p.*, 8th October 1873, left his estate to his friend the late Hon. W. O. Stanley, M.P., of Penrhos, Holyhead.

## 201. MARY KING. HAMILTON.

H.L., in oval frame, directed, facing, and looking towards right; high head-dress, cap tied under chin, black ribbon round throat, dark dress with white frill round neck. Under, *Hamilton Pinxt Smith Fecit. Mrs King Publish'd 1st Jany 1772, by S Hooper No 25 Ludgate Hill, price 3s.* H. 15; Sub. 14; W. 11; O.D.H. 10½; W. 9.

I. Before inscription.

II. As described.

An Irish hornpipe dancer, whom Thomas King, the actor, brought back with him from Dublin when he made his reappearance in Drury Lane, 1759. In 1766 he married her, and she retired from the stage, 1772. She survived her husband some years, and, as Thomas King died in poverty (he was a great gambler), the profession organised a benefit for her, which "brought a respectable addition to a limited income."

## 202. THOMAS KING. HAMILTON.

H.L., in oval frame, directed towards left, facing towards and looking to front; hair powdered and tied at back, light-coloured coat and vest with edging. Under, *Hamilton Pinxt Smith Fecit Mr King Publish'd 1st Jany, 1772, by S Hooper No 25 Ludgate Hill. price 3s.* H. 15; Sub. 14; W. 11; O.D.H. 10½; W. 9.

I. Before address; inscription scratched.

II. As described.

Companion print to "Mary King."

Born 1730; died 1805. Actor and playwright; son of a coffee-shop keeper. Engaged by Garrick, he played with fair success

at Drury Lane such parts as Rosse in "Macbeth," Claudio in "Much Ado about Nothing," and Ferdinand in "The Tempest." He then went to Dublin and played under Sheridan's management at "Smock Alley Theatre," remaining there, with the exception of one season at Bath, for eight years. When he returned to Drury Lane he had gained style and experience, and was competent to take leading parts; Sir Peter Teazle and Sir Anthony Absolute were among his triumphs, but he had many others. He wrote two farces, "Love at First Sight" and "Wit's Last Stake," but they had short runs, and never really won the public favour. Many writers have described the individual quality of King's acting: Churchill included him in the *Rosciad*; Lamb and Dibdin praised him; and, according to Boaden, he "had more of Garrick's friendship than any other actor ever enjoyed."

### 203. THOMAS KIRKLAND. J. R. SMITH.

Full H.L., directed, facing, and looking to front; large soft black cap, white cravat, loose coat; left arm on table before him, on which lie small box, with ink-bottle, spectacles, paper, etc. Under, *Painted, Engraved & Published, May 1, 1797, by I. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales; King Street Covent Garden London. Thomas Kirkland, M.D. H. 15 $\frac{1}{8}$ ; Sub. 13 $\frac{5}{8}$ ; W. 11.*

Born 1721; died 1798. Physician, and writer on medical subjects. Native of Scotland, and practised at Ashby-de-la-Zouch, in Leicestershire. When Lord Ferrars shot his steward, Dr. Kirkland was called in to attend him, and, according to the *Gentleman's Magazine* (xxx. 44, 230), it was "due to the exertions of this eminent physician that the murderer was secured." His writings ranged over a wide field, from gynæcology to whooping-cough; from the treatment of fractures to an essay on "The Use of Opium in Mortifications." But specialism is a modern invention, and he was admired, not condemned, for his scope.

### 204. LADY AND CHILDREN. BIGG.

W.L.'s. On right a poor woman sitting on the ground, sleeping child in her lap, basket beside her, receiving money from a little girl standing in centre; behind her stands a lady elegantly dressed, and an elder girl; towards







left a black servant boy, holding cloak and umbrella; lap-dog in front, landscape with mansion in distance to left. Under, *Painted by W Bigg Engraved by J. R. Smith A Lady and her Children relieving a Cottager London Publish'd July 1st 1782 by J R Smith No 83 Oxford Street and J Burchell No 473 Strand. W. 21 $\frac{3}{4}$ ; H. 17 $\frac{7}{8}$ ; Sub. 17 $\frac{1}{4}$ .*

I. As described.

II. Publication line altered to: *Published 1784 by J. Birchall.*

III. Publication line altered to: *Published 1st March 1784 by J. Birchall 473 Strand.*

Companion to "Schoolboys." See No. 307.  
Proof exhibited at Society of Artists, 1782.

#### 205. LADY AT HAYMAKING. LAWRENSON.

W.L., standing, directed towards right, facing towards and looking to front; wide hat, dress looped up, leaning on hay-fork; waggon loaded with hay in background to right, landscape in distance. Under, in scratched letters, *Painted by W Lawrenson Engraved by J R Smith A Lady at Haymaking London Publish'd Octr the 8th 1780 by J R Smith No 10 Batemans Buildings Soho & J Birchall No 473 Strand. H. 20; Sub. 18; W. 14.*

I. Inscription scratched.

II. Inscription engraved.

Picture exhibited at the Royal Academy, 1780, under the title "Portrait of a Lady in the Character of a Haymaker."

#### 206. A LADY CARESSING A RABBIT.

G. WILLISON.

H.L., directed towards left, facing and looking towards front; hair high, necklet; hands holding rabbit, which nibbles at flower in her bosom. Under, *Willson pinxt Smith fecit & London Printed for Robt Sayer & J Bennett Map & Printfellers No 53 Fleet Street, as the Act directs 1st July 1775. H. 14 $\frac{3}{4}$ ; Sub. 13 $\frac{3}{4}$ ; W. 10 $\frac{7}{8}$ .*

## 207. A LADY COMING FROM THE CIRCULATING LIBRARY. SINGLETON.

W.L. Lady leaving bookseller's shop, directed, facing, and looking to right; large bonnet, powdered hair, narrow ribbon round neck, cape with lace border round shoulders and arms, the latter folded together in front, book in left hand, white apron and under-skirt, panier with flower design, low shoes with buckles; shop-door partly open on left, window with a number of books displayed, and grating below immediately behind lady. Under, *A Lady coming from the Circulating Library. London, Publish'd April 1781 by J. Birchall No 473 Strand. & J. R. Smith No 10 Batemans Buildings, Soho Square. H. 13 $\frac{3}{4}$ ; Sub. 12 $\frac{3}{4}$ ; W. 9 $\frac{7}{8}$ .*

The drawing by J. R. Smith for the engraving is in the British Museum.

## 208. THE LADY IN MILTON'S "COMUS."

WRIGHT.

The following extract is from Bemrose's *Wright of Derby*:—

*Was I deceived or did a sable cloud  
Turn forth her silvery lining on the night?  
I did not err, there does a sable cloud turn forth her  
silver lining on the night,  
And casts a gleam over this turfed grove.*

*Note.*—This picture was exhibited at Mr. Robins' rooms (late Langford's), No. 9 under the great Piazza, Covent Garden, in 1785, together with twenty-three others, after Wright had ceased to exhibit at the Academy.

The companion to it is "The Widow of an Indian Chief watching the Arms of her deceased Husband," sometimes called "An Indian Chief's Widow" (see No. 375). It was sold to Mr. Jonathan Miles, 1785, for £63.

## 209. A LADY IN WAITING. J. R. SMITH.

W.L. Lady sitting on bank on left under trees, directed to right and looking to front, head resting on

*A LADY IN WAITING.*

*Design'd & Engrav'd by J. R. Smith.*

*London, Publish'd June 10<sup>th</sup> 1780, by J. R. Smith N<sup>o</sup>. 10 Bateman's  
Buildings Soho Square.*

A LADY IN WAITING.

By George Eliot.

London, Printed for J. W. Parker, 1860.  
British Museum.





left hand, right hand under mantilla ; large black hat, black mantilla, and white dress ; distant view of London in background on right. Under, *Design'd & Engrav'd by J. R. Smith. A Lady in Waiting. London, Publish'd June 10th 1780, by J. R. Smith No 10 Bateman's Buildings Soho Square.* H.  $9\frac{3}{4}$  ; Sub. 9 ; W. 7.

Companion to "The Angelic Angler." See No. 11.

210. A LADY READING. J. R. SMITH.

(Stipple.)

T.Q.L., directed left but facing front ; curly hair with narrow ribbon through it, ruff round throat ; right hand supports elbow of left, in which is open book ; open landscape. O.D.H.  $10\frac{1}{2}$  ; W.  $9\frac{1}{4}$ . Under, in stippled letters, *London, Published May 12 1785 by I. R. Smith No. 83. Oxford Street.*

211. LAVINIA. SHELLEY.

(Stipple.)

Small oval ; young girl sitting at foot of tree, hat on ground by her side. Published by Laurie & Whittle, 1802.

212. LEAR AND CORDELIA. FUSELI.

Old man, reclining on couch ; unkempt hair and beard, chain round neck, loose robe with border of fur ; left hand raised and fingers spread out, right hand on pillow ; raising himself on left arm, he inclines his head towards female, who, in long loose dress with slashed sleeves, pearls in hair and sandals on feet, kneels on footstool by side of couch, and embraces his right arm, while she raises her face to his. Round table on right, on which goblet ; heavy curtain above over all. Under, *Painted by H. Fuseli Engrav'd by J. R. Smith, Mezzotinto Engraver to his Royal Highness the Prince of Wales.* Title, in open letters, *Lear & Cordelia.*

COR: *Sir, do you know me.* LEAR. *You are a spirit I know, where did you die.*—*Vide Shakespears King Lear Act 4th.*

*The Original in the possession of Wm Locke Esqr. London Publish'd May 21 1784 by I. R. Smith No 83 Oxford Street. H. 17 $\frac{7}{8}$ ; Sub. 17 $\frac{1}{8}$ ; W. 21 $\frac{5}{8}$ .*

### 213. ELIZABETH LEICESTER AND COMPANIONS.

W.L.'s. Elizabeth walking towards left, looking to front; to left another woman sitting, to right two women standing and quarrelling. H. 13 $\frac{1}{4}$ ; Sub. 12 $\frac{7}{8}$ ; W. 10. On impression in British Museum, inscribed in MS., "Elizabeth Leicester and Peg The Bunter of Covent Garden."

There is probably an after-state, lettered "Nan the Barrow Wench of Newport Alley," as mentioned by Bromley and Chaloner Smith.

### 214. LÆTITIA.—DOMESTIC HAPPINESS.

MORLAND.

(Lætitia with her Parents.)

(Stipple.)

Interior of room; Lætitia seated on right, directed and facing to left; cap tied with ribbon, white kerchief, dark dress with white over-sleeves and white apron; busily employed at needlework; pin-cushion hanging at her side, and work-bag on the back of chair; wicker work-basket on stool on her left. Her mother sits by her side, facing to front, similarly clad, and talking to little girl standing at her knee; father, seated on chair on left, in knee-breeches, stockings, and buckled shoes, is reading from book on knee; dog lying at his feet, and bird-cage hanging from ceiling; window on left. Under, *Painted by G. Morland. Engrav'd by J. R. Smith.* In open letters,



*Plate 1st Domestic Happiness. Lætitia with her Parents. London Publish'd Jan'y 1st 1789, by J. R. Smith, No 31 King Street, Covent Garden. H. 18 $\frac{1}{4}$ ; Sub. 13 $\frac{1}{4}$ ; W. 13 $\frac{7}{8}$ ; Sub. 10 $\frac{3}{4}$ .*

I. As described.

II. Plate reduced (H. 17 $\frac{1}{4}$ ) and inscription erased; artists' names and title re-engraved, with *Plate I* in top right-hand corner, and line of publication altered to, *London Pubd Jan. 1 1811 at R. Ackermann's Repository of Arts 101 Strand*, and the following verse added in open letters:—

*Here the sequester'd virtues dwell,  
And Reason guides the busy hour.  
May no rude storm disturb the cell,  
Or blast contentments humble flower!*

## 215. LÆTITIA.—THE ELOPEMENT.

MORLAND.

(Lætitia seduced from her Friends under a promise of Marriage.)

(Stipple.)

Scene outside cottage door; on left, Lætitia in hat and cloak, bundle under right arm, head turned towards and looking back at cottage, her left arm through her lover's right; the latter, a fashionably-dressed gentleman, in three-cornered hat, coat buttoned across chest by two buttons, open at throat showing shirt-frill, tight breeches and Hessian boots, stick and glove in right hand, leads her towards post-chaise on right, to which he is pointing with his left hand; post-boy standing at chaise door, whip in left hand. Under, in stippled letters, *Painted by G. Morland. Engraved by J. R. Smith. In open letters, Plate 2d. The Elopement. Lætitia seduced from her Friends under a promise of Marriage. In stippled letters, Publish'd Jan'y 1st 1789, by J. R. Smith No 31 King Street, Covent Garden. H. 18 $\frac{1}{4}$ ; Sub. 13 $\frac{1}{4}$ ; W. 13 $\frac{3}{4}$ ; Sub. 10 $\frac{3}{4}$ .*

I. As described.

II. Plate reduced, H.  $17\frac{1}{4}$ . Inscription erased and artists' names and title re-engraved. *Plate 2* in top right-hand corner; line of publication altered to, *London Publ'd Jan 1 1811 at R. Ackermann's Repository of Arts, 101 Strand*, and the following verse added in open letters:—

*Yet from that home the virgin goes :  
Lur'd by the gay seducer's art  
To find a ceaseless train of woes ;  
A ruin'd name, a tortur'd heart.*

## 216. LÆTITIA.—THE VIRTUOUS PARENT.

MORLAND.

(Lætitia endeavours in vain by presents to reconcile her Parents.)

(Stipple.)

Cottage interior; in centre Lætitia, in large hat and feathers, white dress, sash, standing facing to right, with knitted purse in left hand; the former she offers to her father, who sits in chair on right, and turns away his head, while he raises his hands in a deprecatory manner towards Lætitia; dog lying at his feet. A little girl stands between the two smiling and holding Lætitia's dress. The mother seated in chair on left, with hands raised, by side of small square table, on which are book and spectacles; window behind her, through which a carriage is visible. Two pictures hanging on wall, "Good Samaritan" and "Virginia." Under, *Painted by G. Morland. Engrav'd by J. R. Smith. In open letters, Plate 3d The Virtuous Parent. Lætitia endeavours in vain by presents to reconcile her Parents. London, Publish'd Jan, 1, 1789 by J. R. Smith No 31 King Street, Covent Garden. H.  $18\frac{1}{4}$ ; Sub.  $13\frac{3}{8}$ ; W.  $13\frac{3}{4}$ ; Sub.  $10\frac{3}{4}$ .*

I. As described.

II. Plate reduced (H.  $17\frac{1}{4}$ ) and reworked; costume of Lætitia brought up to date, hair in ringlets, hat with

brim turned down, empire gown. Inscription erased; artists' names and title re-engraved. *Plate 3* in top right-hand corner; line of publication altered to, *London, Publ'd Jan 1, 1811 at R. Ackermann's Repository of Arts, 101 Strand*, and the following verse added in open letters:—

*No, 'twill not do unhappy child!  
Vice will not find a welcome here:  
Nor heaps of gold by guilt defl'd,  
Can wipe away a parent's tear.*

217. LÆTITIA.—DRESSING FOR THE  
MASQUERADE. MORLAND.

(Lætitia flies from reflection to public entertainments.)

(Stipple.)

Bedroom scene; Lætitia in evening dress, feathers in hair, attended by her maid; she stands with her back turned to toilet-table, and looking towards her lover, who sits on right, with legs crossed one over the other, resting chin on right hand, holding his hat in left hand on knee; powdered hair, coat buttoned by one button across chest, handkerchief hanging from left pocket, knee-breeches and white stockings, buckled shoes. A dog sitting in chair on left; high window and curtain behind toilet-table on right. Under, *Painted by G. Morland. Engrav'd by J. R. Smith.* In open letters, *Plate 4th Dressing for the Masquerade. Lætitia flies from reflection to public entertainments. London, Publish'd Jan: 11, 1789 by J. R. Smith, No 31 King Street Covent Garden. H. 18¼; Sub. 13¼; W. 13¾; Sub. 10¾.*

I. As described.

II. Plate reduced (H. 17¼) and reworked; costume of Lætitia and maid brought up to date: the former, hair in ringlets, turban head-dress, and empire gown; maid with close-fitting cap. Tail of gentleman's wig and buckles of shoes taken out; latter replaced by bows of ribbon. Inscription erased; artists' names and title re-engraved; *Plate 4*

at top right-hand corner ; line of publication altered to, *London Publ Jan. 1, 1811, at R. Ackermann's Repository of Arts, 101 Strand.* The following verse added in open letters :—

*To check reflection's warning power,  
She flies to pleasure's gilded dome :*

*But in its most alluring bower,  
She sadly sighs, and thinks of home,*

### 218. LÆTITIA.—THE TAVERN DOOR.

MORLAND.

(Lætitia deserted by her Seducer is thrown on the Town.)

(Stipple.)

Lætitia and female companion standing on stone steps before open tavern door, facing to front ; the former in large white hat with black feather, powdered hair, white dress confined by sash or belt at waist, conversing with a gentleman standing before a second open door on left, with one foot on stone steps near Lætitia, and looking boldly into her face. He has on black round hat, powdered hair, long cutaway coat open at front showing shirt-frill, tight breeches and Hessian boots ; arms folded and walking-cane under left arm. Little girl standing in doorway behind him with basket of strawberries in left hand and piece of paper in right. Above doorway, on left, portion of royal arms and *Mon Droit*, and over that, on right, *Dealer in wines, Tea Coffee &c.* Under, *Painted by G. Morland Engrav'd by J. R. Smith. Plate 5th. The Tavern Door. Lætitia deserted by her Seducer is thrown on the Town. London Publish'd Jany 1, 1789 by J. R. Smith No. 31 King Street Court Garden H. 18 $\frac{1}{4}$  ; Sub. 13 $\frac{1}{4}$  ; W. 13 $\frac{3}{4}$  ; Sub. 10 $\frac{3}{4}$ .*

I. As described.

II. Plate reduced (H. 17 $\frac{1}{4}$ ) and reworked ; costumes of three figures on right brought up to date : Lætitia, hair in ringlets, bonnet with feather on left, empire

gown laced across bosom and cut low, necklace, shawl loosely round shoulders and looped up on left arm; companion in close-fitting costume and cap; gentleman's hat taken out and re-engraved different shape. Artists' names and title re-engraved; line of publication altered to, *London, Pubd Jan 1 1811, at R. Ackermann's Repository of Arts, 101 Strand. Plate 5* in top right-hand corner, and the following verse added in open letters:—

*Deserted by the man whose lures,  
Led her from innocence astray;  
She now her bitter bread procures,  
The Prostitute of every day.*

## 219. LÆTITIA.—THE FAIR PENITENT.

MORLAND.

(Lætitia in penitence finds relief & protection  
from her Parents.)

(Stipple.)

Scene outside cottage door; Lætitia in large hat and undercap, white dress, scarf tied over bosom and round waist, in sitting posture on doorstep of her father's house; her left hand is clasped in those of her father, who is assisting her to rise. Her mother stands near, and little girl holding lapel of the father's coat on right. Under, *Painted by G. Morland. Engrav'd by J. R. Smith.* In open letters, *Plate 6th. The Fair Penitent. Lætitia in penitence finds relief & protection from her Parents.* In graved letters, *London Publish'd Jan: 11 1789 by J. R. Smith, King Street, Covent Garden.* H.  $18\frac{1}{4}$ ; Sub.  $13\frac{1}{4}$ ; W.  $13\frac{3}{4}$ ; Sub.  $10\frac{3}{4}$ .

I. As described.

II. Plate reduced (H.  $17\frac{1}{4}$ ) and reworked; costume of Lætitia brought up to date: hat taken out, hair in long curls, empire dress laced over bosom, shawl loosely thrown round shoulders. Inscription taken out; artists' names and title re-engraved; *Plate 6* in top right-hand

corner ; line of publication altered to, *London Publ Jan 1, 1811, at R Ackermann's Repository of Arts, 101 Strand.* The following verse added in open letters :—

*Ah, whither will the wand'rer roam,  
Afraid of want, and wild with care!*

*Repentance leads the mourner home,  
To find a friend and father there.*

In addition to the set published in 1789, and the reissue in 1811, the latter being very inferior, there are many modern imitations and reproductions ; a set printed in colour, dated 1789, but probably engraved about 1827, which are fair copies of the series, is by an unnamed French stipple-engraver.

The pictures were painted in 1786, soon after Morland's marriage, when he was living, together with Mr. and Mrs. William Ward, in High Street, Marylebone. They were a commission from J. R. Smith to Morland, and the former was responsible for the designs. Five of the pictures were shown at the winter exhibition at Burlington House, 1881. The sixth (first of the set, "Domestic Happiness") has been lost.

#### 220. MISS LOFTUS. VISPRE.

H.L., in oval frame, lying on couch, facing and looking to front, threading beads. Under, in scratched letters, *F K Vispre Pinxit f R Smith fecit.* H.  $13\frac{3}{4}$ ; Sub.  $12\frac{3}{4}$ ; W.  $9\frac{3}{4}$ ; O.D.H.  $8\frac{3}{4}$ ; W.  $8\frac{5}{8}$ .

Thus named in MS. on impression in Bute, formerly Bull, Collection. (Chaloner Smith.)

#### JAMES LOVE. WHEATLEY.

See "Miss Younge," No. 382.

#### 221. LOVE AND WINE.

Companion to "The Drunkard." See No. 119. The plates, 7 x 9, were sold at the Boydell Sale, Lot 184.







THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

5300 S. DICKINSON DRIVE

*LOVE IN HER EYE SITS PLAYING.*

*Painted by W Peters R.A.      Engraved by J. R. Smith.*

*Publishea May 1<sup>st</sup>. 1778 by J Boydell N<sup>o</sup>. 90 Cheapside London.*

## 222. LOVE IN HER EYE SITS PLAYING.

PETERS.

H.L., directed, facing, and looking to front, head inclined towards right, hat and feathers, large curls, muslin shawl round shoulders, left hand on bosom beneath it, pearl bracelet on arm; curtain in background. Under, *Painted by Wm Peters R.A. Engraved by J. R. Smith. Love in her eye sits playing. Published May 1st 1778 by I Boydell Engraver in Cheapside London.* W.  $15\frac{5}{8}$ ; H. 14; Sub.  $13\frac{1}{4}$ .

I. Before inscription, in scratched letters, *Painted by W Peters R.A. Engraved by J. R. Smith. Published May 1st 1778 by J Boydell No 90 Cheapside London.*

II. As described.

Companion to "Sylvia." See No. 342.

## 223. THE LOVE-LETTER.

Included in Dodd's list. From description, appears to be a mezzotint by J. R. Smith of the picture by Ramberg, engraved in stipple by W. Ward, under the title "Reflection."

## 224. LOVE VANQUISHED BY AVARICE.

J. R. SMITH.

(Stipple.)

Circle. Scene in a room: on right, old man in rich dress, seated at square table, facing to front and looking towards a young lady in classical costume, who sits at same table, and with her left hand touches the man under the chin; Cupid breaking his bow immediately behind female on left, and spaniel dog by her side in foreground. Curtain above; pearl necklace and hats on table, and oriental jar in front of it. Under, *Design'd & Engraved by I. R. Smith.* Title, in open letters, *Love Vanquish'd by*

*Avarice.* London publish'd June 14th 1787 by I. R. Smith  
No 31 King Street, Covent Garden. H. 16 $\frac{1}{4}$ ; W. 14;  
D. 12.

Companion to "The Handmaid," engraved by Hogg.

MISS MACARONI AND HER GALLANT.

J. R. SMITH.

See "Spectators at a Print Shop," No. 332.

225. LADY MACBETH. H. FUSELI.

W.L., advancing towards spectator, wearing a loose robe, holding lighted candle in right hand, left extended toward left with forefinger and thumb uplifted; hair dishevelled; a man and woman on right. Under, in scratched letters, *Painted by H. Fusley. Engraved by J. R. Smith. Lady Macbeth Act 5th. "One, two; why then 'tis time to do't." London Publish'd* . . . "1784 by J. R. Smith No 83 Oxford Street.

A portrait of Mrs. Yates, the famous actress. Born 1737; died 1787.

226. MADONA COL BAMBINO. REYNOLDS.

Nearly W.L., the Virgin seated, directed to right and facing and looking down at child on her lap; hair bound with strip of soft material, loose robe; both arms round child's back, who touches her face with his right hand; book on table on right, and landscape through open window. Under, in fine open letters, *Painted by Sir Joshua Reynolds P.R.A. & Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. Madona col Bambino. London, Publishd Jany st 1, 1791 by J. R. Smith King Street Covent Garden.* H. 19 $\frac{3}{4}$ ; Sub. 18 $\frac{1}{4}$ ; W. 13 $\frac{7}{8}$ .

I. Before all letters.

II. As described.

## 227. A MAID. J. R. SMITH.

(Stipple.)

W.L. Young girl facing and looking to front ; hair in long curls, white dress, sash ; holding in right hand a battledore, and in left a shuttlecock ; dog by her side ; flowering plant in pot on right ; tessellated floor ; staircase seen through open doorway on left. Under, *Design'd & Engrav'd by J. R. Smith. A Maid—Une Pucelle. London Publish'd Jany 1st 1791 by J. R. Smith King Strt Covent Garden.* H. 18 ; Sub. 15 ; W.  $13\frac{3}{8}$  ; Sub.  $11\frac{1}{8}$ .

One of a set of four. See Nos. 373, 374, 376.

The original picture, which differs considerably from the engraving, is in the possession of Major Coates, Tayles Hill, Ewell.

## 228. ANTHONY MALONE. REYNOLDS.

T.Q.L., sitting, directed towards right, facing towards and looking to front ; wig, lace bands, robes ; right elbow on large book on table to left, hand holding scroll, left hand on hip ; purse in background to left, portico with pillars to right. Under, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith The Right Honble Anthony Malone, one of his Majesty's most Honble Privy Council, & Chancellor of his Majesty's Court of Exchequer, in the Kingdom of Ireland. Published Feby 15 1779, by J R Smith No 10 Batemans Buildings, Soho Square, London.* H. 20 ; Sub. 18 ; W.  $13\frac{7}{8}$ .

I. Inscription in scratched letters.

II. As described.

Born 1700. Educated at Oxford ; went to the Irish Bar, where he was most successful ; M.P. for West Meath ; Prime Serjeant, 1740 ; Chancellor of the Exchequer, 1757-60 ; afterwards of the Privy Council. He died 1st May 1776. Grattan called him a man of the finest intellect that any country ever produced. His nephew and heir was created Baron Sunderlin in 1785. His younger brother was Edmund Malone, the famous editor and commentator of Shakespeare's works ; friend of Burke,

Johnson, and Reynolds. Edmund's portrait by the latter is in the National Portrait Gallery.

COUNTESS OF MANSFIELD ROMNEY.

See "Lady Stormont," No. 336.

MARGARET'S GHOST. WRIGHT.

See "William and Margaret," No. 377.

229. MARIA. WRIGHT.

W.L., directed and facing to left, looking down, young lady seated on bank under trees, in classical costume; shoulder and arm bare, sandals on feet, one leg crossed over the other, head resting on left hand, elbow on knee, right hand holding small whip; dog at feet, trees on either side and in background.

The picture is in the possession of William Bemrose, Esq., M.P.

230. MARIE ANTOINETTE. J. R. SMITH.

H.L., in oval frame, directed slightly to right, facing towards left, looking to front; hair dressed high with feathers and pearls, curls over shoulders, low dress trimmed with lace and fleurs-de-lys. Under, in scratched letters, *Engraved from an original crayon painting by J. R. Smith Marie Antoinette d'Autriche Reine de France Queen of France. Publish'd 18 Decembr 1776 by J Boydell Engraver in Cheapside London.* H.  $10\frac{1}{4}$ ; Sub.  $8\frac{5}{8}$ ; W.  $7\frac{1}{8}$ ; O.D.H.  $5\frac{1}{2}$ ; W.  $4\frac{1}{4}$ .

231. THE MARKET GIRL. S. SHELLEY.

(Stipple.)

Circle 8 in. Dodd's Catalogue. Not verified.

## 232. WILLIAM MARKHAM. REYNOLDS.

T.Q.L., standing, directed towards left, looking to front; short wig, episcopal robes, square cap in right hand, left arm bent, hand in front; column and curtain in background. Under, *Painted by Sr Joshua Reynolds, from an original painting in the Hall Christ Church Oxford. J. R. Smith sculpsit. The most Revd Wm Markham L.L.D Lord Archbishop of York, Primate of England, Ld High Almoner to his Majesty, & one of his Majesty's most Honble Privy Council. Published Augst 17th 1778 by John Boydell Engraver in Cheapside London. H. 20; Sub. 18 $\frac{1}{4}$ ; W. 14.*

I. Before inscription, artists' names, *His Grace the Archbishop of York*, and address, in scratched letters.

II. As described.

The picture is at Christ Church, Oxford.

## 233. ANDREW MARVELL.

H.L., directed slightly to right, facing and looking towards front; long hair, small moustache, bands and tassels, close-fitting dark dress. Under, *From a capital Picture in the Trinity House at Hull. Engraved by I. R. Smith, Engraver to H.R.H. the Prince of Wales. Andrew Marvell. To Hugh Blaydes Esqr of Paul in Holderness, This Portrait of his celebrated & patriotic Ancestor is Dedicated by his most obedt Servant Benjn Gale Published Augt 2d 1802 by B Gale Portrait Painter at Hull. H. 15; Sub. 11 $\frac{1}{4}$ ; W. 11; Sub. 8 $\frac{7}{8}$ .*

I. Before any inscription.

II. As described.

Born 1621; died 1678. Satirist, poet, political pamphleteer; the Junius of the seventeenth century, with the brilliancy of Swift and the wit of Sydney Smith. After leaving Cambridge, and travelling abroad, he was engaged as tutor to the daughter of Lord Fairfax. He was "familiar, learned acquaintance" of Milton, who recommended him to Bradshaw as his assistant in the "Latin Secretaryship to the Council of State." Failing at the time to

receive this appointment, he was employed by Cromwell as tutor to young Dutton at Eton, but in 1657 the Protector associated him with Milton in the Latin Secretaryship. Shortly before the Restoration, Marvell was elected to represent his native town, Hull, and was the last member of Parliament who received "wages" from his constituency. In the corrupt parliaments of Charles II. he was incorruptible, and so powerful was his influence, directed against the political and social abuses of the day, that the Merry Monarch, who delighted in his society, endeavoured to buy him over with the offer of a thousand pounds and a post at Court. This offer was promptly refused, though, as the story goes, immediately after the departure of Lord Danby, Charles's emissary, the poet-politician was obliged to send to a friend for the loan of a guinea! His poems, first collected in a volume by his wife, are probably the best known of his works, his prose writings, notwithstanding their pungent wit, being chiefly of an ephemeral order. He was one of the first to recognise the greatness of *Paradise Lost*. He was a fashion and a "cult" among the eighteenth-century Blue-stockings, which accounts for the engraving. A portrait of Andrew Marvell is in the National Portrait Gallery.

#### 234. JOHN MASSEY. CARTER.

W.L. An old man next wall on right, stick in right hand, ballads in left, speaking to a girl on left who holds a little boy by the hand. Under, in scratched letters, *Painted by G. Carter. Engrav'd by J. R. Smith Publish'd 18 Jany 1775. H. 13 $\frac{7}{8}$ ; Sub. 12 $\frac{7}{8}$ ; W. 10.*

#### HENRY, FIRST VISCOUNT MELVILLE.

REYNOLDS.

See "Dundas," No. 121.

#### 235. MERCURY INVENTING THE LYRE.

BARRY.

Mercury represented as male figure with curly hair, nearly nude, seated on sea-shore, head inclined to right in listening attitude; caduceus on ground by side; section of human heart or shell, supported by left hand, and resting on knees before him, while he touches the interior with



fingers of right hand, as in the act of playing on musical instrument. Winged cupid immediately behind him, holding broken bow-string above his head; rocks on left, open sea with dolphins; three horses rising from sea in midst of bright light in background. Under, in open letters, on grounded space, *J. Barry Pinxit J. R. Smith fecit. Mercury inventing the Lyre. Published Feb: 1st 1775 by John Boydell Engraver in Cheapside London. H. 12½; Sub. 12; W. 14¾.*

I. Before all letters and before inscription-space was cleared.

II. As described.

III. Plate cleared; inscription re-engraved, and the following verse added:

*Mercuri, facunde nepos Atlantis,  
Qui feros cultus hominum recentum  
Voce formasti catus, et decoræ*

*More Palæstræ:*

*Te canam, magni Jovis et Deorum  
Nuntium, curvæque lyræ parentem:*

*Horace, lib. 1. Ode X.*

Proof exhibited at Society of Artists, 1775.

## 236. THE MERRY STORY. J. R. SMITH.

(Stipple.)

A family party at a round table; on right, lady in white dress, seated in chair reading from a book, which she holds in both hands; on left, another lady in dark dress seated, facing to front, smiling face, both hands on knees; little child standing at her left at back of table and with both hands resting upon it, by the side of gentleman, also smiling and with right hand up left coat sleeve. Under, *Design'd by J. R. Smith The Merry Story.*

*If to suspend the tear of woe  
Bid roses bloom where nettles grow  
And sweeten life be Wisdoms plan:  
Then own, while Yorick you turn oer  
And set the table on a roar,  
The friend of Mirth's the friend of Man.*

E.N.

*London Publish'd Augt 6 1783 by I. R. Smith, No 83  
Oxford Street. H.  $11\frac{3}{4}$ ; Sub.  $8\frac{1}{4}$ ; W.  $8\frac{1}{2}$ ; Sub.  $6\frac{5}{8}$ .*

Companion to "The Sad Story." See No. 303.

### 237. ELIZABETH MEYMOT. OPIE.

Full H.L., in square border, sitting, directed to left, facing towards and looking to front; very wide-brimmed black hat, hair full in curls, white dress with frill round neck, black cape; hands clasped on lap. Under, *Painted by J. Opie. Engraved by J R Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales. Almeria.*

*Not only here the Beams of Beauty shine,  
But all the Virtues pour the Ray divine.*

*London Publish'd May 12th 1787 by J R Smith No 31  
King Street Covent Garden. H. 15; Sub.  $9\frac{7}{8}$ ; W. 11;  
Sub.  $7\frac{7}{8}$ .*

I. Inscription in open letters.

II. As described.

Miss Bunn, sister-in-law of Opie through his second wife.

### 238. MILKMAID AND COWHERD. MORLAND.

Farmyard scene: on right, young woman with milk-pail in left hand opening gate and looking towards two cows in centre, one lying down, the other standing; against the latter a labourer is standing resting his arm on its back, and turning towards woman as if addressing her. Three pigs in the immediate foreground on right; rustic fence and stile, through which open landscape, on left; tree and farm building at back. Under, *Painted by G. Morland. Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. Title and plate number in open letters, No. 9 Milkmaid & Cow Herd. London Published Oct. 20. 1798 by I. R. Smith, King Street, Covent Garden. H.  $17\frac{7}{8}$ ; Sub.  $17\frac{3}{8}$ ; W.  $21\frac{3}{4}$ .*

- I. As described.  
 II. Letters filled in.

One of the thirty-six pictures exhibited by J. R. Smith in his Morland Gallery.

### 239. JOHN MILLER.

H.L., sitting, directed slightly to left, facing and looking to front; white cravat, plain coat with high collar buttoned across chest. H. 14; Sub.  $9\frac{3}{4}$ ; W.  $10\frac{1}{8}$ ; Sub.  $8\frac{3}{4}$ .

So named in MS.

Chaloner Smith queries whether this is John, eldest son of Sir Thomas Miller, fifth baronet, who died at Ludshot, 22nd April 1804.

### 240. MRS. MILLS. ENGLEHEART.

H.L., in square border, sitting, directed to right, looking to front; large hat and feather, letter in right hand. Under, *Painted by G Engleheart Engraved by J, R, Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales Mrs Mills London Publish'd Decr 18th 1786 by J R Smith No 83 Oxford Street.* H. 15; Sub.  $10\frac{1}{2}$ ; W. 11; Sub.  $8\frac{7}{8}$ .

Mrs. Mills, wife of Captain Mills, of Hampstead Road.

"This lady was formerly well known and much admired for her musical talents, first as Miss Birchill (*sic*) (Burchell), and afterwards as Mrs. Vincent. She left the stage on marrying Captain Mills, and accompanied him to India. Captain Mills is the only known survivor of those who were in the Black Hole of Calcutta, and signally displayed his humanity in that scene of horror by resigning his place near the window to the late Mr. Holwell. The latter was crying for want of air, and had in vain implored of others the same kindness, which was, indeed, a sacrifice of self-preservation in such a dreadful situation as none could expect or hope to obtain."—*Gentleman's Magazine*, July 1802.

Churchill, in his *Rosciad*, mentions Mrs. Vincent's singing, and Dibdin speaks in enthusiastic terms of her voice, which he calls a "true English voice," and describes her as a "great favourite."

The picture in 1895 was in the possession of Sir Edward Sullivan,

## 241. SIR WILLIAM MORDAUNT MILNER.

HOPPNER.

H.L., in square border, grounded between lines, directed towards right, facing towards and looking to front; gown and chain of office. Under, *Sir William Mordaunt Milner Bart. Representative in Parliament for York, and Lord Mayor of that City, In the Years 1787 & 1798. From an Original Picture painted by I Hoppner R.A. for the Mayor and Commonalty. Engraved by I. R. Smith Engraver in Mezzotinto to H.R.H. the Prince of Wales. Published by Frederick Atkinson as the Act directs May 29th 1800. H. 15; Sub. 10; W. 11; Sub. 8½.*

I. Before grounding between border lines, inscription in open letters, before alteration of inscription, between "1798" and address, from *Engraved by J. R. Smith Engraver in Mezzotinto to his Royal Highness the Prince of Wales. From an Original Picture Painted by J. Hoppner R.A. for the Mayor & Commonalty.*

II. As described.

The border is aquatinted.

Succeeded his father as third baronet, 1774; married, 1776, Diana, daughter of Humphrey Sturt, Esq. Died at Nun Appleton Hall, 9th September 1811, in his 57th year.

## 242. THE MIRROR—SERENA AND FLIRTILLA.

J. R. SMITH.

(Stipple.)

W.L.'s, in oval. On right, young lady standing by table, directed to left, looking at her reflection in oval mirror hanging on wall at back; round hat trimmed with ribbons, powdered hair, white dress with flounces and tied up with ribbon at back, black lace cape over bodice; arms folded in front: on left, another young lady seated, directed and partly facing to front, reading from book in her left hand; muslin head-dress with

ribbon, powdered hair, white dress with short sleeves and flounces; left arm resting on table on left, right in lap. Under, in scratched letters, *Design'd by J. R. Smith Publish'd feby 12th 1782 by J. R. Smith No 83 opposite the Pantheon Oxford Street London.*

I. As described.

II. Title added, above subject, *The Mirror*. Below, *Serena and Flirtilla*. H.  $13\frac{3}{8}$ ; W.  $9\frac{7}{8}$ ; O.D.H. 10; O.D.W. 8.

There is another plate of this, possibly contemporary, engraved in reverse. Under, *Serena and Flirtilla Publ'd Feby 12 1782 by I. R. Smith No 83 opposite the Pantheon Oxford St London.*

*Now pluck the rose, Flirtillas mirror cries  
Spring is Loves Season, and he bids "Be gay  
Serenas mirror whispers, "Maid be wise"  
Tis thus you'll find that every month is May.*

243. MONIMIA VISITING THE TOMB OF  
LUCILIUS. COSWAY.

(Stipple.)

Circle. Female standing on left in classical costume; clasped hands, head turned to right, and looking up at a sepulchral urn standing on square pedestal; classical temple in background; weeping willow and flowering plants on right, fir-tree and stream on left. Under, *Drawn by R. Cosway R.A. Engrav'd by J R Smith Title in open letters. Monimia visiting the tomb of Lucilius.*

*Torn from the embraces of his plighted bride,  
Lucilius with Godfred march'd in arms,  
To rescue Palestine from the turkish foe:  
In War he fell, Monimia mourns his fate,  
And daily sorrowing at the tomb she rais'd  
Pours forth her sighs in memory of his love.*

W. P. G.

*London Publish'd July 12 1784 by I. R Smith No 83  
Oxford Street. H. 16; W.  $14\frac{1}{8}$ ; D.  $11\frac{3}{4}$ .*

## 244. LADY CAROLINE MONTAGU. REYNOLDS.

W.L. A young child, standing, directed, and looking to front ; wide hat, dark cloak over white frock, hands in muff ; a dog at her feet to left, looking up to her face ; a robin to right ; in background, trees and pond all frozen and slightly flecked with snow. Under, *Sir Joshua Reynolds pinxit J. R. Smith sculpsit. Lady Caroline Montagu, Daughter of his Grace the Duke of Buccleugh. Published Novr 1st, 1777 by John Boydell Engraver in Cheapside London. H. 20 ; Sub. 18 $\frac{3}{4}$  ; W. 14.*

There probably exists, or has existed, a state similar to I. of Master John Crewe.

I. Slightly reworked, in heavily scratched letters, *Sr Jos Reynolds Pinxit. J R Smith Sculpt. Publis'd Novr 1st 1777 by John Boydell Engraver in Chepside London.*

II. As described.

Born 10th July 1774 ; third daughter of Henry, third Duke of Buccleuch ; married, at Richmond, 13th August 1803, Charles Douglas, Bart., who succeeded, on the death of the fourth Duke of Queensberry ("Old Q"), to the title of Marquis and Earl of Queensberry, the other titles passing to the Duke of Buccleuch. She had seven children, and survived her husband, who died in 1837.

The picture, painted 1776, is in the possession of the Duke of Buccleuch.

## 245. EDWARD WORTLEY MONTAGU. PETERS.

Full H.L., standing, directed, facing, and looking to front ; long beard, turban and Eastern dress ; right elbow on table covered with Turkey cloth to left, hand in belt. Under, *Painted by Wm Peters. Engraved by J. R. Smith. Edward Wortley Montagu Esqre From the Original Painting, In the Collection of the Right Honourable Lord Viscount Courtenay. Published Augt 15th 1776 by John Boydell Engraver in Cheapside London. H. 20 ; Sub. 18 $\frac{3}{4}$  ; W. 14.*

I. Before inscription, in scratched letters, *Painted by W Peters Engraved by J. R. Smith Edwd Wortley Montagu Esqe in his drefs as an Arabian Prince publishd 15 August 1776 by J Boydell Engraver in Cheapside London.*

II. As described.

Born 1712; died 1776. Orientalist. Son of the hardly less eccentric, if rather more talented, Lady Mary Wortley Montagu. His mother describes him as "an excellent linguist, a thorough liar, and so weak-minded as to be capable of turning Monk one day, and Turk three days after." But there was little "monkish" in his early or later life; he had several wives whom he married more or less legally, but settled down with a "fair Nubian" toward middle life. He began to indulge his vagrant habits while at Westminster School, running away three times, and becoming alternately a chimney-sweep, a fisherman, and a cabin-boy on a vessel bound for Spain. After visiting the West Indies, he was returned to Parliament for Huntingdon in 1747. He was a great traveller, as travelling was then accounted, and, when in the East, he conformed to the Turkish regimen, religion, and costume. In the East this was not considered remarkable, and he escaped the attention he courted. Continuing the same method of life at Venice, he was more successful in startling visitors; and here, in his Turkish costume, Romney painted him, but I can find no record, beyond the irresistible one of the engraving, of Peters having done so. The Romney picture is in the possession of Lord Wharnccliffe.

A proof of this engraving was exhibited at the Society of Artists, 1777.

#### 246. ELIZABETH MONTAGU. REYNOLDS.

T.Q.L., sitting, directed, facing, and looking downwards towards right; hair brushed back from face, cap, black tie fastened under chin, ear-ring, rich brocade dress; right hand placed over left in lap; fluted pillar and curtain in background, trees in distance to right. Under, in centre arms, *Painted by Sr Joshua Reynolds John Boydell excudit April 10th 1776 Engrav'd by J: R: Smith Mrs Montagu, From an Original Painting by Sr Joshua Reynolds, in the Pofsession of His Grace the Lord Primate of all Ireland, To whom this Plate is Inscrib'd by his*

*Graces much Oblig'd & Obedt Servt John Raphael Smith. Publish'd April 10, 1776, by I: R: Smith No 10 Batemans Buildings, Soho Square, London. H. 20; Sub. 17 $\frac{5}{8}$ ; W. 14.*

I. Before inscription or arms, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J R Smith Publish'd April 10th 1776 by J R Smith No 10 Batemans' Buildings Soho Square London.*

II. As described.

Born 1720; died 1800. Blue-stocking, leader of intellectual society, patroness of literature; ridiculed yet sought after, caricatured yet copied, she was one of the centres of fashionable life in London and Bath between her husband's death in 1775 and her own in 1800. "I never invite idiots to my house," she wrote to Garrick. The house in question was in Hill Street; and thither it was her pleasure to invite all those most distinguished in the world of politics, art, and literature. She was well connected (her husband was the grandson of the first Earl of Sandwich, the famous admiral); she had ample means; she was exceedingly hospitable; and her ambitions toward a salon, such as that of Madame du Deffand in Paris, were easily realised. Lord Lyttelton and Horace Walpole, Sir Joshua Reynolds, and Fanny Burney, Johnson, Garrick, Hannah More, and Burke were among the lions and lionesses she captured for her social menagerie.

She left Hill Street in 1781, and moved to a fine house which she had built for herself, with the assistance of "Athenian" Stuart, in Portman Square. It was then called "Montagu House," but is now numbered 22 Portman Square. The elaborate decorations of the reception-rooms were the "talk of the town." She had the honour of entertaining the King and Queen in them in 1791. Her published writings included three "Dialogues of the Dead," an Essay on the Genius and Writings of Shakespeare, and four posthumous volumes of correspondence. She founded the Blue-stocking Club; and one of her charitable hobbies was to give a dinner every May Day to the chimney-sweeps of London.

The picture is in the possession of the Marquis of Winchester.

#### 247. HARRIET MONTAGUE. J. R. SMITH.

H.L., in oval frame, sitting, directed, and looking to front, facing and head inclined towards right; hair dressed high, small shawl over shoulders, top strings



of bodice unfastened; right hand in lap holding letter. Under, in scratched letters, *Painted & Engraved by J. R. Smith Miss Montague. Publish'd 24th June 1777 by J. R. Smith No 10 Batemans Buildings Soho Square & Wm Humphrey Gerrard Street. H. 10 $\frac{3}{8}$ ; Sub. 9 $\frac{1}{8}$ ; W. 7 $\frac{7}{8}$ .*

I. As described.

II. *Painted & Engrav'd by J. R. Smith. Miss Montague. Pub'd 24 June 1777, by W Humphrey, Gerrard Street Soho. & J. R. Smith, No 10 Bateman's Buildings Soho Square.*

III. Plate cut  $\frac{1}{2}$  at bottom, removing address.

This lady is one of those in the "Promenade at Carlisle House." See No. 285.

#### 248. MRS. MORDAUNT. REYNOLDS.

H.L., in oval frame, directed, facing, and looking towards left; hair dressed high, with veil entwined which falls across shoulder, light-coloured dress, full sleeves. Under, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith Mrs Mordaunt Publish'd November the 2d 1776 by J Boydell Engraver in Cheapside London. H. 15; Sub. 13; W. 11; O.D.H. 9 $\frac{3}{8}$ ; W. 8.*

I. As described.

II. Inscription engraved.

Companion to "Mrs. Morris." See No. 250.

Charlotte, third daughter of Sir Philip Musgrave, sixth baronet, of Eden Hall; married, 24th May 1774, Charles (younger son of Sir Charles Mordaunt, sixth baronet, of Massingham, Co. Norfolk), who was rector of Massingham, and died in 1820. She died in Orchard Street, Portman Square, 23rd October 1816.

The picture is in the possession of Sir Osbert L'Estrange Mordaunt.

#### 249. GEORGE MORLAND. J. R. SMITH.

T.Q.L., sitting, directed to left, facing towards front, looking slightly to right; frill, plain dress; left hand

holding palette and maul-stick, right hand holding brush, painting picture of fisherman and boat on easel to left. Under, *Painted & Engraved by I. R. Smith George Morland This most excellent Painter died Octr 29th 1804, In the 41 Year of his Age. London; Pub. Jan 20 1805, by I. R. Smith 31 King Street Court Garden & R. Ackermann, 101, Strand. H. 19 $\frac{1}{4}$ ; Sub. 15; W. 11 $\frac{1}{8}$ ; Sub. 12.*

Born 1763; died 1804. A brilliant, dissolute artist, whose Life has been so well and so recently written that it is unnecessary here to epitomise it. He married a sister of William Ward.

## 250. MRS. MORRIS. REYNOLDS.

H.L., in oval frame, directed, facing, and looking towards left; hair dressed high with feathers and pearls, robe trimmed with ermine; left elbow leaning on pedestal to right, hand to cheek. Under, *Painted by Sir Joshua Reynolds Engraved by J R Smith Mrs Morris Published July 16th 1776 by John Boydell Engraver in Cheapside London. H. 15; Sub. 13; W. 11; O.D.H. 9 $\frac{1}{4}$ ; W. 8.*

I. Before inscription, same in scratched letters, *Josa* instead of "Joshua"; instead of "July 16th," *16th July*.

II. As described.

III. Retouched, modern.

Companion to "Mrs. Mordaunt." See No. 248.

Henrietta, fourth daughter of Sir Philip Musgrave, sixth baronet, of Eden Hall; married, 26th May 1774, John Morris, Esq., of Clasemount, who was created a baronet in 1806. She died 16th June 1812.

The picture, painted 1775, is now in the possession of Lord Burton. It was sold at Christie's in 1873 for £3600.

## 251. MISS MORTIMER. PETERS.

H.L., directed towards, facing, and looking downwards to left; hair in curls falling on shoulders, loose drapery round waist and at back leaving shoulder and bust





uncovered ; right hand holding cup ; head of eagle partly seen to left. Under, *Painted by Wm Peiers R.A. Engraved by J. R. Smith. Hebe. Publish'd June 10th 1779 by J. R. Smith No 10 Batemans Buildings, Soho and Torre Printseller Market Lane St James' London.* H. 18 ; Sub.  $16\frac{3}{8}$  ; W.  $12\frac{7}{8}$ .

I. Before inscription, names in scratched letters, and address, *London Publish'd June 10th 1779 by J. R. Smith No 10 Batemans Buildings Soho & Torre printseller Market lane St James's.*

II. As described.

Sister to John H. Mortimer, the painter.

## 252. JOHN, LORD MOUNT STUART.

LIOTARD.

W.L., standing, directed to front, facing and looking towards right ; black tie, lace frill and ruffles, embroidered coat and vest, shoes and buckles ; right arm on chimney-piece to left, on which lie a book, etc. ; over it a looking-glass reflecting the personage in profile to left, under it fender, with metal cupids at ends, and tongs ; hat under left arm, hand near hilt of sword ; to right carpet and chair, in background Chinese screen ; subject scraped away at bottom ; in centre, and at corners, on spaces, *Painted by Liotard, Publish'd 30th May 1774 by J. R. Smith No 4 Exeter Court Strand. Engraved by J. R. Smith.* H. 18 ; W.  $13\frac{7}{8}$ . Under, on separate plate, H.  $1\frac{5}{8}$  ; in centre arms, motto, AVITO VIRET HONORE, *The Right Honble John Lord Viscount Mounstuart. Lord Lieutt & Custos Rotulorum of the County of Glamorgan.*

Born 30th June 1744 ; son of the celebrated Lord Bute, who loomed so large in the early life of George III., and grandson of Lady Mary Wortley Montagu ; created Baron Cardiff, 1766 ; succeeded his father as fourth Earl of Bute, 1792 ; created Marquess of Bute, 1796. He was ambassador at Madrid, 1783 and 1795, and died at Geneva, 16th November 1814.

This nobleman was an eminent print-collector. Granger mentions in a letter dated 11th October 1774 (*Correspondence,*

p. 367) having attended him to Holland, where he procured over 2000 English portraits; and also that he had purchased the collection of Mr. Bull. This latter has been carefully preserved, and is in the possession of the present Marquess; it is an illustrated Granger with continuation arranged according to reigns, forming thirty-six folio volumes; there are generally several portraits on each page, and each volume bears the book-plate of "Richd Bull of Ongar in Essex, Esqr." It contains many prints of the greatest rarity and importance, some having interesting MS. notes by Mr. Bull.

## 253. J. MUDGE.

The portrait of John Mudge, painted by Reynolds, was engraved by Dickinson. Bromley says "Engraved by Grozer," and Chaloner Smith, not having seen it, raises the question whether the print attributed to Grozer is only another state of the Dickinson plate. J. R. Smith in his own Catalogue claims *an* engraving of Mr. Mudge as his own work.

## 254. SIR WILLIAM MUSGRAVE. J. R. SMITH.

T.Q.L., in square frame, sitting, directed towards right, facing towards and looking to front; powdered hair, dark fur-edged coat, light vest; right arm on portfolio of prints on table to left, left hand on knee holding engraved portrait; curtain in background, book-shelves behind to right. Under, in centre arms, motto, TERES ATQUE ROTUNDUS, *J. R. Smith delt & fecit. Sir Willm Musgrave Baronet F.R.S. one of the Commissioners of his Majesty's Customs.* H. 15; Sub. 13 $\frac{3}{8}$ ; W. 11.

I. As described.

II. Face altered and made much older; coat, vest, and hand altered.

III. Artist's name erased.

Succeeded his elder brother as sixth Baronet of Nova Scotia; Commissioner as above, 1763-85; afterwards Auditor of Public Accounts; married, 11th December 1759, Isabella, daughter of William, fourth Lord Byron, by his third wife, and widow of







MRS. MUSTERS.

Painted by Sir J. M. Reynolds. Engraved by J. R. Smith.

Painted, published in the Art Union April 27. 1779 by J. R. Smith.  
No. 10. In Freeman's Building, 20th Street.

*MRS MUSTERS.*

*Painted by Sir Joshua Reynolds.*

*Engraved by J. R. Smith.*

*London, published as the Act directs April 27<sup>th</sup>. 1779 by J. R. Smith*

*N<sup>o</sup>. 10 Bateman's Buildings Soho Square.*

Henry, fourth Earl of Carlisle. (She died in 1795.) He was a trustee of the British Museum, V.-P.R.S., also F.A.S., and eminent among the talented and learned of his time. He died in Park Place, St. James's, 3rd January 1800, in his 62nd year.

He also was an enthusiastic collector of English-engraved portraits. These prints were advertised for sale shortly before his death, and were sold by Richardson, of Hayton Castle in Cumberland, 3rd to 22nd February, and 3rd to 17th March, 1800. Chaloner Smith quotes the following curious memorandum from a MS. note to the Catalogue :—

“MR. RICHARDSON'S EXPENSES.

“He gave for the whole collection	. £2,000	0	0
“Catalogues,	. . . . .	39	18 0
Handbills &c	. . . . .	1	6 0
Advertisements &c	. . . . .	95	2 0
King's Duty	. . . . .	95	6 11
Returned Mr Sykes for print	. . . . .	3	10 0
		<hr/>	
		£2,235	2 11
Total produce		4,987	7 0
		<hr/>	
He clear'd by them,		£2,751	15 1”

255. MRS. MUSTERS. REYNOLDS.

W.L., standing, directed to, looking, and leaning forward towards left; high head-dress, sash round waist; hands tending plants; dog sitting on left before her, looking up to her; behind her balustrade and steps, at bottom, *Painted by Sir Joshua Reynolds Engraved by J. R. Smith. Mrs Musters. London, published as the Act directs April 27th 1779 by J. R. Smith No 10 Bateman's Buildings Soho Square. H. 24 $\frac{3}{4}$ ; W. 15.*

I. Before inscription..

II. As described.

The picture, painted 1778, is in the possession of Lord Leconfield.

NAN THE BARROW WENCH.

See “Elizabeth Leicester,” No. 213.

## 256. NARCISSA. SMITH.

(Stipple.)

H.L. Young lady seated in chair, directed and facing to right, holding hand-mirror in right hand; large round hat with two feathers, powdered curly hair, white dress, band on left arm; hands crossed in lap. Under, in open letters, *Designed & Engraved by J. R. Smith. Narcissa.*

*Ab! whilst those Eyes those Charms explore  
That bid a gazing world adore  
Let Virtue too demand thy Care  
To make thee Good as thou art fair*

*London publish'd May 12th 1787 = by J. R. Smith No 31  
King Street Covent Garden. H. 11 $\frac{7}{8}$ ; Sub. 10 $\frac{1}{8}$ ; W. 9;  
Sub. 7 $\frac{5}{8}$ .*

- I. As described.
- II. Inscription in stippled letters

## NATURE. ROMNEY.

See "Emma Hart" (Lady Hamilton), Nos. 167 and 168.

## 257. CAPTAIN NIGHTINGALE.

H.L., in oval frame, directed towards left, facing towards and looking to front; close wig, naval undress uniform. H. 15; Sub. 13 $\frac{3}{4}$ ; W. 11; O.D.H. 10 $\frac{7}{8}$ ; W. 8 $\frac{3}{4}$ .

Gamaliel Nightingale, Captain, R.N., who was born 15th February 1731, married Maria, daughter of Peter Clossen, merchant at Hamburg, and died at Kneesworth House, Cambridgeshire, 1st January 1791. His son, Edward, in 1797 proved his title as successor to the baronetcy of Sir Robert Nightingale, who died in 1722. (Chaloner Smith.)

## 258. MRS. NORTH. ROMNEY.

T.Q.L., sitting under tree on garden seat, directed to front, facing and looking towards right; hair dressed high

with veil entwined, light muslin dress, scarf thrown down at back from shoulders; right elbow on arm of seat, hands lightly clasping wrists. Under, artists' names and address. H.  $19\frac{3}{4}$ ; Sub. 18; W.  $13\frac{7}{8}$ .

I. Artists' names and publication line in scratched letters. Published 12th May 1782.

II. The same inscription engraved.

Henrietta Maria, daughter and co-heiress of John Bannister, Esq.; married, 17th January 1771, Hon. and Rev. Brownlow North, Bishop of Lichfield and Coventry, who was translated to Worcester, 1774, to Winchester, 1781, and died in 1820. She died 19th November 1796.

The picture is in the possession of Lord Guilford.

#### 259. HON. MRS. O'NEILL. PETERS.

Full H.L., sitting, directed, facing, and looking to front, head leaning to right, supported on left arm, which leans on back of seat, with hand to front; hair dressed high, with veil at top, which passes under left arm, cape loosely round shoulders; right hand in lap. Under, *Painted by W. Peters R.A. Engraved by J. R. Smith The Honble Mrs O'Neill, London Pubd Augt 6, 1778, by J. R. Smith, No 10 Batemans Buildings Soho Square.* H.  $17\frac{3}{4}$ ; Sub.  $16\frac{1}{4}$ ; W. 13.

I. Before inscription, artists' names and address in scratched letters.

II. As described.

Henrietta Boyle, only child of Charles Boyle, Lord Dungarvan, son of John Boyle, fifth Earl of Cork and Orrery. Her husband was John O'Neill, of Shane's Castle, County Antrim, who was created Baron O'Neill, 1793, Viscount O'Neill, 1795. He was knocked down by his own park-keeper in the Irish Rebellion, 1798, and died at Lord Massereene's Castle in the neighbourhood, 18th June (*The Charlemont Papers*). Lady O'Neill died 3rd September 1793, leaving two sons, both of whom were successively Viscounts O'Neill. Peters painted the portraits of both husband and wife, but the former was engraved by S. W. Reynolds.

## 260. PRINCES AND PRINCESS OF ORANGE.

TISCHBEIN.

W.L.'s. Elder prince standing on left, directed to front, looking at letter held before him by the princess, standing in centre, her head inclined towards him, looking to front; the younger prince is sitting before a desk-table to right, on which are papers, open book, and a bust, inscribed W.L.P.O.; globe behind. Under, *Painted by Mr Tischbein first Painter to his Highness the Prince of Waldeck. Engrav'd by Mr Smith Engraver to his Royal Highness the Prince of Wales. Portraits of their Highnesses William Frederick, William George Frederick, & Frederica Louisa Wilhelmina, Princes & Princesses of Orange and Nassau. London, Publish'd Octr 10 1790 by A. C. De Poggi. W. 25½; H. 21¾; Sub. 19½.*

I. Before inscription, in scratched letters, *Painted by Tischbein Portrait Painter to his Serene Highness the Prince of Waldeck. From a Picture in the Possession of Her Royal Highness the Princesses of Orange & Nassau &c. &c. Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales &c. &c.*

II. As described.

Children of William V., Prince of Orange and Nassau, who, with his family, came in exile to England in 1795, and resided at Hampton Court. The eldest son, born 1772, became King of the Netherlands, 1814; in 1840 he abdicated in favour of his son, owing to his second marriage having provoked his subjects to expressions of disapproval. He died at Berlin, 12th December 1840.

## 261. LOUIS PHILIPPE, DUKE OF ORLEANS.

REYNOLDS.

W.L., standing, directed to front, facing and looking towards left; hussar uniform; attendant with horse at bottom to left. Under, in dotted letters, *Painted by Sir Joshua Reynolds. P.R.A. Engraved by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince*

1

PORTRAITS OF THEIR HIGHNESSES WILLIAM  
FREDERICK, WILLIAM GEORGE FREDERICK, &  
FREDERICA LOUISA WILHELMINA, PRINCES  
& PRINCESS OF ORANGE AND NASSAU.

*Painted by Tischbein Portrait Painter to his Serene Highness the Prince of  
Waldeck. From a Picture in the Possession of Her Royal Highness  
the Princess of Orange & Nassau &c. &c. Engraved by  
J. R. Smith Mezzotinto Engraver to his Royal Highness  
the Prince of Wales, &c. &c.*

FRIDERICK, WITH HIS GEORGE FRIDERICK, &  
FRIDERICK LOUISA WILHELMINA, PRINCESS  
& PRINCESS OF ORANGE AND NESSAU.

Painted by Thomas Boucher, Rembrandt van Rijn, High School, London.  
Engraved by Thomas Boucher in the Royal Academy of Arts, London.  
The Princess of Orange & Neuss, & the Prince of Orange & Neuss.  
J. R. Smith del. - Thomas Boucher sculp. - Royal Academy.  
The Prince of Orange & Neuss.







*of Wales His Most Serene Highness Louis Philippe Joseph Duke of Orleans First Prince of the Blood Royal of France* &c. &c. &c. &c. *Son Altesse Serenissime Louis Philippe Joseph Duc D'Orleans Premier Prince du Sang* &c. &c. &c. &c. *London publish'd March 30th 1786 by J. R. Smith No 83 Oxford Street.* H.  $25\frac{7}{8}$ ; Sub.  $24\frac{1}{4}$ ; W.  $17\frac{7}{8}$ .

I. Inscription in scratched letters; *Sr* instead of *Sir*.

II. As described.

III. With address altered to *No 31 King Street Covent Garden.*

Philippe "Egalité." Born 1747; guillotined 1793. He visited England frequently before the Revolution, and became intimate with the Prince of Wales, and popular with his set.

#### 262. JOSEPH OUTRAM. DRUMMOND.

H.L., directed to front, facing and looking towards left; white cravat, coat buttoned; curtain in background. Under, *Painted by S; Drummond Engraved by I. R. Smith Engraver to H.R.H. the Prince of Wales. Joseph Outram Esqr Died 14th June 1802. Aged 36. His upright principles through Life, benevolent disposition, & real goodness of Heart, will long endear his memory, to those who enjoy'd the pleasure of his Acquaintance.* H. 14; Sub. 9; W. 10; Sub.  $7\frac{1}{2}$ .

I. Before inscription.

II. As described.

#### 263. PAINTING. J. R. SMITH.

W.L. A lady sitting, directed to left, looking into glass on table and touching right cheek with rouge; maid behind towards right holding wide hat, ready to place it on mistress; oval frame in corners. H.  $15\frac{3}{8}$ ; W.  $12\frac{3}{4}$ . Under, on separate plate, H. 2, *Painted & Engraved by J. R. Smith. Painting. Publish'd Marh 10th 1783 by J. R. Smith No 83 Oxford Street.*

The drawing was exhibited at the Society of Artists, 1783, under the title, "The Art of Painting."

## 264. PALEMON AND LAVINIA. LAWRENSON.

W.L.'s, standing, lady towards left, looking downwards, right hand holding ears of corn, left hand clasped by those of young man beside her; reapers in distance to left, mansion to right. Under, *Painted by W Lawranson Engraved by J, R, Smith Palemon and Lavinia*

*Won by the charm  
Of goodness irresistible, and all  
In sweet disorder lost, she blushed consent.*

*Thompsons Autumn. London publish'd 10 Novr 1780, by Jas Birchall No 473 Strand & J R Smith No 10 Batemans Buildings Soho Square. H. 20; Sub. 18 $\frac{3}{8}$ ; W. 14.*

Companion to "Cymon and Iphigenia." See No. 104.

## 265. SIR HUGH PALLISER. J. R. SMITH.

T.Q.L., standing, directed towards right, looking to front; uniform; right hand holding telescope, left arm leaning on cannon to right; ships in distance to left. Under, *Painted & Engraved by J R Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales Sir Hugh Palliser Bart Vice Adml of the White Squadron of his Majesty's Fleet & Governor of the Royal Hospital for Seamen at Greenwich. London Publish'd Septr 1st 1787 by J R Smith No 31 King Street Covent Garden. H. 20; Sub. 17 $\frac{3}{4}$ ; W. 13 $\frac{7}{8}$ .*

Born at Kirk Deighton, Yorkshire, 1722. Entered the navy very early, and was promoted Lieutenant in 1742, and Post-Captain four years later for brilliant service. He transported to America the British regiments with which General Braddock made his disastrous expedition to Fort Duquesne in 1755, and in 1759 he led a body of sailors to share in the capture of Quebec. Rear-Admiral, 1770; created a baronet in 1773; M.P. for Scarborough, Lord of the Admiralty, and Vice-Admiral of the Blue; Governor of Greenwich Hospital, 1780. A court-martial, which resulted from a misunderstanding between Palliser and Admiral Keppel, during the action off Ushant, 1778, threw a good deal of unjust odium on the latter's name for a time. He died at Vache, Buckinghamshire, 19th March 1796, in his 75th year.

## 266. THEOPHILA PALMER. REYNOLDS.

Full H.L., sitting, directed slightly to, facing, and looking towards left; hair dressed high, pearls at top, kerchief with bow of light-coloured ribbon at bosom, black lace-edged cape; left elbow on table to right, hand and arm covered by long glove. Under, *Painted by Sir Joshua Reynolds, Engrav'd by J R Smith, Publish'd June 11th 1777 by Wm Humphrey Gerrard sreet & J R Smith No 10 Batemans Buildings Soho Square London. H. 15; Sub. 13 $\frac{5}{8}$ ; W. 11.*

I. Before inscription, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J R Smith Publish'd the 11th of June 1777 by J R Smith No 10 Bateman's Soho Square & Wm Humphrey Gerrard Street.*

II. As described.

III. Address erased; instead, *Published June 24th 1778 by John Boydell Engraver in Cheapside.*

Daughter of John Palmer of Torrington, and favourite niece of Sir Joshua; married, January 1781, Robert Lovell Gwatkin, Esq., of Plymouth, and died at Bideford, Devonshire, the Rectory of her son-in-law, the Rev. E. B. St. Johns, 5th July 1848, aged 91.

## 267. ID.

Full H.L., in oval frame. A girl of ten or eleven years of age, directed and facing downwards towards right, looking to front; band round hair; both hands placed within muff; trees in background to right. Under, *Painted by Sr Joshua Reynolds Engrav'd by J. R. Smith Pub'd 15 Janry 1777 by Wm Humphrey, Gerrard Street Soho. H. 10 $\frac{3}{8}$ ; Sub. 8 $\frac{7}{8}$ ; W. 7 $\frac{7}{8}$ ; O.D.H. 5 $\frac{1}{8}$ ; W. 4 $\frac{1}{4}$ .*

I. Before all letters.

II. Before inscription, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J R Smith Publish'd 15 Janry 1777 by W Humphrey Gerrard Street Soho.*

III. As described.

IV. With title, "Sir Joshua's Folly."

Usually called the "Girl with a Muff," the picture is supposed to be that alluded to in Sir Joshua's Pocket-book for 1767, as "Offe's" portrait. The print must have been engraved several years afterwards.

The picture, painted 1766, was formerly in the possession of Lord Lansdowne, who sold it to Agnew. It is now the property of Lord Rosebery.

#### 268. PASCAL PAOLI. BEMBRIDGE.

H.L., directed, facing, and looking towards right; uniform. Under, *Hen Bembridge del J Smith fecit The Brave Pascal Paoli General of the Corsicans Publish'd according to Act of Parliament 8 May 1769. H. 5 $\frac{7}{8}$ ; Sub. 5 $\frac{1}{4}$ ; W. 4 $\frac{3}{8}$ .*

Born 1726; died 1807. Corsican generalissimo and patriot. Educated in Naples, where his father, Giacinto Paoli, after a long struggle against the tyranny of the Genoese, had been obliged to seek refuge. Paoli returned to Corsica, and was at once hailed as their leader and saviour by his countrymen. During his fourteen years' rule he established law and order, stamped out the vendetta, and promoted agriculture, education, and commerce. When, in 1768, the Genoese sold Corsica to France, Paoli did not yield the freedom of the island without a long and desperate contest, but France was too powerful, and he had at length to acknowledge defeat. He came in exile to England, and devoted himself to literary pursuits. Boswell wrote his biography, and presented him to Johnson. He was enthusiastically received here, and was granted a pension of £1200 per annum from the Civil List. He relinquished this when recalled to his country by France in 1790. When, in 1794, Corsica was handed over to the sovereignty of England, and Sir Gilbert Elliot, afterwards created Lord Minto, was made governor, Paoli returned to this country, resumed his pension, and settled down at 200 Edgware Road, where he died in his eighty-second year.

This engraving is supposed to be J. R. Smith's first published mezzotint; he was seventeen at the time it was printed.

There is a bust of Pascal Paoli in Westminster Abbey by Flaxman; and a portrait of him by Richard Cosway in the Royal Gallery at Florence.







MADEMOISELLE PARISOT.

Printed and Published by F. K. & Co. Messieurs  
Pariset to the Royal Library the  
Paris, France.

Books Published in the French Market by J. W. Deser.

*MADemoisELLE PARISOT.*

*Painted by A. W. Devis.*

*Engraved by J. R. Smith Mezzotinto  
Engraver to his Royal Highness the  
Princ of Wales.*

*London Published as the Act directs March 11 1797 by A. W. Devis.*

## 269. MDLLE. PARISOT. DEVIS.

W.L., dancing, directed towards left, facing towards and looking to front; band round hair; right arm extended upwards, hand holding wreath, left hand holding one end of gauze scarf, the other end attached to belt, poised on left foot; landscape with sheep in distance to left. Under, *Painted by A. W. Devis Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. Mademoiselle Parisot. London Published as the Act directs March 11 1797 by A. W. Devis. H. 24; Sub. 21 $\frac{1}{8}$ ; W. 14 $\frac{7}{8}$ .*

I. Before any inscription and before sheep on left—unfinished.

II. As described.

III. Inscription etched, *Robinson & Williams April 1797.*

Danseuse; celebrated for the scantiness of her draperies. See *Eighteenth-Century Colour-Prints.*

## 270. HYDE PARKER. NORTHCOTE.

H.L., oval frame at bottom, directed towards right, facing towards and looking to front; powdered hair, undress naval uniform. Under, in scratched letters, *Hyde Parker Esqr: Vice Admiral of the Blue, Commander in Chief of his Majesty's Ships in the North Sea on the 5th of august 1781 Engraved from an original painting of J Northcote in the possession of John Parker Esqr by J R Smith, & publishd by him Septemr 27th 1781 at No 83 opposite the Pantheon Oxford Street London. H. 15 $\frac{1}{4}$ ; Sub. 13 $\frac{5}{8}$ ; W. 11.*

I. As described.

II. Inscription engraved.

Born about 1711; entered the navy, and rendered distinguished service; Rear-Admiral of the Blue, 1778. The engagement above mentioned was with a Dutch squadron on the Dogger Bank, in which the ships on both sides were so shattered that no

results followed, which would not have been the case had the Admiral been supplied with more vessels, then lying idle near the place. On the 10th July 1782, he succeeded his brother as fifth baronet, and, being appointed to the chief command in the East Indies, sailed in the latter part of that year in the *Cato*; but the ship was never heard of, and is supposed to have been burnt, with all on board, at sea. (Chaloner Smith.)

## 271. PARMESAN LADY. PETERS.

Short H.L., in oval frame, directed and looking in profile to left; hat covered with bows of ribbon, lace-edged collar. Under, *Wm Peters pinxit. J. R. Smith fecit. A Parmesan Lady. Published July 1st 1776 by John Boydell Engraver in Cheapside London. H. 10 $\frac{1}{4}$ ; Sub. 8 $\frac{5}{8}$ ; W. 7 $\frac{5}{8}$ ; O.D.H. 5; W. 4 $\frac{1}{8}$ .*

I. Before inscription, in scratched letters, *Wm Peters pinxit. J. R. Smith fecit. A Parmesan Lady publish'd 30 June 1776 by John Boydell Engraver in Cheapside London.*

II. As described.

One of a set of four. See No. 97.

## 272. LE PÂTISSIER. CARTER.

One of a set of four. See also Nos. 58, 274, 341.

## 273. MRS. PAYNE GALWEY AND SON.

REYNOLDS.

H.L., directed, facing, and looking towards left; veil tied under chin; holding her son on her back, who is looking to front, his left hand on her shoulder, her right hand upon it; landscape in distance to left. Under, *Painted by Sir Joshua Reynolds. Engraved by J. R. Smith, Mrs Payne Galwey London Published Feby 1st 1780 by J R Smith No 10 Batemans Buildings Soho Square, Torre printfeller Market Street St James's & at No 171 Strand. H. 14 $\frac{7}{8}$ ; Sub. 13 $\frac{1}{8}$ ; W. 11.*





NO. XI. VESSELS AND PIGS.

Printed by J. R. Smith, at the  
Printers to the Royal Highness, the  
Prince of Wales.

London: Printed for J. R. Smith, at the  
Gordon

*Nº XV PEASANT AND PIGS.*

*Painted by G. Morland.*

*Engrav'd by J. R. Smith, Mezzotinto  
Engraver to his Royal Highness the  
Prince of Wales.*

*London Published June 1. 1803 by I. R. Smith King Street Covent  
Garden.*



I. Before any inscription, uncleared edge, not quite finished.

II. Inscription in scratched letters; *Josa* instead of "Joshua," *Sr* instead of "Sir," *Publish'd* instead of "Published," *feby* instead of "Febry." Inscription ending at *Soho Square*.

III. As described.

Philadelphia, daughter of Oliver de Lancey of New York, who lost a large property through his attachment to the English Government in the American Revolution. She married Stephen Payne, Esq. (who assumed his mother's name of Galwey on coming into the estate of Tofts, in Norfolk), and died in 1785, aged 27, leaving two children, a son and a daughter. Charles (the boy represented in the print) grew up a youth of uncommon talents and high promise, and entered the army; unfortunately, having returned from a masquerade to his lodgings in Maddox Street, he left the candle burning after going to bed, the hangings caught fire, and in endeavouring to extinguish the flames he was so badly burnt that he died the next morning, 19th April 1795, in his nineteenth year. Charlotte, the daughter, married, in 1797, John Moseley, Esq. Their paternal uncle, William Payne, Lieut.-General and Colonel of the 12th Lancers, was created a baronet in 1812, and assumed the name Galwey in 1814. (Chaloner Smith.)

The picture, painted 1778, is in the possession of Mr. Pierpont Morgan.

#### 274. THE PEASANT. CARTER.

One of a set of four. See also Nos. 58, 272, 341.

#### 275. PEASANT AND PIGS. MORLAND.

Rustic scene: on left, two pigs, one black the other white, feeding from wooden trough outside pig-sty, against a corner-post of which a labourer is leaning and listening to a little boy who stands by his side with smiling face, pointing with left hand to dog, which stands at the end of the pigs' trough, viewing the contents with evident suspicion; large tree and shed with open door at back; pool of water in foreground, and open landscape on right.

Under, *Painted by G. Morland. Engrav'd by J. R. Smith, Mezzotinto Engraver to his Royal Highness the Prince of Wales.* Title and plate number in open letters, No. XV *Peasant and Pigs.* London Published June 1. 1803 by I. R. Smith King Street Covent Garden. H. 18; Sub.  $17\frac{1}{2}$ ; W.  $21\frac{3}{4}$ .

One of the pictures exhibited by J. R. Smith in the Morland Gallery.

276. MR. PICARD. J. R. SMITH.

H.L., sitting, directed towards left, facing towards and looking to front; wig, plain coat buttoned across chest; left hand on waist; book on table to left. Under, in scratched letters, *Engraved by J. R. Smith Engraver to his Rl Hs the Prince of Wales June 17, 1802.* H. 14; Sub. 9; W. 10; Sub.  $7\frac{1}{2}$ .

I. Before any inscription.

II. As described.

III. Reworked; coat open, showing vest; inscription erased.

John Picard of Hull, Esq. Died 16th October 1801, aged 80.

277. MRS. PICARD. J. R. SMITH.

H.L., sitting, directed towards right, facing towards and looking to front; cap, white kerchief, black cape. Under, in scratched letters, *Engraved by J. R. Smith Engraver to his Rl Hs the Prince of Wales. June 17, 1802.* H. 14; Sub.  $9\frac{1}{8}$ ; W. 10; Sub.  $7\frac{3}{4}$ .

I. Before any inscription.

II. As described.

Wife of the foregoing.

278. PLUCKING THE TURKEY. WALTON.

W.L. A woman sitting, directed nearly in profile to left; cap, cross-barred gown, apron; pulling feathers off

large turkey supported on edge of hamper before her. Under, *Painted by H: Walton Engrav'd by J. R. Smith Plucking the Turkey, Publish'd as the Act Directs Jan'y 26 1777 by J. R. Smith No 10 Batemans Buildings Soho Square, & W Darling Great Newport Street. Price 1-6. H. 14; Sub. 13; W. 9 $\frac{7}{8}$ .*

I. Engraver's proof before any letters.

II. As described.

279. ALEXANDER, LORD POLWARTH. FORBES.

H.L., in oval frame, directed towards left, facing towards and looking to front; long hair, Vandyck collar and slashed sleeve. Under, *Ann Forbes pinxit. I. R. Smith fecit. The Right Honourable Lord Polwarth. London: Published by W. Humphery, No 227 Strand. H. 14 $\frac{7}{8}$ ; Sub. 13 $\frac{3}{8}$ ; W. 10 $\frac{7}{8}$ ; O.D.H. 9 $\frac{1}{8}$ ; W. 8.*

I. Before inscription, in scratched letters, *Ann Forbes pinx J. R. Smith fecit Publish'd 27th Janry 1773 by J R Smith at Exeter Court near Exeter Change Strand.*

II. As described.

Born 1750; son of Hugh, fourth Earl of Marchmont, by his second wife, Elizabeth Compton, the daughter of a merchant in Cheapside; married, 1772, Lady Amabel Yorke; created Baron Hume of Berwick, in the peerage of Great Britain, 1776. Died at Wrest, 9th March 1781.

MRS. POPE.

See "Miss Younge," No. 382.

280. DUKE OF PORTLAND AND BROTHER.

WEST.

W.L., standing, one on left, looking to right, right elbow on pedestal; the other on right, his right hand on his brother's left shoulder, his left hand on hip; on pedestal, *B West pinxt J R Smith fecit; at bottom,*

*Publish'd Novr 25th by J R Smith No 4 Exeter Court Strand 1774. H. 16; W. 10.*

I. Before any inscription.

II. As described.

III. With names of personages, *William Henry Cavendish Bentinck Duke of Portland & Lord Edward Bentinck.*

IV. Line of publication altered to, *Pubd 24 June 1780 by W. Humphrey No 227 Strand.*

Born 1738; entered political life; succeeded his father as third Duke, 1762; held high offices—was Premier, in 1783, of the famous coalition ministry of Fox and Lord North, and was again First Lord of the Treasury in 1807, after the downfall of the Whigs, from whom he had seceded. He died 30th October 1809.

Lord Edward Charles Bentinck was born 1744; the husband of Miss Cumberland (No. 102). He died at Brussels, 8th October 1819.

#### 281. HARRIET POWELL. PETERS.

H.L., in oval frame, directed towards left, facing and looking towards right; hair high with veil at top, cape edged with fur. Under, *Painted by Wm Peters. Engraved by J. R. Smith. Miss Harriet Powel. In the Collection of John Taylor Esqr. Published Octr. 23d 1776 by John Boydell Engraver in Cheapside London. H. 10 $\frac{3}{8}$ ; Sub. 8 $\frac{7}{8}$ ; W. 7 $\frac{3}{4}$ ; O.D.H. 5 $\frac{1}{8}$ ; W. 4 $\frac{1}{4}$ .*

I. Before inscription, in scratched letters, *Miss Harriet Powel* (a second "l" has been erased) *Engraved from a Painting of Mr Peters in the Collection of John Taylor Esqr by J R Smith. Publishd october 23 1776 by J Boydell Engraver in Cheapside London.*

II. As described.

III. "Esq" erased.

#### 282. LADY CATHERINE POWLET. REYNOLDS.

W.L. A girl sitting, directed to front, looking towards right; right hand on head of greyhound to left, left hand

on floor beside her ; landscape in background to right. Under, *Painted by Sir Joshua Reynolds. Engrav'd by J. R. Smith. Lady Catherine Powlet daughter of his Grace the Duke of Bolton Publishd Feby 28th 1778 by J R Smith No 10 Batemans Buildings Soho Square & Wm Humphrey No 70 St Martin's Lane London. H. 19 $\frac{7}{8}$ ; Sub. 18; W. 14.*

I. Before any inscription.

II. Inscription as above in scratched letters.

III. As described.

IV. Address erased ; instead, *London. Publish'd Decr 1st 1786 by W Dickinson Engraver No 158 Bond Street.*

Eldest daughter of the second marriage of the sixth and last Duke of Bolton ; married, 1787, William Henry, Lord Barnard, who succeeded as second Earl of Darlington, 1792, and was created Marquess of Cleveland, 1827, and Duke of Cleveland, 1833. She died 17th June 1807.

The picture, painted in 1777, is in the possession of Lord Barnard, Raby Castle, Darlington.

### 283. BENJAMIN PREEDY.

H.L., directed towards right ; wig ; oval at corners. Under, in scratched letters, *J. R. Smith fecit. H. 7 $\frac{1}{2}$ ; Sub. 6 $\frac{1}{2}$ ; W. 5 $\frac{1}{4}$ .*

Rector of St. Albans, Abbey Church ; in 1777 was presented by Earl Spencer to the living of Brington, Northamptonshire. He died at Huntroyd, near Burnley, the seat of his son-in-law, 26th March 1796.

### 284. THE PRETTY MAID BUYING A LOVE- SONG. WALTON.

Street scene : on left, young woman in hat and under-cap, dainty dress of striped material, heart-shaped pin-cushion hanging at side ; standing, and in the act of taking a ballad from a number of others suspended on strings along a wall at the back of their owner, an old man, seated

on a box, hat in hand on knee, walking-stick between legs, waistcoat tied together with string ; broom on his left. Under, *The Pretty Maid buying a Love Song.* 410. Printed for & sold by Carington Bowles, at his Map & Print Warehouse, No. 69 in St Pauls Church Yard, London. Published as the Act directs. H. 13 $\frac{7}{8}$ ; Sub. 13; W. 10.

Bartolozzi engraved it in stipple.

### 285. PROMENADE AT CARLISLE HOUSE.

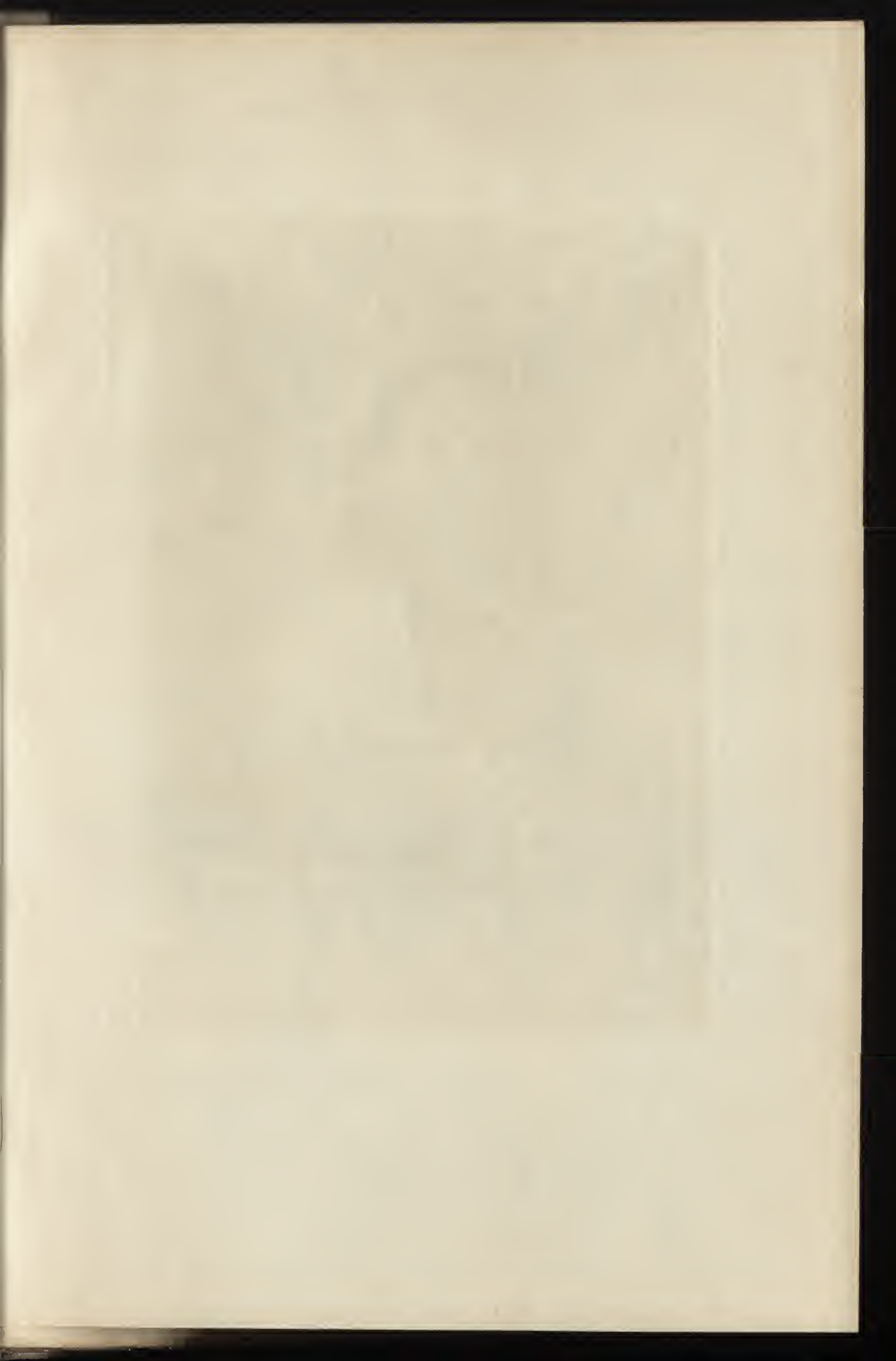
J. R. SMITH.

W.L.'s, in oblong oval frame, ornaments in corners : in centre, two ladies (query Harriet Montague and Maria Townley) standing, one in full head-dress, directed and facing to right, the other in hat, directed towards right, looking to front : to left, two gentlemen and a lady (query Charlotte Somerville) seated at tea-table ; at each side, a lady (query Mrs. Moss and Maria Weldon) standing ; the one towards centre has her right hand on the table and is addressing the gentlemen : to right, a gentleman standing (query J. R. Smith) directed to left ; in background, open door, behind which a gentleman (query Dr. Johnson) is addressing a lady (query Lucy Haswell) : attendant's face in profile behind. Under, in scratched letters, *The Promenade at Carlisle House Publish'd Decemr 1st 1781 by J. R. Smith No 83 opposite the Pantheon Oxford Street London.* W. 15 $\frac{5}{8}$ ; H. 12 $\frac{7}{8}$ ; Sub. 12 $\frac{1}{8}$ ; O.D.H. 11 $\frac{7}{8}$

I. As described.

II. With engraved inscription.

Carlisle House, in Soho Square, formerly the residence of the Howards, had been taken by the celebrated Mrs. Cornelys (who was by birth a German, and for several years a public singer), and converted by her into a place of amusement, which became the fashion to an extraordinary extent, her masquerades and concerts being attended by every one, from duchesses downwards. The establishment of the Pantheon was a great blow to Carlisle House, and its mistress was not able to meet her creditors. She







PROFESSOR CHAP VII.

1<sup>st</sup> I have a young man, void of understanding  
10<sup>th</sup> I have a woman with the air of an idiot,  
12<sup>th</sup> I have a child that is kind hearted.

J. R. Smith No. 10 Bateman Buildings, 20th Street,  
London E.C. 4th Dec. 17, 1700 No. 473 Street 10

PROVERBS CHAP VII.

*Ver 7<sup>th</sup> I discern'd among the Youths a young man void of understanding ;  
,, 10<sup>th</sup> there met him a woman with the attire of an harlot,  
,, 13<sup>th</sup> so she caught him & kissed him.*

*London Publish'd Decer 17, 1780 by J Birchall N<sup>o</sup>. 473 Strand &  
J. R. Smith N<sup>o</sup>. 10 Batemans Buildings, Soho Square.*





PROPERTY CHAP. VII.

1. The first section of this chapter is devoted to the consideration of the various forms of property which are recognized by the law.

2. The second section of this chapter is devoted to the consideration of the various forms of property which are recognized by the law.

PROVERBS CHAP. VII.

*Ver 22<sup>d</sup> He goeth after her Straitway, as an Ox goeth to the Slaughter, or as a Fool to the correction of the Stocks.*

*London Publish'd Decer 17, 1780 by J Birchall N<sup>o</sup> 473 Strand, & J. R. Smith N<sup>o</sup> 10 Batemans Buildings, Soho Square.*

lived for some years under the name of Smith, and died in the Fleet, 19th August 1797. (Chaloner Smith.)

The original drawing for this engraving is in South Kensington. A rare impression, printed in colours, is in the possession of Mr. Harland-Peck.

## MRS. PROTHERO.

See "Mrs. Smith," No. 323.

## 286. PROVERBS, CHAP. VII. J. R. SMITH.

W.L.'s. Young woman with turban-like head-dress, hair in ringlets, white dress, kerchief, and black cape, standing with right arm round young man's neck, left on his chest, in the act of kissing him; he has on soft felt hat, white cravat, long coat, striped waistcoat, knee-breeches and stockings, shoes with buckles; wall with window partly visible, and climbing plant at back. Under, *Proverbs, Chap. VII.*

*Ver. 7th I discern'd among the Youths a young man void of understanding.  
10th there met him a woman with the attire of an harlot,  
13th so she caught him & kissed him.*

*London Publish'd Decer, 17, 1780 by J. Birchall No 473 Strand & J. R. Smith No 10 Batemans Buildings, Soho Square. H. 13 $\frac{7}{8}$ ; Sub. 12 $\frac{7}{8}$ ; W. 9 $\frac{7}{8}$ .*

One of a set of eight; all attributed to J. R. Smith, and probably by him, but not signed.

## 287. PROVERBS, CHAP. VII. J. R. SMITH.

W.L.'s. Same two persons as in preceding; young woman walking towards left, hands crossed in front, head turned and looking back at young man, who with hands in coat pockets is following closely behind her; wall with window in at back. Under, *Proverbs, Chap. VII. Ver. 22d He goeth after her Straitway, as an Ox goeth to the Slaughter, or as a Fool to the correction of the Stocks London Publish'd Decer, 17, 1780 by J. Birchall No, 473*

*Strand, & J. R. Smith No 10 Batemans Buildings, Soho Square.* H.  $13\frac{7}{8}$ ; Sub.  $12\frac{7}{8}$ ; W.  $9\frac{7}{8}$ .

## PROVERBS.

See "A Foolish Woman," No. 145.

## 288. PUBLIC LEDGER OPEN TO ALL PARTIES.

J. R. SMITH.

One of John R. Smith's earliest mezzotint plates. It was sold together with that of "A Lady in Waiting" at Birchall's Sale, 1795. Impressions of both were sold together in Boydell's Sale, 1818, when they were described as a pair,  $7 \times 10$ .

MARCHIONESS OF QUEENSBERRY. (LADY  
CAROLINE MONTAGU.)

REYNOLDS.

See "Lady Caroline Montagu," No. 244.

## 289. THE RECRUIT. W. WARD.

Companion to "The Wounded Soldier." See No. 381.

## 290. RETURN FROM MARKET. MORLAND.

Rural scene. In centre a farm-cart, drawn by two horses, before an inn; in cart, two young women, one sitting on side, the other standing and about to accept a glass of ale from another female standing on ground at side; young lad in cart on opposite side; carter, whip in hand, standing looking on, leaning against, and resting left arm on, back of white pony near his horses: on right, boy and pony at drinking-trough, dog by their side; three men standing under porch before inn door, above which, inn sign (a bell) is suspended: on left, sow with three



N<sup>O</sup> 1 RETURN FROM MARKET.

*Painted by G. Morland.*

*Engraved by J. R. Smith, Mezzotinto  
Engraver to his Royal Highness the  
Prince of Wales.*

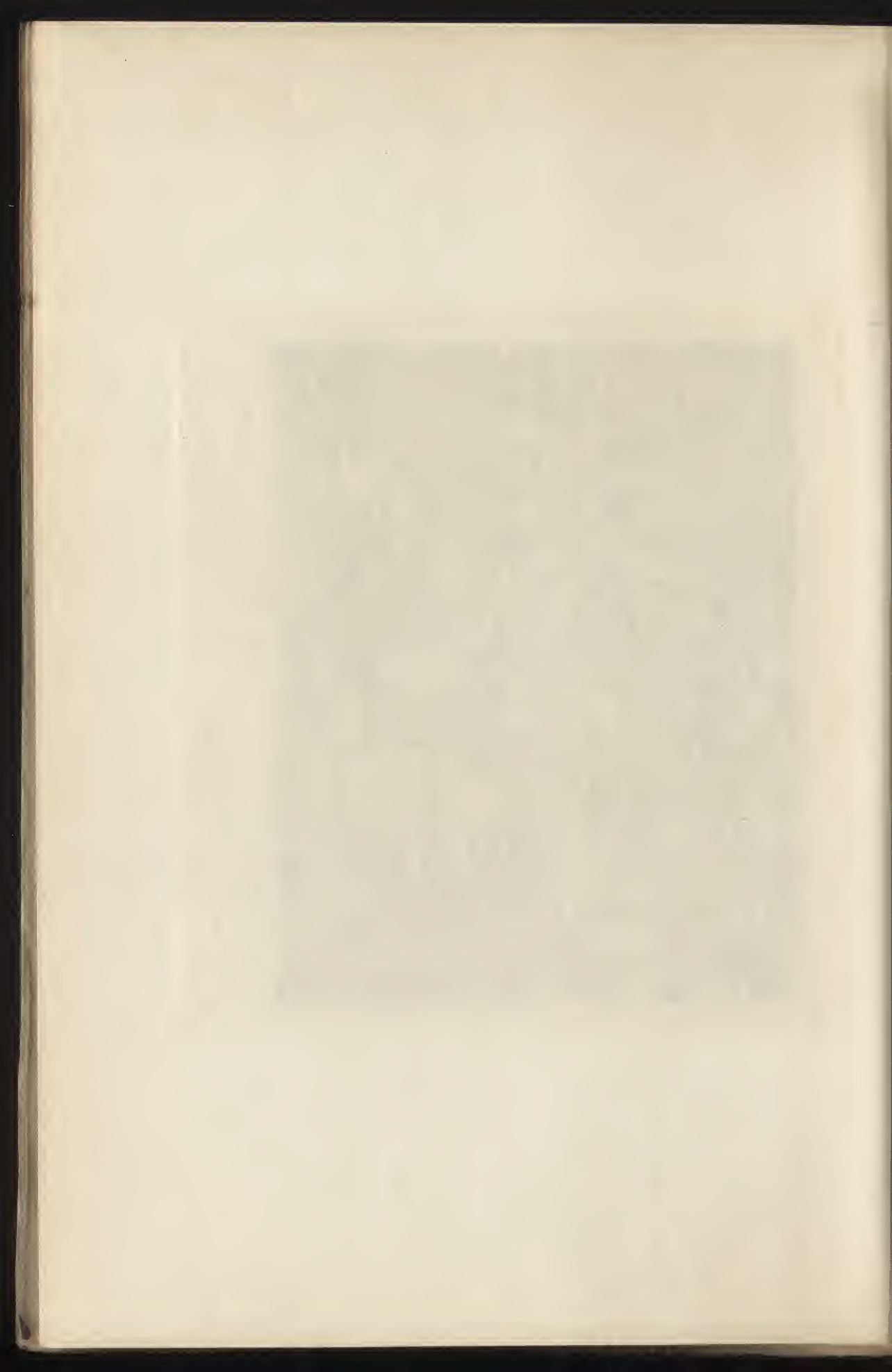
*London, Published July 1, 1793. by I. R. Smith, King Street, Covent  
Garden.*

NO. 1. RETURN FROM MARKET.

Printed by G. M. ...  
Printed by J. R. ...  
Printed by the Royal ...  
Printed by W. ...

Printed by J. R. ...  
Printed by the Royal ...  
Printed by W. ...





young pigs under large tree near cart ; farm-building in landscape background. Under, *Painted by G. Morland. Engraved by J. R. Smith, Mezzotinto Engraver to his Royal Highness the Prince of Wales.* Title and plate number in open letters, *No. 1 Return from Market.* London, *Published July 1. 1793. by I. R. Smith, King Street, Covent Garden.* H.  $17\frac{3}{8}$ ; Sub.  $17\frac{1}{4}$ ; W.  $21\frac{3}{4}$ .

## MRS. RIGG. HONE.

See "Miss Hone," No. 183.

## 291. MARY ROBINSON. ROMNEY.

H.L., in oval frame, directed towards left, facing towards and looking to front, head inclined to left ; hair dressed high and powdered, cap at top, strings tied under chin, white kerchief, dark cape on shoulders, hands in light-coloured muff. Under, *Painted by G. Romney Engraved by J. R. Smith Mrs Robinson London Publish'd August 25th 1781 by J. R. Smith No 83, opposite the Pantheon, Oxford Street.* H. 14; Sub.  $12\frac{3}{8}$ ; W.  $9\frac{7}{8}$ ; O.D.H. 11; W.  $9\frac{1}{2}$ .

I. Before inscription, in scratched letters, *Painted by G Romney Engraved by J. R. Smith.*

II. As described.

Born 1758; died 1800. Actress, royal mistress, poetess, playwright, and novelist. Her maiden name was Darby, and she was born in Bristol, where she was educated by Hannah More. Her father, who had been a captain in the Russian navy, squandered his fortune on misdirected philanthropy, and then left his wife and daughter to fight poverty alone. Miss Darby became a governess, and so supported her mother. At fifteen she married Mr. Robinson, a young man of some fortune, which the youthful couple soon dissipated; subsequently she spent over a year with him in the Fleet prison. Then she applied to Garrick, who earlier had heard her recite, and he, believing in her, trained her to play Juliet, in which part she made her stage *début* at Drury Lane on 10th December 1776. Only eighteen, beautiful, and possessed of a bewitching charm and grace, she was an immediate

success. She was playing her favourite part of Perdita in a "Winter's Tale" when the Prince of Wales (George IV.) was persuaded he had fallen in love with her. Their meetings, and all the details of their *liaison* were favourite subjects with the caricaturists and scurrilous pamphleteers; and innumerable prints, humorous, libidinous, and suggestive, were brought out, depicting them together under varying conditions. Her last appearance on the stage, 1780, was as Perdita and as Eliza Camply in her own farce, "The Miniature Picture." Her beauty was undeniable. Sir Joshua painted her twice; she sat to Zoffany, Stroehling, Cosway, Hoppner, and Gainsborough. Her literary talents were inconsiderable. She wrote largely about herself, and was always anxious to excite public attention and interest. After her rupture with the Prince she formed an intimacy with Colonel Tarleton (No. 345), but, becoming paralysed, she fell into poverty and obscurity, when Fox, with whom her name had also been connected, procured her a pension of £500 per annum. She died at Englefield Cottage, Surrey, in her forty-third year, and was buried in Old Windsor Churchyard.

The picture from which this engraving was made is in the Wallace Collection.

#### 292. RICHARD ROBINSON. REYNOLDS.

T.Q.L., standing, directed towards left, facing towards and looking to front; hat, powdered wig, apron and coat, gloves; right hand holding cane; landscape in distance to left. Under, in centre arms, *Sr Joshua Reynolds pinxt. John Boydell excudit Sepr 13th 1775. J. R. Smith sculpt. The most Revd Richd Robinson, D:D: Archbishop of Armagh Primate and Metropolitan of all Ireland. Engraved from an Original Painting of Sr Joshua Reynolds in the possession of Mrs Montague to whom this Plate is Inscrib'd by her oblig'd and obedient Humble Servant, John Raphael Smith. Publish'd the 13th of Sepr 1775 by J: R: Smith No 10 Batemans Buildings Soho Square. H. 20; Sub. 17 $\frac{7}{8}$ ; W. 14.*

I. Before any inscription.

II. Before inscription, in scratched letters, *Painted by Sir Joshua Reynolds Engraved by J. R. Smith Published 1st September 1775.*

III. As described, but before *John Boydell*—1775.

IV. As described.

The picture, painted 1772, belongs to Sir Gerald Robinson, Rokeby Hall, Co. Louth. Print exhibited Society of Artists, 1775.

### 293. THE ROMANCE. WESTALL.

Young lady in bed, lying partly raised and supported by left arm, reading a book, which she holds in her right hand. Under, *Painted by R. Westall. Engraved by J. R. Smith.* Title in open letters, *The Romance.* H. 13½; Sub. 8½; W. 13½; Sub. 10⅝.

*While Youth, and Beauty's charm prevail,  
The Virgin courts the soft desire,  
Attentive to the Lovesick tale,  
That thrills the soul, and fans the fire:  
Herself, (for whom Knights break the lance),  
The heroine of the sweet Romance.*

*London Published Sept. 6. 1791. by J. R. Smith No 31  
King Street Covent Garden.*

I. As described.

II. Line of publication erased; instead, *Publish'd Aug  
28th. 1802 by Lawrie & Whittle 53 Fleet St. London.*

### 294. ROSALIND.

Directed and looking towards front; cap with fur edge, peaked collar; right hand on staff; trees in distance. Under, *Engraved by I. R. Smith & Published 1802 by R Ackermann No 101 Strand London Rosalind.*

One of a set of six.

### 295. ROSALIND AND CELIA. S. SHELLEY.

Companion to "Edwin and Angelina." See No. 124. Plates, Lot 193 in Boydell's Sale Catalogue. Size, 7 × 8. Mentioned by Dodd: not verified.

## 296. ROSAMOND AND QUEEN ELEANOR.

PENNY.

From Dodd's Catalogue of the works of John Raphael Smith. Not verified.

## 297. RUBBING DOWN THE POST-HORSE.

MORLAND.

Post-boy with wisp of straw, rubbing down white horse fastened by a halter to ring in wall of stable : hat on top of post, with wooden bucket and brush standing near, on right ; open landscape beyond. Under, *Painted by G. Morland. Engrav'd by J. R. Smith.* Plate number and title in open letters, No 3 *Rubbing down the Post Horse. London Publish'd Aug 1 1794 by I. R. Smith King Street, Covent Garden.* H. 12 $\frac{3}{4}$ ; Sub. 11 $\frac{7}{8}$ ; W. 14 $\frac{3}{4}$ .

A larger plate of same subject with coarse roulette and stipple work is in existence, *Published Aug 1 1799*; but it cannot be J. R. Smith's work.

## 298. BENJAMIN, COUNT RUMFORD. SMITH.

Nearly W.L., sitting, directed, facing, and looking toward right ; dark coat, light vest with sash across ; right elbow on arm of chair, hand supporting head, left arm on chair ; inkstand and papers on table to left, in front of which at bottom is a portfolio ; curtain in background, book-shelves to right. Under, *Benjamin Count of Rumford Knight of the Illustrious Orders of the White Eagle, and Saint Stanislaus : Chamberlain Privy Counsellor of State, and Lieutenant General in the Service of His most Serene Highness the Elector Bavaro-Palatine. Vice-President of the Royal Society of London ; and one of the Managers of the Royal Institution of Great Britain : L.L.D. Acad. Reg. Hibern. Berol. Elec. Boicæ Palat. Americ. Genev. et Mancuniens. Socius. &c. Painted, Engraved & Published April 2, 1801*



by I, R, *Smith Mezzotinto Engraver to H.R.H. the Prince of Wales, No 31 King Street Covent Garden, London.* H. 20; Sub. 18; W. 14.

I. Before any inscription, unfinished—touched; an interesting progress proof.

II. Before any inscription.

III. Inscription in open letters. As described.

IV. Retouched; under subject, *Painted and Engraved by J. R. Smith. Published by E. Evans 1 Gt Queen St Lincolns Inn Fields*; last line but one of inscription reworked; address erased—instead, *Eminent for having applied Natural Philosophy to the Uses & Comforts of Domestic Life. Died August 21, 1814.*

Born 1753; died 1814. Founder of the Royal Institute. American, who took the side of England in the Rebellion. Was knighted by George III., but subsequently made Count of Rumford (his birthplace was Rumford, New England) by the Elector of Bavaria, whose service he entered. Was greatly interested in science; suggested improvements in the manufacture of gunpowder; discovered the connection between heat and motion, and, incidentally, how to cure smoky chimneys!

### 299. RURAL AMUSEMENT. MORLAND.

W.L. Young lady, in large hat and feather, looking toward right; basket in one hand, with the other outstretched she is scattering grain to chickens; open landscape. Under, in stippled letters, *Painted by G. Morland, Engraved by J. R. Smith. Published Feby 1788 by J. R. Smith No. 31 King St. Covent Garden.* H. 13 $\frac{5}{8}$ ; W. 11; O.D.H. 13 $\frac{1}{8}$ ; O.D.W. 10 $\frac{3}{4}$ .

I. As described.

II. Title, *Rural Amusement*, added in open letters.

Companion to "Rustic Employment." See No. 301.

### 300. LADY RUSHOUT AND CHILDREN.

GARDINER.

Dodd gives this, and, as he also gives the well-known mezzotint by Watson, and the stipple by Burke after

Kauffmann, the presumption is that such a plate was engraved. In Evans' Sale Catalogue, 1824, Lot 641 is "Lady Rushout and Children," by John Raphael Smith, proof. Dodd's date for the print is 1780, but I cannot verify.

### 301. RUSTIC EMPLOYMENT. MORLAND.

W.L. Young lady, in large hat and feathers, looking toward left; holding back her dress with one hand, in the other she has a watering-pot with which she is sprinkling a rose-bush. Column and vase of flowers on left; on right, a dog. Under, in stippled letters, *Painted by G. Morland, Engraved by J. R. Smith. Published Feby. 1788 by J. R. Smith No. 31 King St. Covent Garden.* H.  $13\frac{5}{8}$ ; W. 11; O.D.H.  $13\frac{1}{8}$ ; O.D.W.  $10\frac{3}{4}$ .

I. As described.

II. Title, *Rustic Employment*, added in open letters.

These plates were purchased by Ackermann, 1814. He had them reworked, and the costumes altered and brought up to date. The hats particularly are very peculiar, high and Welsh in character. The pair in this state were issued finely printed in colour, and, notwithstanding the alterations, are valued by collectors, and have a high market value.

### 302. MARTIN RYCHART. VANDYCK.

Full H.L., sitting, directed slightly to left, facing slightly to right, looking to front; beard and moustache, hood at back of head, fur-lined gown; right arm on chair. Under, *Martin Rychart. Engrav'd from a most Capital Painting of Vandyck in the collection of the Rt Honble the Earl of Warwick, by J. R. Smith & Publish'd by him Novr 10th 1779, at No 10, Batemans Buildings Soho Square, London.* H. 15; Sub. 14; W. 11.

I. With inscription in scratched letters.

II. With inscription in engraved letters, as described.

Born 1587; died 1631. One-armed Dutch landscape painter. His works are occasionally decorated with figures by Jan Brueghel.

An intimate of Vandyck's, who painted him in his series of eminent artists.

## 303. THE SAD STORY. BUNBURY.

(Stipple.)

Group of four persons. Female on left, seated in chair, book in hand; mob cap, plain dress, and white apron; holding little boy's hand, who stands on her left: another female standing on right; hat, plain dress, white apron; dog standing on hind legs in front of her caressing her hands; little girl sitting on floor at her feet before her. Under, *Design'd by H. W. Bunbury Esqr The Sad Story.*

*By Angels caught, All-hallow'd as they flow,  
Are tears we shed, for sorrows not our own;  
And bosoms heaving for anothers woe,  
Waft their own incense to the heavenly throne*

EN

London Pubd July 29 1782 by J. R. Smith No 83 Oxford Street. H.  $11\frac{3}{4}$ ; Sub.  $8\frac{1}{2}$ ; W.  $8\frac{1}{2}$ ; Sub.  $6\frac{5}{8}$ .

Companion to "The Merry Story." See No. 236.

## 304. EARL OF ST. VINCENT. STUART.

W.L., standing, directed towards right, looking to front; right hand holding hat, left extended; ships in distance. Under, *Painted by Gabriel Stuart. Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of W The Earl of St Vincent.* H.  $25\frac{3}{4}$ ; Sub.  $24\frac{1}{8}$ ; W. 18.

I. As described.

II. Before the erasure of the engraver's name, but for "Highness the Prince of W" read *Highefs the Prince of Wales*, and with line of publication, *London Published Sept. 5 1797 by J. R. Smith, King Street Covent Garden.*

III. Face altered, made older, and turned towards right; engraver's name erased; at bottom, *Published Sept 3, 1797 by I. R. Smith King Street Covent Garden.*

It is curious to note that the third state is dated two days earlier than the second.

John Jervis, Earl of St. Vincent, the famous admiral; born 1734; died 1823. Won his great victory over the Spanish fleet off Cape St. Vincent on 12th February 1797, and was raised to the peerage.

## 305. SAPPHO. E. MARTIN.

T.Q.L., in oval frame, sitting, directed towards left, facing towards front, looking downwards; veil; right hand holding lyre, left hand sprig. Under, *Painted by Elias Martin Engrav'd by J. R. Smith. Sapho. Pubd May 25 1778 by J. R. Smith No 10 Batemans Buildings Soho Square. H. 10; Sub. 9; W. 7 $\frac{3}{4}$ ; O.D.H. 5 $\frac{1}{2}$ ; W. 4 $\frac{3}{8}$ .*

## 306. MADAM SCHINDLERIN. REYNOLDS.

H.L., in oval frame, head bent towards left, facing to front, glancing towards right; lace cap, strings tied under chin, tie loosely round throat, black mantle, hands in muff. Under, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith The Schindlerin Published Jany 20th 1777 by John Boydell Engraver in Cheapside London. H. 15; Sub. 13 $\frac{1}{8}$ ; W. 10 $\frac{7}{8}$ ; O.D.H. 7 $\frac{7}{8}$ ; W. 6 $\frac{3}{4}$ .*

I. Before any inscription; not quite finished.

II. Before any inscription, in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J R Smith The Schindlerin Publish'd 20th Jany 1777 by J Boydell Engraver in Cheapside London.*

III. As described.

“In 1774 the articles of Millico and Miss Davies having expired, Rauzzini began his career upon our opera stage this winter, with the Schindlerin, who had performed with him at Venice, previous to his arrival in England. The moderate abilities and more feeble voice of the female singer, Schindlerin, were advantages to *him* (Rauzzini), though none to the public. She was engaged at his recommendation, was a native of Germany, young, and by many thought handsome. Her figure was elegant and graceful on the stage, and she was a good actress. Off the stage, however, she was coquettish, silly, and insipid. Her voice was a mere

*SAPHO.*

*Painted by Elias Martin.*

*Engrav'd by J. R. Smith.*

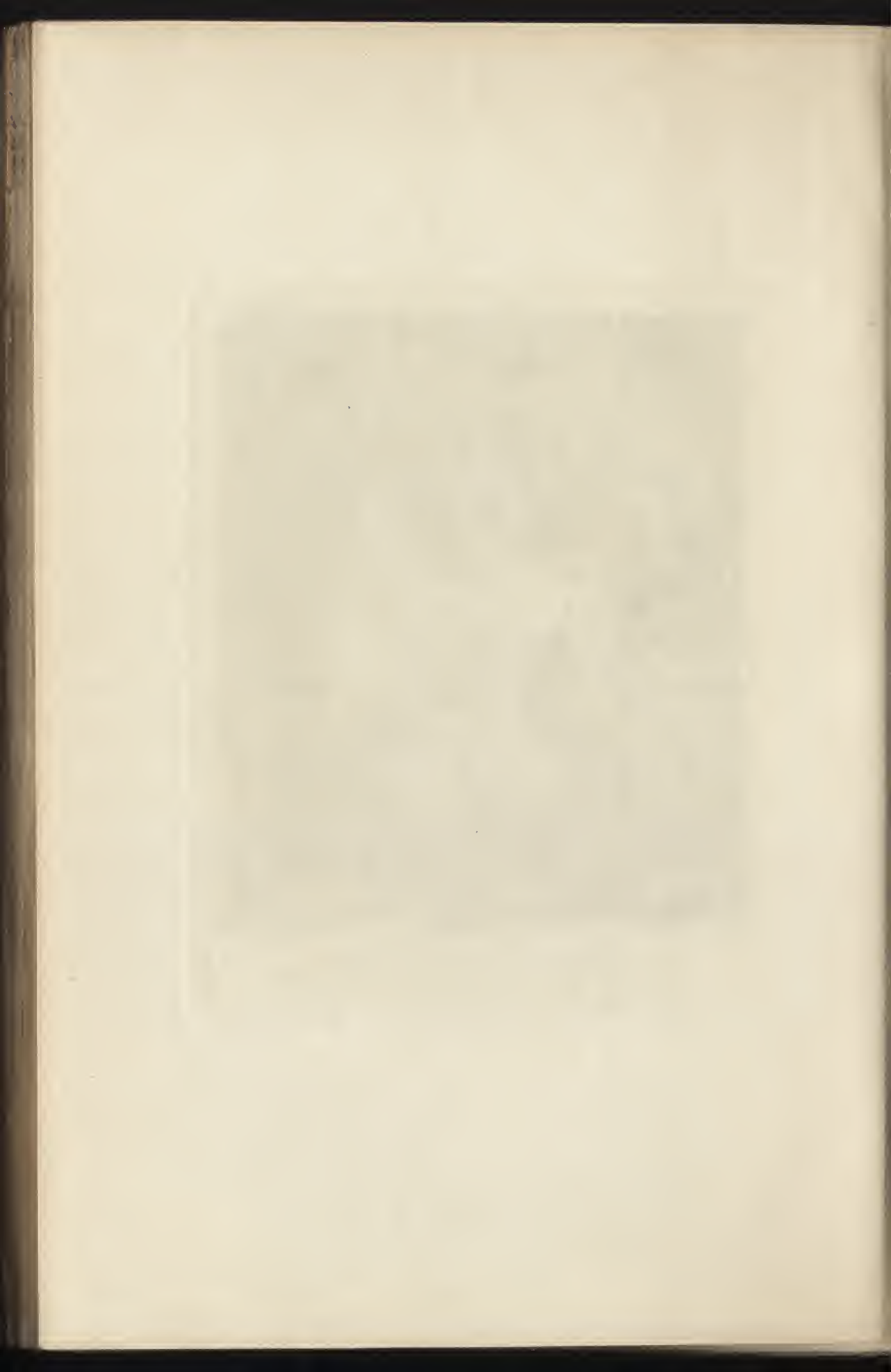
*Pubd May 25 1778. by J. R. Smith N<sup>o</sup> 10 Batemans Buildings  
Soho Square.*

24PHO.

Printed by Elias Martin. Engraved by J. R. Smith.

Pubd May 25 1778. by J. R. Smith N<sup>o</sup>. 10 Battenams Building  
Soho Square.







thread, for the weakness of which there was neither taste nor knowledge to compensate. Indeed she always appeared *on* the stage, what she really was *off* it—Rauzzini's scholar—and she was so inferior to him in voice and abilities, that he thought necessary to lower himself to her level, in order to make her appear to more advantage." (Extract from Dr. Burney's *History of Music*.)

The Earl of Mount-Edgcumbe, in his *Reminiscences of the Opera, 1773 to 1823*, describes Schindlerin as a weak and moderate performer, but adds, "I heard her mentioned with praise long afterwards in Germany as one of the best singers of their national stage, but never saw her perform there."

In contemporary catalogues the print appears with the subtitle of "The Coquette."

### 307. SCHOOLBOYS. BIGG.

W.L.'s. Towards left a blind beggar man sitting on ground, his wallet beside him, hat held out between his knees, his dog at his feet, holding up stick on which is a notice-board, from a "poor old man who has been blind forty-one years"; in the centre two lads standing, one pointing towards notice with right hand, left arm round the other's neck; at their feet a younger boy, kneeling on right knee and emptying basket; landscape in distance to right. Under, *Painted by W. Bigg. Engrav'd by J. R. Smith. School Boys giving Charity to a Blind Man. London Publish'd Octr 10, 1781 by J. R. Smith No 83 opposite the Pantheon Oxford Street and J. Birchall No 473 Strand. W. 21 $\frac{7}{8}$ ; H. 18; Sub. 17 $\frac{1}{4}$ .*

Published in 1784 by J. Birchall.

Companion to "Lady and Children," by Bigg.

The picture was exhibited at the Royal Academy, 1780, and the print at the Society of Artists, 1782.

### THE SCHOOLBOYS. REYNOLDS.

See "Gawler," No. 151.

### 308. WILLIAM SCLATER. HONE.

Full H.L., in square frame, sitting, directed, facing, and looking to front; hair full, clerical dress; right elbow

on chair, hand holding spectacles. Under, *Painted by N Hone. Engrav'd by J. R. Smith Wm Sclater D.D.; in scratched letters, Pub 15 April 1777 by W Humphrey No 70 St Martins lane. H. 15 $\frac{1}{8}$ ; Sub. 13 $\frac{5}{8}$ ; W. 11; I.B.H. 11; W. 8 $\frac{5}{8}$ .*

I. As described.

II. Slightly reworked; light on rim of spectacles darkened; address nearly obliterated.

Rector of Bow Church, London. He was accidentally killed when coming up St. Mary-at-Hill, by the fall of a bag of caraway-seeds out of the slings as it was being hoisted into a grocer's warehouse, 11th February 1778. (Chaloner Smith.)

### 309. SCLAVONIAN LADY. PETERS.

Short H.L., in oval frame, directed to front, facing and looking towards right; turban, veil falling on right shoulder, hair on left. Under, *Wm Peters pinxit. J. R. Smith fecit. A Sclavonian Lady. Published July 1st 1776 by John Boydell Engraver in Cheapside London. H. 10 $\frac{1}{4}$ ; Sub. 8 $\frac{5}{8}$ ; W. 7 $\frac{5}{8}$ ; O.D.H. 5; W. 4 $\frac{1}{8}$ .*

I. Before inscription, in scratched letters, *Wm Peters pinxit. J. R. Smith fecit A Sclavonian Lady publish'd 30 June 1776 by John Boydell Engraver in Cheapside London.*

II. As described.

One of a set of four. See No. 97.

### SEDUCTION. MORLAND.

See "Lætitia," Nos. 214 to 219.

### 310. SELLING FISH. MORLAND.

Scene on sea-shore. On right, woman standing with basket of fish and two lying on ground at her feet, bargaining with man on white horse, who holds a coin in

N<sup>o</sup> 10 SELLING FISH.

*Painted by G. Morland.*

*Engraved by J. R. Smith Mezzotinto  
Engraver to his Royal Highness the  
Prince of Wales.*

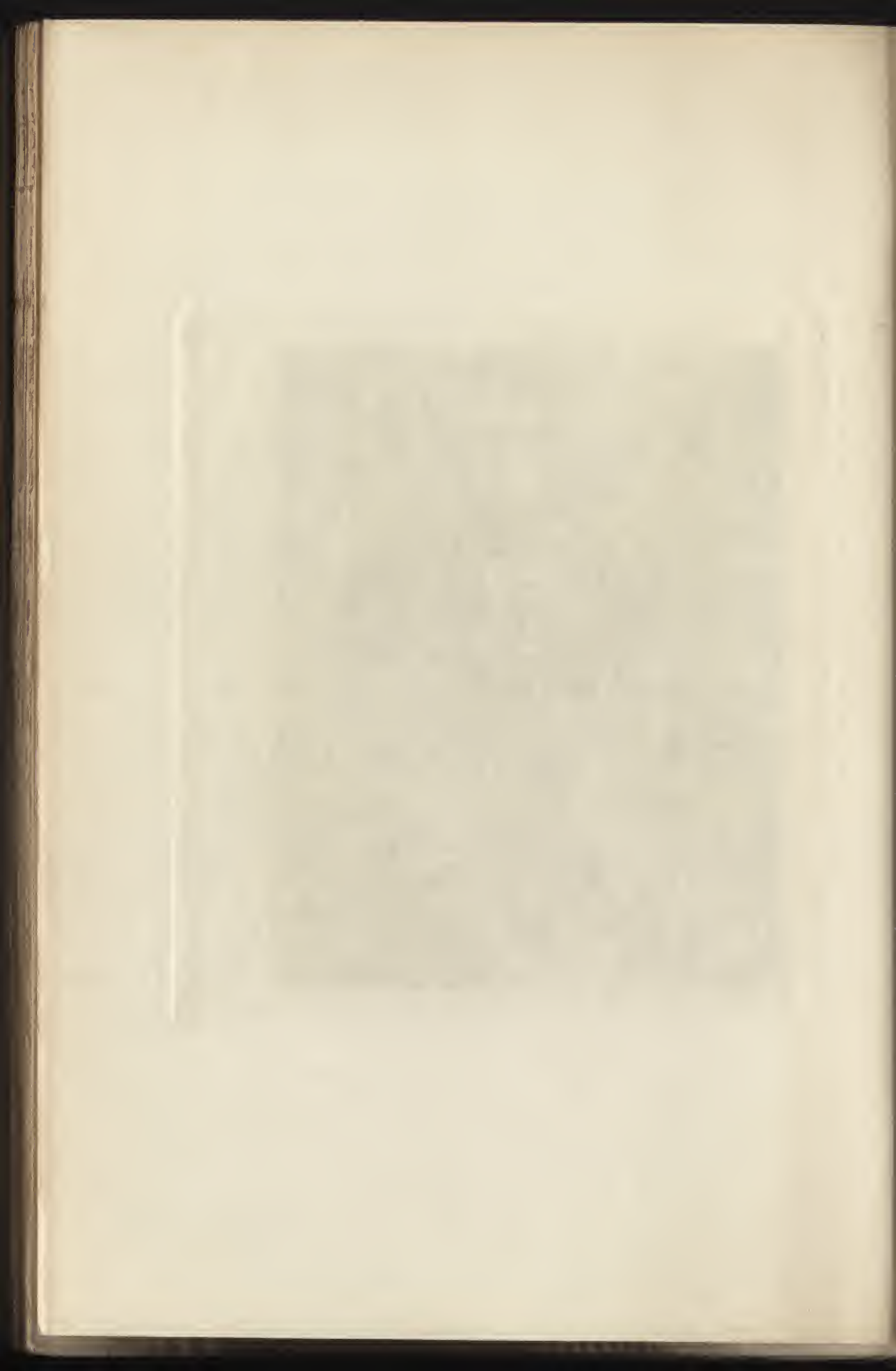
*London Published oct. 1 1799 by I. R. Smith King Street Covent  
Garden.*

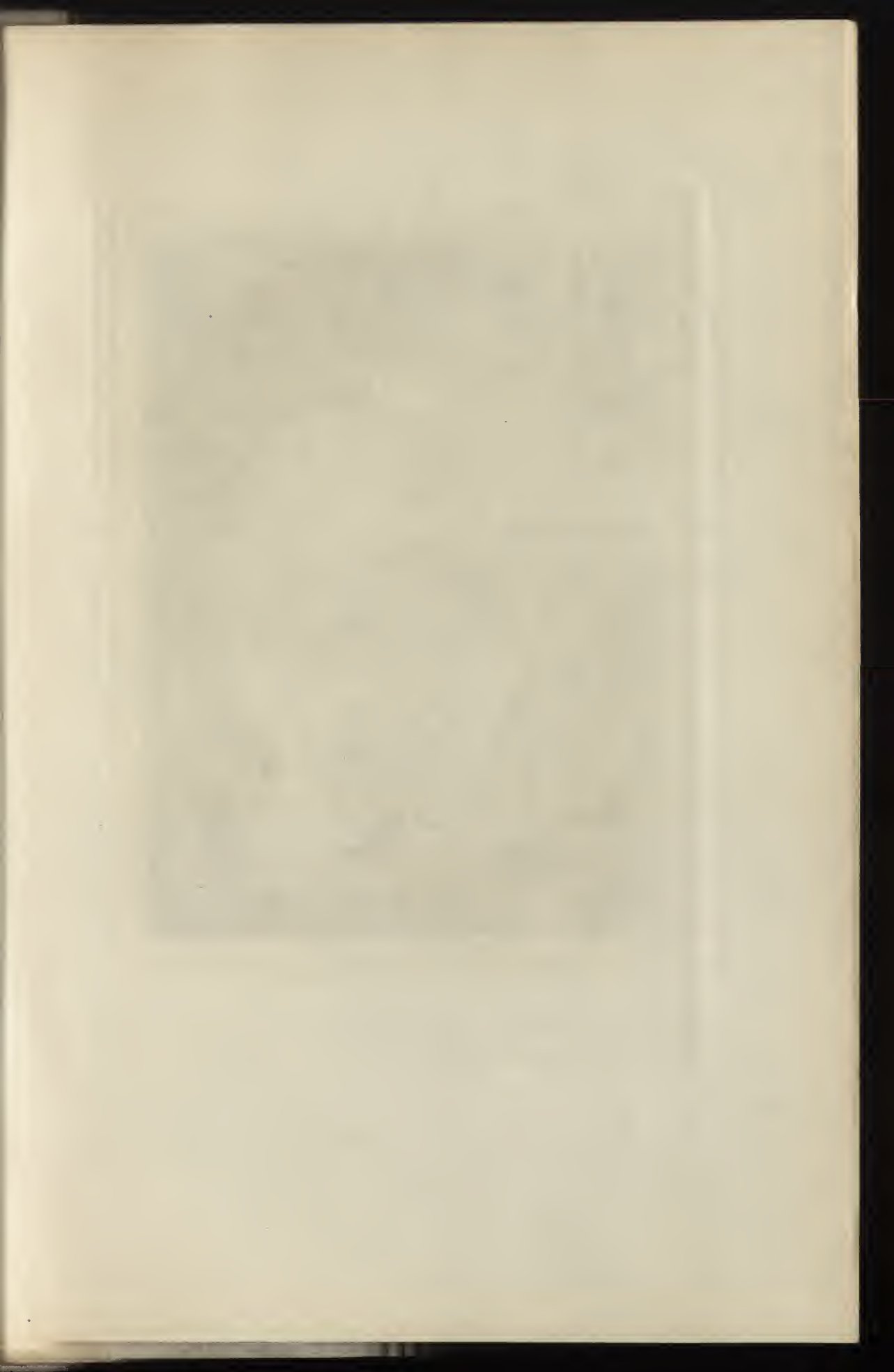
No 10 SHELLING FISH.

Printed by G. M. Wood.      Engraved by J. R. Smith, Manchester.  
Printed to his Royal Highness the      Prince of Wales.

London Published by J. R. Smith King Street Covent      Garden.











SEVEN.

Printed by G. Rivington, St. Paul's Church-yard, London.

London: Published by J. R. Smith, No. 23, opposite the  
Banister Office, Oxford Street.

SERENA.

*Painted by G. Romney.*

*Engraved by J. R. Smith.*

*London Publish'd Sept 28 1782 by J. R. Smith N° 83 opposite the  
Pantheon Oxford Street.*

right hand and basket on left arm ; dog by side looking at fish on ground ; cliffs at back. On left, rocks ; boat partly drawn up on beech ; two fishing-smacks on sea in distance. Under, *Painted by G. Morland. Engraved by J. R. Smith Mezzotinto Engraver, to his Royal Highness the Prince of Wales No 10 Selling fish. London Published oct. 1 1799 by I. R. Smith King Street, Covent Garden. H. 17 $\frac{7}{8}$  ; Sub. 17 $\frac{1}{4}$  ; W. 21 $\frac{3}{4}$ .*

I. Before all letters.

II. As described.

### 311. SENSIBILITY. HOPPNER.

(Stipple.)

W.L., lady sitting in thoughtful attitude, directed to left, partly facing to front, and looking down, by side of urn which stands on square pedestal on left ; arms crossed on lap ; muslin head-dress, powdered hair, dress with sash, frill at throat. On pedestal, *London publish'd March 10 1785 by J. R. Smith No 83 Oxford Street. Under, in stippled letters, J. Hoppner delt Sensibility. Sub. H. 7 $\frac{3}{8}$  ; Sub. W. 5 $\frac{3}{8}$ .*

### 312. SERENA. ROMNEY.

W.L., sitting, oval frame at corners, directed nearly in profile to left ; cap with wide ribbon round it ; reading book (Miss Burney's *Evelina*) held open on lap ; candle on table to left. Under, *Painted by G. Romney Engraved by J. R. Smith. Serena.*

*Sweet Evelina's fascinating power  
Had first beguil'd of sleep her midnight hour,  
Possess by Sympathy's enchanting sway,  
She read, unconscious of the dawning day.*

*See Canto 1st of the Triumphs of Temper by Mr Hayley  
London Publish'd Sept 28 1782 by J. R. Smith No 83  
opposite the Pantheon Oxford Street. H. 19 $\frac{7}{8}$  ; Sub. 18 $\frac{5}{8}$  ;  
W. 13 $\frac{7}{8}$ .*

- I. With scratched inscription.  
 II. As described.

Probably Honora, one of the two daughters of Edward Sneyd, and sister-in-law to the many-times-married Richard Edgeworth. A small replica of this picture, engraved in stipple and printed in colours, adorns the first edition of Hayley's *Triumphs of Temper*, from which the verse is taken. There is also a fine stipple-print by Jones after Romney of "Miss Sneyd"; the same attitude, but a front view.

## SERENA.

See "The Mirror," No. 242.

## 313. SIGNORA SESTINI. A. W. DEVIS.

A small plate,  $7 \times 9\frac{1}{2}$ . In Boydell's and Birchall's Sale Catalogues.

## 314. THE SHEPHERDESS. WOODFORD.

(Stipple.)

H.L., young woman facing and looking to front, crook in arms, standing in open landscape; sheep in background. Under, in stippled letters, on separate plate, *Painted by S. Woodford Engraved by J. R. Smith. Shepherdess. From a picture in the possession of Ricd. Wyatt Esq. London publish'd Feby 12th. 1787 by J. R. Smith No. 31 King St. Covent Garden. H. 10; W. 8; O.D.H.  $7\frac{3}{4}$ ; W.  $6\frac{3}{4}$ .*

Companion to the "Wood Nymph," No. 379.

## 315. SHEPHERD'S MEAL. MORLAND.

Two labourers conversing, one seated at foot of tree with piece of bread in left hand and knife in right, chain crossed over shoulder, the other standing before him to left with stick in hand; two dogs lying on ground in front of them looking up; jar and two

crooks in foreground on left; rough wood fence on right. Under, *Painted by G Morland. Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales.* Title and plate number in open letters, *No XIV Shepherd's Meal. London Published Feb. 1. 1803 by I. R. Smith King Street Covent Garden* H.  $21\frac{3}{4}$ ; Sub.  $19\frac{7}{8}$ ; W. 16.

One of the pictures in the Morland Gallery.

### 316. JONATHAN SHIPLEY. REYNOLDS.

H.L., in oval frame, directed, facing, and looking towards front; wig, bands, episcopal robes. Under, in scratched letters, *Painted by Sir Josa Reynolds Engraved by J. R. Smith. The Rt Revd Jonathan Shipley Bishop of St Asaph. Publish'd 5th feby 1777 by J. R. Smith No 10 Batemans Buildings Soho Square.* H.  $13\frac{7}{8}$ ; Sub.  $12\frac{5}{8}$ ; W.  $9\frac{7}{8}$ ; O.D.H. 8; W.  $6\frac{3}{4}$ .

I. Before any inscription.

II. As described.

III. Inscription engraved, *Painted by Sr Joshua Reynolds, Engrav'd by J. R. Smith. The Rt Revd John Shipley Bishop of St Asaph. Pubd 5 Feby 1777 by J. R. Smith Batemans Buildings Soho Square.*

Born 1714; educated at Oxford; entered the Church, and was chaplain to the Duke of Cumberland; bishop of St. Asaph, 1769. Died 9th December 1788. His works, comprising sermons and parliamentary orations, were published in 1792. His brother, William Shipley, an artist who kept a "drawing school" in the Strand, where several noted artists were trained, was the founder of the Society of Artists.

### 317. JAMES SIBBALD. MISS BLAKE.

W.L., standing, directed towards, facing, and looking to front; white cravat, apron; right hand holding up pine-apple, left hand holding hat; garden seat and plants in background. Under, in scratched letters, *Painted by a young Lady price 10/6. Publish'd 20th March 1775 by*

*J. R. Smith Batemans buildings Soho.* H. 20; Sub. 19 $\frac{3}{4}$ ; W. 14.

Gardener to Thomas Delaval, Esq., at Clapham.

## 318. MRS. SIDDONS. LAWRENCE.

H.L., in oval frame, directed, facing, and looking towards right; turban with plume and feathers, veil at back, jewelled belt; left hand across waist, pointing towards left. Under, *Painted by T Lawrence. Engraved by J. R. Smith. To the Lady of Sr Wm James Bart this print of Mrs Siddons, in the Character of Zara (in the Mourning Bride, Act 2d Scene the last) is inscribed & presented by her Ladyships most grateful Sert T. Lawrence, Æt. 13. Publish'd June 18th 1783 by T Lawrence Alfred Street Bath.* H. 15; Sub. 13 $\frac{1}{4}$ ; W. 10 $\frac{7}{8}$ ; O.D.H. 12 $\frac{7}{8}$ ; W. 10 $\frac{5}{8}$ .

I. Inscription in scratched and open letters.

II. As described.

Born 1755; died 1831. The greatest English tragic actress. Sister of John Philip Kemble. Reynolds painted her as the "Tragic Muse." There are portraits of her in the National Portrait Gallery by Lawrence (painted when the artist was only thirteen) and Sir William Beechey, and two in the National Gallery, one by Gainsborough; also innumerable others by less-known painters; two by George Henry Harlow are at the Garrick Club.

## 319. MRS. SIDNEY. COSWAY.

Full H.L., directed and looking towards left; veil over hair; holding urn with both hands. Under, in scratched letters, *R. Cosway p Mrs Sidney Publish'd Octr 11th 1771.* H. 15 $\frac{1}{2}$ ; Sub. 14 $\frac{1}{4}$ ; W. 11 $\frac{1}{8}$ .

Copied by J. Wilson.

## 320. THE SILVER AGE. WALTON.

W.L., in oval, lengthways. A girl sitting by the roadside; a basket of chickens beside her; landscape in

distance. Under, *Painted by H Walton. Publish'd 30th Jany 1778 by J. R. Smith No 10 Batemans Buildings Soho Square and W Humphrey No 70 St Martins Lane London. Engraved by J. R. Smith The Silver Age.* W.  $22\frac{3}{4}$ ; H.  $18\frac{7}{8}$ .

I. As described.

II. Published by Boydell.

Companion to "The Golden Age," painted by B. West and engraved by Valentine Green.

### 321. SLAVE TRADE. MORLAND.

Coast scene. A party of slave-traders with their victims about to embark. On right, a man in foreground is leading a black woman, to whom a little child is clinging, towards a boat in which another black woman and white man are already seated; boy in centre pulling boat to shore by chain. On left, two slave-dealers, one with stick uplifted in threatening manner, holding a black man between them, who, with clasped hands, seems to appeal to them for mercy; boat with white man in stern and two blacks in centre immediately behind this group; ships at anchor beyond. On right, palm trees under which slave-dealer and black man in conical-shaped hat are conversing; little black boy standing by holding gun; native huts and more natives under hill in background. Under, in fine open letters, *Painted by G. Morland. Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. Slave Trade. London Publish'd Feby 1791 by J. R. Smith King Street Covent Garden.* H.  $18\frac{7}{8}$ ; Sub.  $18\frac{1}{4}$ ; W.  $25\frac{5}{8}$ .

I. As described.

II. Portion of work taken out at bottom, Sub. H.  $18\frac{1}{8}$ ; artists' names and title re-engraved; line of publication altered to, *London Pubd March 24, 1814, by S. Morgan No 32, Clipstone Street, Fitzroy Square.*

William Ward also engraved this picture.

## 322. SIR JOHN SMITH. OPIE.

H.L., in oval frame, directed slightly to right, facing and looking to front; own hair, frill, striped vest turned down over coat, which is buttoned across chest. Under, in centre arms, *Painted by J. Opie, 1784, Engraved by J. R. Smith, Mezzotinto Engraver to His Royal Highness the Prince of Wales. Sir John Smith Bart.* H. 15; Sub.  $13\frac{1}{4}$ ; W. 11.

I. Before all letters.

II. As described.

III. Face entirely altered, made older and fatter; very high collar to coat, which is also changed; oval reworked inside frame. O.D.H.  $11\frac{3}{8}$ ; W. 9.

Born 1754; died 1837. Colonel - Commandant, Royal Artillery; distinguished himself in the American War. Served also in the West Indies, the Continent, and Gibraltar.

## 323. MRS. SMITH AND MRS. PROTHERO.

J. R. SMITH.

Full H.L.'s, in oval frame, sitting together on sofa; lady to left wearing black hat and dark cape; lady to right large cap with ribbon and indoor dress, her left hand holding the other's right. Under, *J. R. Smith delint et sculpt. Les Deux Ami, or The two Friends. Publish'd March 7th 1778, by W. Shropshire, No 158 New Bond Street.* H.  $10\frac{1}{2}$ ; Sub.  $9\frac{1}{8}$ ; W.  $7\frac{7}{8}$ ; O.D.H.  $5\frac{3}{8}$ ; W.  $4\frac{1}{4}$ .

I. Before inscription; shadow under hat very dark.

II. As described; shadow livened.

III. Reworked. No shadow from hat on face of lady to left.

According to Bromley, this is the "first wife of the artist." J. R. Smith only married *once*—Hannah Croome, by whom he had eleven children, and who predeceased him by only one year. According to Chaloner Smith, Mrs. Prothero was the engraver's sister, for another portrait of whom, see No. 325.



## 324. MRS. SMITH. J. R. SMITH.

H.L., in oval frame, directed, facing, and looking towards right; hat and feathers, hair powdered, kerchief across bosom, dark cape thrown down from shoulder. Under, *Painted & Engraved by J R Smith. Publish'd Jany 20 1783 by J R Smith No 83 Oxford Street London.* H.  $14\frac{1}{8}$ ; Sub.  $12\frac{5}{8}$ ; W.  $10\frac{1}{8}$ ; O.D.H. 11; W. 9.

A portrait of Hannah Croome, wife of the artist.

## 325. MISS SMITH. J. R. SMITH.

H.L., in oval frame; directed, facing, and looking towards right; large lace cap, arms crossed, elbows leaning on counter before her, on which gloves are lying. Under, *Painted & Engraved by J R Smith. Grisette. Vide Yoricks Sentimental Journey Vol I Page 176. Published March 3d 1776 by John Boydell Engraver in Cheapside London.* H.  $10\frac{1}{8}$ ; Sub.  $8\frac{1}{2}$ ; W.  $7\frac{3}{4}$ ; O.D.H.  $5\frac{1}{4}$ ; W.  $4\frac{1}{4}$ .

I. Before inscription, in scratched letters, *Painted & Engraved by J. R. Smith*; in MS., "publish'd 20th feby 1776."

II. Added, in scratched letters, *The Grisset Vide Yorricks Sentiml Journey Vole I page 176. Publish'd March 3d 1776 by J Boydell Engraver in Cheapside London.*

III. As described.

Print exhibited, Society of Artists, 1776.

## 326. A SNAKE IN THE GRASS. REYNOLDS.

(Stipple.)

Female, partly nude, reclining on bank under a tree, screening face with left arm; winged cupid in front reclining on lap and unfastening the band which confines her dress at the waist; snake in grass on right; canopy

above. Under, *Painted by Sir Joshua Reynolds. En-  
grav'd by J, R, Smith. A Snake in the Grass.*

*Fann'd by the summers gentlest wind  
Within the shade a Nymph reclin'd :  
As on her neck they artless stray'd  
The Zephyrs with her tresses play'd,  
A vest regardless around her thrown  
Was girded with an azure zone,  
Her figure shone replete with grace  
She seem'd the goddess of the place,  
The soothing murmur of the rill,  
The plumed warblers softest trill  
The perfum'd air, the flowery ground,*

*Spread a delicious languor round :  
Her swelling breast new tremors move  
And all her melting soul was love :  
Cupid saw her yielding charms,  
And flew insidious to her arms,  
The little God she warmly prest,  
And ruin in his form carest,  
For by indulgence hardy grown*

*He sily loos'd her guardian zone :  
Virtue saw the sleight, and sigh'd,  
Beware ! beware ! fond nymph she cry'd  
Behold where yonder thorny flower,  
Smiling in Summers radiant hour,  
With outstretch'd wing a painted fly  
In thoughtless pleasure flutters nigh,  
Nor heedless sees beneath the brake  
The Faws of a devouring snake ;  
The Nymph look'd up with conscience flush'd  
View'd her loose zone askance,—and blushed.*

*R. B. Cooper.*

*London, Pubd. Septr 24 1787 by I. R. Smith No 31 King  
Street, Covent Garden. H. 13 ; Sub. 10 ; W. 10 ;  
Sub. 8.*

I. Without verse. Title in open letters.

II. As described.

There are also two very interesting progress proofs of the etched ground of this plate in the British Museum. They are by C. Ruotte, a pupil of J. R. Smith.

The picture is in the National Gallery ; but Lord Burton and Lord Wimborne have replicas, and there is also one in the Soane Museum.

## 327. A SNAKE IN THE GRASS. REYNOLDS.

Hamilton seems to have seen a mezzotint of this subject by J. R. Smith as well as the Ward : he gives two states in his Catalogue of Reynolds.

I. Artists' names ; title in open letters.

II. With line of publication, *Pub Sept 24, 1787 by J. R. Smith, 31 King Street, Covent Garden.* The size he gives is 20 × 14. The Ward plate is  $17\frac{3}{4} \times 13\frac{3}{4}$ .

## MISS SNEYD.

See "Serena," No. 312.

## 328. SOCIETY IN SOLITUDE. J. R. SMITH.

(Stipple.)

W.L., in oval. Lady seated on bench, back to tree, in open landscape, directed, facing, and looking to right ; powdered hair, large hat with feathers ; holding book in right hand. Under, *J. R. Smith Delint. Society in Solitude. London publish'd Novr. 14th. 1785 by J. R. Smith No 83 Oxford St. H.  $10\frac{7}{8}$  ; W. 9 ; O.D.H.  $9\frac{1}{8}$  ; O.D.W.  $7\frac{7}{8}$ .*

I. Inscription in open letters.

II. Inscription filled in.

Companion to "Contemplating the Miniature." A very good copy of this print was made by Laneau. Impressions from his plate are frequently sold as by J. R. Smith, but the work is easily distinguishable by a connoisseur.

## 329. THE SOLDIER'S FAREWELL. J. R. SMITH.

(Stipple.)

Camp scene. Soldier on left, in uniform, musket in left hand : young woman sitting on turned-up drum under tree on right ; white cap, dark dress, white kerchief and

apron, large flat hat held by the ribbon with both hands in lap in front of her : military camp in background. Under, *Painted and engraved by J. R. Smith The Soldier's Farewell on the Eve of a Battle. see Mr Ferningham's Poem.*

*Soon shall we be torn asunder  
Therefore welcome art thou come  
Till morn wakes the battle's thunder  
Rest thou on that broken drum.*

*She sat down in mind reviewing  
Ills the morning might behold  
Tears still other tears pursuing  
Down her cheek in silence roll'd.*

*Publish'd Octr 25, 1802 by Laurie & Whittle 53, Fleet Street, London. H. 12 ; Sub. 10 $\frac{1}{4}$  ; W. 9 $\frac{1}{4}$  ; Sub. 8 $\frac{1}{8}$ .*

Picture exhibited at Royal Academy, 1787.

### 330. THE SONGSTRESS. BUNBURY.

(Stipple.)

T.Q.L., in circle, young lady seated on bank under trees, directed, facing, and looking to left, face in profile ; muslin head-dress, white dress, dark bodice, music-book in hand ; mountainous background. Under, *Drawn by H. W. Bunbury Esqr. The Songstress.*

*Through the calm air, the melting numbers float,  
And wanton Echo lengthens every note.*

*London Publish'd July 20, 1782 by J : R : Smith No 83 opposite the Pantheon Oxford Street. H. 10 ; W. 9 ; D. 7 $\frac{1}{2}$ .*

I. As described.

II. Line of publication altered : *London Publish'd Apl 5 1802 by Jno Harris No 3 Sweetings Alley, Cornhill & 8, Old Broad Street.*

Probably engraved by J. R. Smith.

## 331. THE SPARTAN BOY. N. HONE.

This print has the name of "W. Humphrey" on it. It stands in the same category as that charming engraving "Temptation," No. 347. There is no doubt that, on each impression I have seen, the lettering of the so-called engraver's name was not done at the same time as the other lettering. Humphrey was a very poor engraver, but a very well-to-do and enterprising publisher. My view is that he bought these plates from Smith and issued them as his own in the demoralised method introduced by Bartolozzi. Smith had a particular way of laying his ground; the ground of this print is in his manner. In 1776 John Raphael Smith exhibited it at the Society of Arts; and this seems to me to make the evidence conclusive. Chaloner Smith describes it (p. 711, No. 9), and also raises the question of its authorship.

332. SPECTATORS AT A PRINT-SHOP IN  
ST. PAUL'S CHURCHYARD.

J. R. SMITH.

(Miss Macaroni and her Gallant.)

Four persons standing before shop-window in which a number of prints are exhibited, each print occupying a separate window-pane. A macaroni stands on left, facing to front, stick hanging from right arm, sword at side, smiling and looking toward young lady who stands by his side, back to spectator, pointing with fan in right hand to one of the prints; old gentleman in bag wig, black felt hat, black coat, breeches and stockings, shoes, stick in left hand, standing on right, looking into shop-window, while a man in tie-wig, black felt hat, light coat, breeches and striped stockings, buckled shoes, holding paper in right hand, on which "arrest" is written, is placing his left hand on old man's shoulder. Under, *Spectators at a Print Shop in St Paul's Church Yard. Printed for Carington Bowles, at his Map & Print Warehouse, No 69 in St Paul's Church*

*Yard, London. Published as the Act directs 1774.*  
H.  $17\frac{7}{8}$ ; Sub.  $13\frac{1}{8}$ ; W.  $9\frac{7}{8}$ .

Plate number, in lower left-hand corner, 300.

Among the prints faintly indicated in the window are "Proverbs," by J. R. Smith.

## 333. THE SPELL. J. R. SMITH.

(Stipple.)

Oval,  $9\frac{1}{2} \times 8$ . Companion to "Hobnelia." See No. 177. From J. R. Smith's Catalogue.

## 334. MRS. STABLES AND DAUGHTERS.

ROMNEY.

Nearly W.L., sitting on right, directed to left, facing towards and looking to front, embracing her younger child, who is standing before her with arms round her neck; to left, the elder girl, standing behind slab on which she is resting a basket of fruit; tree in background, column to right. Under, *Painted by G: Romney Engrav'd by J, R, Smith. Mrs Stables & two Daughters Harriet & Maria London Pubd March 1st 1781 by I. R. Smith, opposite the Pantheon Oxford Road.* H.  $19\frac{3}{4}$ ; Sub.  $17\frac{5}{8}$ ; W.  $13\frac{3}{4}$ .

I. Before inscription.

II. As described.

III. Inscription erased. In scratched letters, *Pub. 1st Nov. 1781.*

Wife and children of John Stables, Esq., one of the Supreme Council at Calcutta, who died 21st January 1796.

## 335. MRS. STANHOPE. REYNOLDS.

Nearly W.L., sitting, directed, facing, and looking towards left in attitude of contemplation; hair loosely bound; right elbow resting on knee, hand to cheek, left arm hanging beside her; in background, towards left,

pond and landscape with trees, above which appears the full moon. Under, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith The Honble Mrs Stanhope London Publish'd Novemr 17, 1783 by J, R, Smith No 83 Oxford Street.* H.  $19\frac{7}{8}$ ; Sub.  $17\frac{3}{4}$ ; W. 14.

I. Before inscription, same in scratched letters.

II. As described.

III. Modern; plate much worn, and retouched in parts; the delicate effect of the moonlight over subject in the previous states completely lost.

Eliza Falconer, one of the beauties of the day; married the Hon. Henry Fitzroy Stanhope, younger son of the second Earl of Harrington. He died in Curzon Street, 20th August 1828.

The picture, painted in 1782, belongs to Earl of Normanton.

### 336. LOUISA, LADY STORMONT. ROMNEY.

Nearly W.L., sitting on right, directed and looking towards left; arms folded. Under, *Painted by G. Romney Engrav'd by J R Smith London Publish'd May 1 1781 by Jas Birchall No 473 near St Martins Church.* H. 20; Sub.  $18\frac{1}{4}$ ; W. 14.

I. Before any inscription.

II. Before inscription, in scratched letters, *Painted by G. Romney Engraved by J R Smith London publish'd 18th May 1780 by J R Smith No 10 Batemans Buildings Soho Square.*

III. As described.

Born 1st July 1748; youngest daughter of ninth Lord Cathcart; married, first, 5th May 1776, to David, seventh Viscount of Stormont (who died 1st September 1796). On the death of her husband's uncle, the Earl of Mansfield, in 1793, she inherited that title pursuant to the first patent made under the idea that an English peerage could not be limited in remainder to a Scotch peer. She married, secondly, 19th October 1797, Rt. Hon. Robert Fulke-Greville, third son of first Earl of Brooke and Warwick. She was Deputy-Ranger of Richmond Park, and died at Richmond, 11th July 1843.

The picture is in the possession of Earl Cathcart.

## 337. THE STUDENT. REYNOLDS.

Full H.L. Young lad, in profile, to left; drawing in hands; statue in background. Under, *Painted by Sr Joshua Reynolds Engrav'd by J. R. Smith. The Student. London Publ 1 Octr 1777 by W Humphrey & J. R. Smith No 10 Bateman's Buildings Soho Square. H. 15; Sub. 13 $\frac{5}{8}$ ; W. 11.*

I. Before inscription, uncleared edge.

II. Inscription, in scratched letters, *Painted by Sr Josa Reynolds Engrav'd by J R Smith The Student. London Publish'd 1st October 1777 by Wm Humphrey, Gerrard Street & J. R. Smith No. 10 Batemans Buildings Soho London.*

III. As described.

IV. Address erased; instead, *London Publish'd Decr. 1 1786 by W. Dickinson Engraver Bond Street.*

V. Plate cut down.

## 338. A STUDENT OF THE STABLE.

VANDER GUCHT.

Full H.L., directed to front; right hand holding pot of porter; left hand taking off hat, in which a pipe is stuck. Under, *Painted by B Vandergucht. Engraved by J. R. Smith. A Student of the Stable. Sold by J Smith, 4 William Stt Manchester Square. H. 10 $\frac{7}{8}$ ; Sub. 10; W. 8 $\frac{3}{8}$ .*

I. Before above address, at bottom, *London Publish'd June 4th 1783 by J. R. Smith No 83 Oxford Street.*

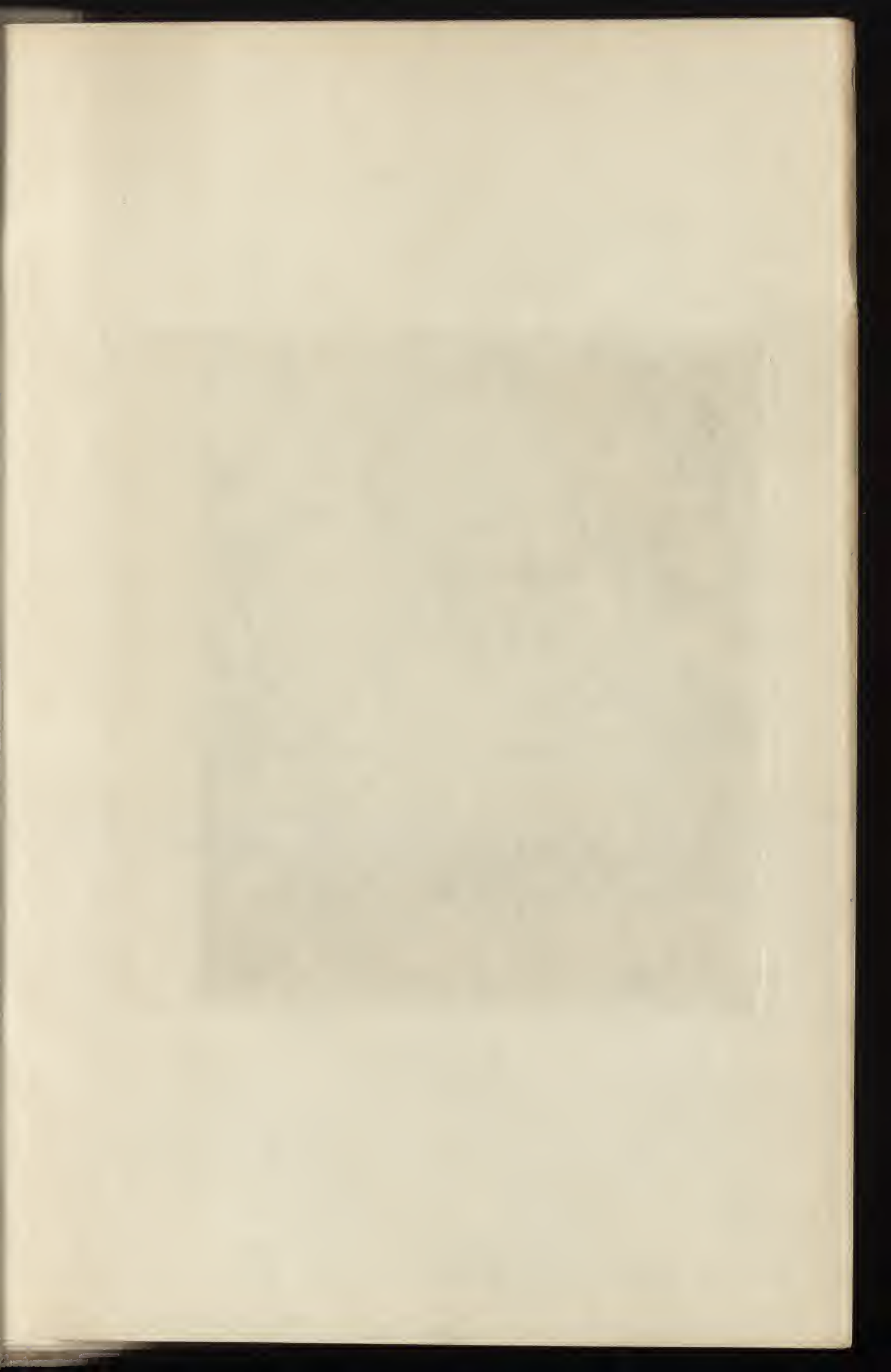
II. As described.

## 339. STUDY. COSWAY.

(Stipple.)

W.L. Lady seated in chair on left, reading a book held by left hand on left arm; right hand on dog's head







2711A

to the ... of the ...  
of the ...

of the ... of the ...  
of the ...

of the ... of the ...

*SYLVIA.*

*O Woman! lovely Woman! Nature made you to temper Man: we had  
been Brutes without you.*

*Engraved from an Original Picture of W Peters R.A. in the Collection  
of the R<sup>t</sup>. Hon<sup>ble</sup>. Lord Melbourne.*

*London Pubd Decr 28, 1778 by J Walker N<sup>o</sup>. 13. Parliament Street.*

sitting by her side on her right. Under, *London publish'd Augt 12th 1785 by J R Smith No 83 Oxford Street.* In stippled letters, *R. Cosway Esqr R.A. Delt Study.* H.  $9\frac{1}{2}$ ; W.  $5\frac{1}{2}$ .

I. As described.

II. Address erased; instead, *London Pub April 2 1802 by R. Ackermann 101 Strand.*

One of a set. See "Affection," No. 3.

### 340. STUDY FROM NATURE—BEGGAR MAN.

REYNOLDS.

H.L., directed to front, head slightly turned towards left, looking up; cadaverous-looking face, hair thrown back, moustache; cloak on left shoulder, shirt seen at throat. H. 13; Sub.  $11\frac{3}{4}$ ; W.  $9\frac{7}{8}$ .

I. Before all letters.

LORD SUFFIELD. GAINSBOROUGH.

See "Harbord," No. 162.

### 341. THE SWORD, RENNES. CARTER.

One of a set of four. See also Nos. 58, 272, 274.

### 342. SYLVIA. PETERS.

H.L. Young lady reclining on bed, facing and looking to front, head inclined to left and supported by pillow at back; heavy-looking head-dress tied under chin, robe-de-chambre open and bosom bare, left hand under right breast, supporting under garments; heavy curtain on each side. Under, *Sylvia O Woman! lovely Woman! Nature made you to temper Man: we had been Brutes without you.* Engraved from an Original Picture of

*W Peters R.A. in the Collection of the Rt Honble Lora Melbourne London Publ Decr 28, 1778, by J Walker, No 13 Parliament Street. H. 13 $\frac{7}{8}$ ; Sub. 13 $\frac{1}{8}$ ; W. 15 $\frac{1}{2}$ .*

Companion to "Love in her Eye sits Playing," No. 222.

### 343. SYNNOT CHILDREN. WRIGHT.

W.L.'s. The eldest, a boy, on right, directed and looking towards left, kneeling before a large wicker cage in centre, left hand stretched out to his brother, who stands behind the cage, looking to front, for a dove which he holds back with left hand; towards left the youngest, a girl, directed towards right, looking to front, arms crossed on breast; trees in background. Under, *Engrav'd by J. R. Smith, from an Original Picture of J. Wright of Derby. Children of Walter Synnot Esqr. London Publish'd April 25 1782 by J. R. Smith, No 83 opposite the Pantheon, Oxford Street. H. 20; Sub. 18; W. 13 $\frac{7}{8}$ .*

I. Before inscription.

II. As described.

Walter Synnot, Esq., of Ballynoyer House, County Armagh, who was afterwards knighted; married, first, 1770, Jane, daughter of John Seton, Esq., of Camberwell, Surrey, representative of the Setons of Parbroth. Their children are those represented above, viz. :—

Marcus, born 21st June 1771; served as High Sheriff of Co. Armagh.

Walter, of Ballywater, Co. Armagh, captain in 66th Regiment.

Maria Eliza, died, unmarried, in 1800, aged 24.

Proof exhibited at Society of Artists, 1782.

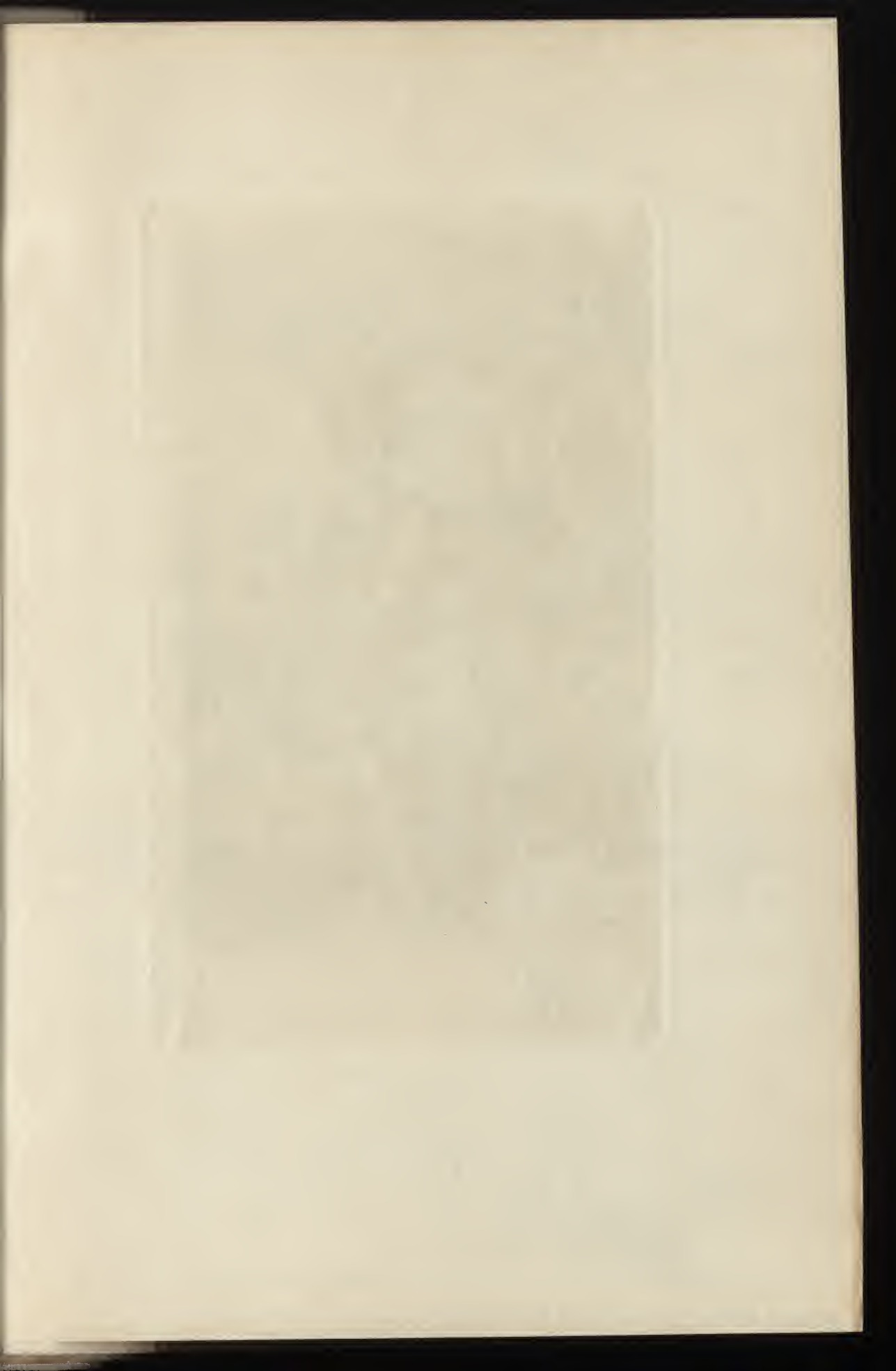
### HONOURABLE ARABELLA TALBOT. HOPPNER.

See "Mrs. Bouverie," No. 40.

### 344. TAMBOUR WORKER. J. R. SMITH.

(Stipple.)

9 $\frac{1}{2}$  × 7 $\frac{3}{4}$ . From J. R. Smith's Catalogue.







COLLEGE

Prof. J. R. ...

Prof. J. R. ...

*COL TARLETON.*

*Painted by Sir Joshua Reynolds.*

*Engraved by J. R. Smith.*

*Publis'd Octr 11<sup>th</sup>. 1782 by J. R. Smith 83 opposite the Pantheon  
Oxford Street.*

## 345. LIEUT.-COL. TARLETON. REYNOLDS.

W.L., standing, with left foot on cannon, looking towards left; uniform; hands drawing sword; horses and groom to left. Under, *Painted by Sir Joshua Reynolds. Engraved by J. R. Smith Lt Col Tarleton. London Publish'd Octr 11th 1782 by J. R. Smith 83 opposite the Pantheon Oxford Street. H. 25 $\frac{1}{4}$ ; Sub. 24 $\frac{1}{2}$ ; W. 15 $\frac{1}{2}$ .*

I. Before any inscription.

II. Before inscription, similar, in scratched letters, but omitting "Lt" in Lt Col," and "London" in publication line should be at the end.

III. As described.

IV. "83 — Street" erased; instead, 31 *King Street Covent Garden.*

"Bannastre, third son of John Tarleton, Esq., Mayor of Liverpool, who repurchased the old family seat of Aigburth. Born 21st August 1754. Entered the cavalry, and served with much distinction in the American War, 1776-81, under Lord Cornwallis. Published, in 1787, a *History of the Campaign in the Southern Provinces*. M.P. for Liverpool in the Parliaments of 1790, 1802, and 1807. Major-General, 1794; Lieutenant-General and Commander in the South of Ireland, 1801; Colonel of the 21st Dragoons, 1802; Governor of Berwick, 1808; General, 1812. In 1818 he was created a Baronet; appointed Colonel of the 8th Dragoons; and in 1820, G.C.B. He died at Leintwardine, Shropshire, 23rd January 1833." So says Chaloner Smith, omitting one of the most interesting incidents in his career—his *liaison* with Mrs. Robinson (No. 291) and its termination.

The picture, painted 1782, is now in the possession of Alfred H. Tarleton, 58 Warwick Street, S.W. It was also engraved by S. W. Reynolds. Gainsborough painted Colonel Tarleton; so did Cosway. Wolcot caricatured him in verse, and Rowlandson in aquatint.

## THE TAVERN DOOR.

See "Lætitia," Nos. 214 to 219.

## 346. TAYADANEEGA. ROMNEY.

Full T.Q.L., standing, directed towards right, facing towards and looking to front; head-dress of feathers, gorget, hunting-dress; right hand carrying hatchet, left hand to waist. Under, in scratched letters, *Joseph Tayadaneega called the Brant, the Great Captain of the Six Nations. Engraved from an Original painting of G Romney in the Collection of the Right Honble the Earl of Warwick by J R Smith & publish'd the 10th of feby 1779.* H. 19 $\frac{7}{8}$ ; Sub. 17 $\frac{3}{4}$ ; W. 13 $\frac{7}{8}$ .

I. As described.

II. Inscription engraved, except by *J. R. Smith, No. 10, Bateman's Buildings Soho, London*, in scratched letters.

BRANT, Joseph. Born about 1742. A celebrated Indian chief; was at the head of the Iroquois Confederacy, or "Six Nations," so called, in the State of New York. He was a Mohawk of pure Indian blood. His father, Brant, a chief, was denominated an Onondago Indian, and about the year 1756 had three sons in Sir William Johnson's Army. Young Brant was sent by Sir William to Dr. Wheelock's Indian Charity School, at Lebanon Creek, now the town of Columbia, Connecticut, and after he had been there educated, he employed his time in public business. The Indian name was Thayendaneega. About 1762 a missionary to the Mohawks took Brant as his interpreter, but the war obliged him to return. Brant remained, and went out with a company against the Indians, behaving so much like a Christian and a soldier that he gained great esteem. In 1775 he visited England, and London society flattered him with its attentions. It was due to a commission from the Earl of Warwick that Romney painted his portrait, while Boswell was proud of his friendship. In the War of Independence, which broke out in this year, he attached himself to the British cause. The barbarities attending the memorable destruction of the beautiful settlement of Wyoming in July 1778 have been incorrectly ascribed to him by the writers of American history. Brant, however, was the undisputed leader of the band which, in July 1779, destroyed the settlement of Nimisink, in Orange County, New York. In June he left Niagara, with about three hundred warriors of the Six Nations, for the purpose of destroying the settlements upon the Delaware





TEMPTATION.

Printed by G. Norton. Engraved by W. Humphrey.

London: Published by W. Dickinson, No. 178, New Bond Street.



*TEMPTATION.*

*Painted by G. Morland.*

*Engraved by W. Humphrey.*

*London Publish'd Dec<sup>r</sup>. 1<sup>st</sup>. 1790 by W Dickinson N<sup>o</sup>. 158 New Bond  
Street.*



River. After the peace of 1783 he revisited England, and afterwards returned to Upper Canada, where he passed the remainder of his life. In 1785 he, in self-defence, killed one of his sons, who in a fit of drunkenness had attempted his life. In consequence of this act he resigned his commission as captain in the British service, and surrendered himself to justice, but Lord Dorchester, the Governor, would not accept his resignation. He died at his seat in Upper Canada, at the head of Lake Ontario, in 1807. His daughter married William J. Kerr, of Niagara, in 1824. Brant translated into the Mohawk language the Book of Common Prayer and the Gospel of St. Mark, and published these in London in 1787. His intention to write the history of the Six Nations was never fulfilled.

## 347. TEMPTATION.

See note on "A Spartan Boy," No. 331.

Dodd gives a print with this title after Peters, and says it is "The Portrait of a Lady." It appears in his list just under "Sylvia," so cannot well be this, which is also known by the title in question. At the Boydell Sale, "Temptation,"  $16 \times 14\frac{1}{2}$ , by J. R. Smith, was priced at 5s.

Description of the so-called Humphrey's print: Two figures in wooded landscape. Young girl, coy and reluctant, is half refusing, yet not without a suggestion of ultimately relenting, a purse of money held out to her by a young gallant. She is supposed to be selling fruit at a fair. H.  $19\frac{3}{4}$ ; Sub.  $17\frac{1}{2}$ ; W.  $13\frac{3}{4}$ .

## 348. BENJAMIN THOMPSON. J. R. SMITH.

Full H.L., in grounded border, sitting, directed, facing, and looking towards right; plain coat buttoned across the chest; right elbow on books, lettered, *Kotzebue, Ludwigs Lexicon*; left arm across back of chair. Under, *Mr Benjn Thompson. Painted Engraved & Published Augt. 20. 1799. by I. R. Smith, Mezzotinto Engraver to his R. H. the Prince of Wales, No 31 King Street Covent Garden, London.* H. 15; Sub. 14; W. 11; Sub.  $10\frac{1}{2}$ ; I.B.H.  $10\frac{1}{8}$ ; W.  $8\frac{5}{8}$ .

I. Before any inscription, unfinished; plate not cleared.

II. Under subject, to left, *Proof*.

III. As described.

Born 1776; died 1816. Not to be confused with Benjamin Thompson, Count von Rumford, No. 298. This one was a dramatist, and translator of "The Stranger," by Kotzebue, in which Kemble made a great success, and various other German plays, afterwards, 1801, published collectively under the title, "The German Theatre." He also wrote two original dramas—"Godolphin," and "Oberon's Oath." They were both damned, and he is said to have died of chagrin. But there is no medical evidence, and the microbe of this disease has not even yet been differentiated.

There were seven copies, apparently, of this engraving specially printed in colours for presentation.

### 349. THOUGHTS ON A SINGLE LIFE.

J. R. SMITH.

(Stipple.)

T.Q.L., in oval. Young lady sitting on sofa, directed, facing, and looking to front; large black hat and feather, fluffy powdered hair, narrow ribbon round neck, white kerchief and light dress, black lace shawl thrown loosely round shoulders and drawn through under arms, which are folded on lap in front. Under, in stippled letters, *Design'd & Engraved by J. R. Smith Thoughts on a single Life.*

*Husbands are like painted fruit, which  
promises much, but still deceive us.*

*Cupid's Whirligig.*

*London publish'd Decr 21st 1787 = by J R Smith No 31  
= King Street Covent Garden. H. 10; W. 8¼; O.D.H. 8;  
O.D.W. 6¾.*

Companion to "Thoughts on Matrimony," by W. Ward.

I. Inscription in open letters. No verse.

II. As described.

## 350. THREE RABBITS. MORLAND.

(Aquatint and Mezzotint.)

Three rabbits feeding. Under, *Engraved by I. R. Smith, and Published 1st Jan'y 1807, by Thos Palser, Surrey side Westminster Bridge. From the Original Picture, by G Morland, in the possession of J: R: Smith.* Sub. H. 19; Sub. W. 23 $\frac{3}{4}$ .

## 351. REV. A. M. TOPLADY J. R. SMITH.

T.Q.L., sitting, directed, facing, and looking towards right; wig, bands, clerical dress; right elbow on book on table to left, lettered, *Holy Bible*; left hand on knee; curtain above. Under, in centre arms, motto, NON NOBIS DOMINE. *J. R. Smith delineavit et sculpsit. Published as the Act directs, 31. Mar. 1777 Augustus Montague Toplady. A.B. Vicar of Broad Hembury. Printed for & Sold by Carington Bowles, No 69 in St Pauls Church Yard, London; to left, "353." H. 14; Sub. 13; W. 9 $\frac{7}{8}$ .*

Born 1740; died 1778. Divine. Author of several well-known hymns, notably "Rock of Ages, cleft for me," and "Deathless Principle, Arise!" also a volume of poems, and some polemical works—*Historical Proof of the Calvinism of the Church of England; The Church of England Vindicated from the Charge of Arminianism; The Doctrine of Absolute Predestination Stated and Asserted; and The Doctrine of Christian and Philosophical Necessity Asserted.* He was best known throughout his life by his bitter controversies with Wesley. Toplady was a strict and uncompromising Calvinist. He was noted for his high-toned piety. He died of consumption.

## 352. JAMES, LORD TYRAWLY. CUMING.

H.L., in aquatint border, directed towards left, facing towards and looking to front; white cravat and vest, dark coat. Under, *Painted by W Cuming Engraved by I. R. Smith Mezzotinto Engraver to H.R.H. the Prince of Wales James Baron Tyrawly, Barrack-Master General, and first Commissioner of the Board of Works in Ireland. Pub.*

March 20, 1802, by *W Cuming, Dublin, & to be had of I. R. Smith No 31 King Street, Covent Garden.* H. 15; W.  $10\frac{7}{8}$ ; I.B.H.  $11\frac{1}{4}$ ; W.  $9\frac{1}{2}$ .

I. Engraver's proof. Before plate was cleaned.

II. Before any inscription.

III. As described.

Eldest son of James Cuff, Esq., of Elm Hall, County Mayo; M.P. for Mayo; held several public offices; created a peer as above, 1797. He married, in 1770, the only daughter of Richard Levinge, Esq., who died, without surviving issue, in 1808. His second wife was Miss Wewitzer, the actress and singer. He died at Castlelacken, County Mayo, 15th June 1821, in his 74th year.

### 353. A VENETIAN LADY. PETERS.

Short H.L., in oval frame, directed towards left, facing towards and looking downwards to front; black veil over head and shoulders; ear-rings, pearl necklace, with which fingers of left hand are playing; elbow on frame of subject. Under, *Painted by Wm Peters Engraved by J. R. Smith. A Venetian Lady, in the Sindall Dress. In the Collection of John Taylor Esqr. Published July 30th 1776 by John Boydell Engraver in Cheapside London.* H.  $10\frac{1}{4}$ ; Sub.  $8\frac{5}{8}$ ; W.  $7\frac{5}{8}$ ; O.D.H. 5; W.  $4\frac{1}{8}$ .

I. Before inscription, in scratched letters, *Publish'd 30 July 1776 by J Boydell Engraver in Cheapside London. I: R: Smith Fecit. The Venetian dress of the Sindall Engraved from a painting of Mr Peters in the Collection of John Taylor Esque.*

II. As described.

One of a set of four. See No. 97.

### 354. VENUS. COSWAY.

W.L., directed towards front, facing and looking towards left; loosely draped; sitting in chariot drawn by doves across sea and clouds. Under, *Painted by R Cosway. Engraved by J. R. Smith, Venus. Publish'd 1st June 1774 by J. R. Smith No 4 Exeter Court Strand, &*

*W. Humphrey* Printseller Gerrard Street Soho. H.  $8\frac{7}{8}$ ;  
Sub.  $8\frac{3}{8}$ ; W.  $6\frac{7}{8}$ .

I. Before any inscription.

II. Short scratched inscription.

A portrait of Miss Cummings.

355. MISS VERNON. WILLISON.

H.L., in oval frame, directed towards right; dog licking her face. Under, *Willson Pinxt Smith fecit. London Printed for R. Sayer & J. Bennett Map & Printsellers No 53 Fleet Street, as the Act directs 1st July 1775.* H.  $14\frac{7}{8}$ ; Sub.  $13\frac{3}{4}$ ; W. 11.

356. THE VILLAGE WANDERER. SHELLEY.

(Stipple.)

W.L., in oval. Country girl with pail and spud.

VIRGIN AND CHILD. REYNOLDS.

See "Madona col Bambino," No. 226.

THE VIRTUOUS PARENT.

See "Lætitia," Nos. 214 to 219.

357. VISIT TO THE GRANDMOTHER.

NORTHCOTE.

W.L.'s, sitting. On left, old lady knitting, her cat beside her, large work-basket at her feet; on right, young lady, reading aloud; behind, another young lady, wearing hat and feather, and sewing. Under, *Painted by J. Northcote. Engraved by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales. A Visit to the Grandmother. London Publish'd May 14th 1785 by J. R. Smith No 31 King Street Covent Garden.* H.  $21\frac{3}{4}$ ; Sub.  $20\frac{1}{2}$ ; W.  $15\frac{3}{4}$ .

The foregoing is probably a second address.

A companion was painted by J. R. Smith, and engraved by W. Ward. (Published at 83 Oxford Street.)

The picture is in the possession of Sir Charles Tennant.

### FRANCIS GODOLPHIN WALDRON.

See "Miss Younge," No. 382.

### 358. GEORGE, PRINCE OF WALES.

#### GAINSBOROUGH.

W.L., standing, directed towards front, facing and looking towards right; cavalry uniform, star, long boots and spurs; right hand on hip, left hand on shoulder of charger behind him, hand holding hat; tree in background behind horse's head to right. Under, *Painted by Thos Gainsborough Esqr R.A. Engraved by John Raphael Smith His Royal Highness George Prince of Wales. London Publish'd April 28 1783 by J. R. Smith No 83 Oxford Street.* H. 26; Sub.  $24\frac{3}{4}$ ; W. 18.

I. Inscription in open letters.

II. As described.

III. Retouched; inscription erased, and re-engraved in dotted letters; *Mezzotinto Engraver to his Royal Highness the Prince of Wales* added; and address altered to *No. 31 King St. Covent Garden.*

IV. Altered; much and unskilfully reworked; figure older and fatter, horse made shorter, and troop added in distance to left; painter's name erased. "Of Wales" altered to *Regent*; address altered to, *London Publish'd the 12 of August 1813 at No 19 Picket Street Strand.*

### 359. ID.

Similar to State II. of foregoing, but a different and probably earlier plate. Same dimensions.

I. As described.

II. Reworked; inscription erased, and in cursive letters,

*HIS ROYAL HIGHNESS GEORGE PRINCE OF WALES.*

*Painted by Thos Gainsborough,  
Esqr R.A.*

*Engraved by John Raphael Smith.*

*London Publish'd April 28. 1783 by J. R. Smith No 83 Oxford Street.*

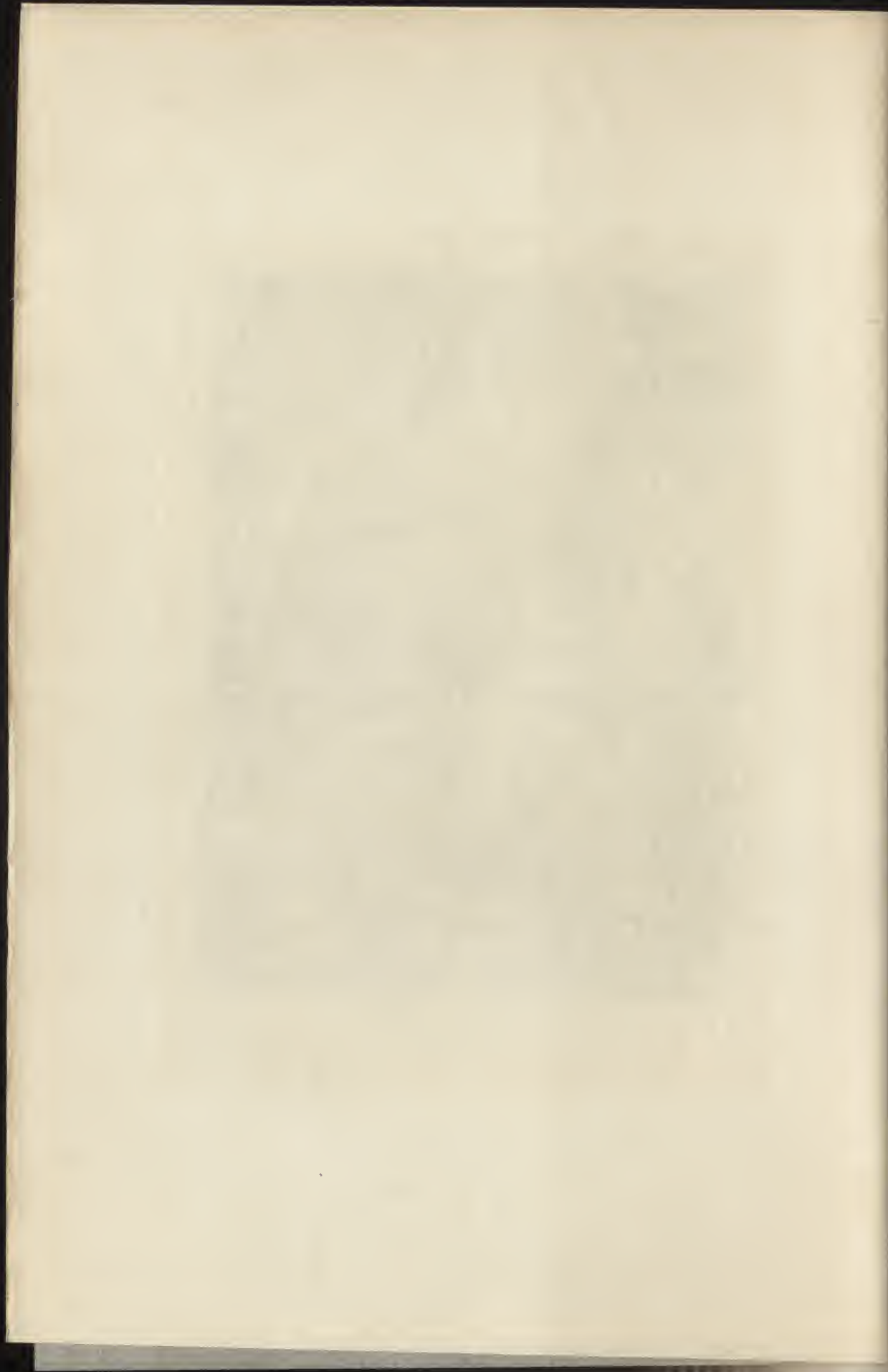
HIS ROYAL HIGHNESS GEORGE PRINCE OF WALES

Printed by Tho: Gairdner & Co. Edinburgh.  
Revised by John Robert Smith.  
Edin: R. A.

London Printed April 28. 1763 by J. R. Smith No 23 Oyle Street







*Painted by T Gainsborough Esq R.A. Engraved by John Raphael Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. His Royal Highness George Prince of Wales. London Publish'd Jany 1st 1785 by J. R. Smith No 83 Oxford Street. It is possible this might be a third plate.*

The picture is in the possession of the Earl of Zetland.

## 360. ID.

W.L., standing, directed to front, facing and looking towards right; uniform; right arm leaning on saddle of horse standing on left with head bending down, sword in left hand; cavalry in distance to right. Under, *Painted and Engraved by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales His Royal Highness George Prince of Wales London Published May 30th 1792 by I. R. Smith No 31 King Street Covent Garden. H. 26; Sub. 24 $\frac{1}{8}$ ; W. 18.*

## 361. ID.

Head similar, in reverse to that of print by Hodges. H. 7; W. 5 $\frac{1}{2}$ .

Chaloner Smith has met with an impression having under it, in MS., "by J. R. Smith, never published."

## 362. COUNT WALLENSTEIN. Dow.

Full H.L., standing, directed, facing, and looking towards left; hair full, embroidered sash from right shoulder, loose sleeves, right hand on staff. Under, *Gerrard Dow pinxt I. R. Smith fecit. Published as the Act directs Novr 25, 1772, by I. R. Smith, No 4 Exeter Court, near Exeter Change, Strand. Count Wallenstine. This brave General fought successfully 30 Years under Leopold Emperor of Germany, & led the Imperial Army several times, against Gustavus Adolphus, King of Sweden. Engrav'd from an Original & most Capitol Picture, as large as Life, by Gerrard Dow, in the possession of Mr Bonnell.*

To Dr Bragg, an admirer & encourager of the polite Arts, this Plate is Dedicated, by his particularly obliged, & hble Servt John Raphael Smith. To left, in scratched letters, Sold by W. Humphrey Gerrard Street Soho 1776. H.  $19\frac{3}{4}$ ; Sub.  $17\frac{3}{4}$ ; W.  $13\frac{7}{8}$ .

Born 1583. Assassinated 25th February 1634.

363. GEORGE WALLIS. HARRISON.

H.L., directed, facing, and looking towards left; wig over white hair, plain coat; hands holding stock of gun; eye-glasses over right forefinger. Under, Painted by J Harrison. Engraved by I. R. Smith Engraver to H.R.H. the Prince of Wales. George Wallis, The late Celebrated Antiquary and Gunsmith of Hull. Nat 20 Apl 1731. Obt 17 Apl. 1803. Publish'd June 20 1804, by J Harrison Portrait Painter, Hull. H. 15; Sub.  $11\frac{1}{4}$ ; W. 11; Sub.  $8\frac{7}{8}$ .

364. MISS WALLIS. SMITH.

T.Q.L., sitting, facing and looking to left; hair in curls, jewelled head-dress, white dress loosely confined at waist, black cape falling loosely from shoulders at back; holding black domino in right hand a short distance before face. H. 15; Sub. H.  $13\frac{3}{4}$ ; W.  $10\frac{7}{8}$ .

I. Before all letters and before plate was cleaned.

See also "Amanthis," No. 10.

365. WALTON FAMILY. THE FRUIT-BARROW. WALTON.

W.L. In centre an old man stooping over his barrow, and placing cherries in scales; to left, near edge of street pavement, a young lady standing, directed towards right, facing towards and looking to front, high dark hat and feathers, light summer dress, with left hand paying the

*THE FRUIT BARROW.*

*Painted by H. Walton.*

*Engraved by J. R. Smith.*

*London publishd March 6 1780 by J. R. Smith N<sup>o</sup>. 10 Batemans Buildings  
& Sobo Square, Torre Printseller Market lane St James & at N<sup>o</sup>. 171 Strand.*

THE FRUIT BARROW

Printed by H. Wilson. Engraved by J. R. Smith

London published March 6 1780 by J. R. Smith No. 10 Blemens Buildings  
à la Cour, Texte Printzeller Market near St James's at No. 171







fruit-man, with right hand holding a bag into which a little girl in front is putting the fruit; to right, two boys standing at barrow, the elder with left hand in trousers' pocket, the younger behind putting a cherry to his mouth; high wall at back to right, and perspective of street in distance to left. Under, *Painted by H Walton Engraved by J. R Smith The Fruit Barrow Pubd 6th March 1780 by H. Humphrey No 18 New Bond Street. H. 19 $\frac{7}{8}$ ; Sub. 18 $\frac{3}{8}$ ; W. 14.*

I. Before inscription, in scratched letters, *Painted by H Walton Engraved by J R Smith The Fruitbarrow London publishd March 6 1780 by J R Smith No 10 Batemans Buildings Soho Square, Torre Printseller Market lane St James's & at No 171 Strand.*

II. As described; retouched.

According to Bromley, the children of the painter; according to Brande's Catalogue, the young lady is Miss Carr, the boys, the nephews, and the little girl, the niece of Walton.

### 366. MRS. WARD. J. K. SHERWIN.

Full H.L., sitting, directed towards, face in profile to, left; long veil attached by band to head on a kind of turban with black plume; hair loose, low dress, left hand in lap; landscape in distance to left. Under, *J. K. Sherwin pink. The Honble Mrs Ward Publish'd June 4th 1784, by J. K. Sherwin, Engraver to his Majesty, & his Royal Highness the Prince of Wales, No 28 St James's Street, and Sold by Wm Hinton, No 5, Sweetings Alley, and Mr Wyatt, next door to the Pantheon, Oxford Street H. 20; Sub. 19; W. 13 $\frac{7}{8}$ .*

### 367. JOSEPH WARTON. REYNOLDS.

H.L., directed slightly to left, facing towards and looking to front; wig, bands, black gown, right hand before breast. Under, *Painted by Sr Joshua Reynolds Engrav'd by J, R, Smith Joseph Warton, D.D. Master of Winchester College. Pubd 15 April, 1777, by J R*

*Smith No 10 Batemans Buildings, Soho Square, & W Humphrey Gerrard Street Soho.* H. 15; Sub. 13 $\frac{3}{8}$ ; W. 10 $\frac{7}{8}$ .

I. Before any inscription.

II. Before inscription in scratched letters, *Painted by Sr Joshua Reynolds Engraved by J. R. Smith 1777 Publish'd April 15. 1777 by J. R. Smith No 10 Batemans Buildings, Soho Square, London.*

III. Before address in following state in scratched letters, *Pub 15 April 1777 by W Humphrey no 70 St Martins Lane.*

IV. As described.

V. The plate re-engraved, and the inscription taken out.

Born 1722; died 1800. Elder brother of Thomas Warton, the historian of English poetry. He was a friend of Gilbert White, and was himself an elegant scholar, a poet, and sagacious critic. He translated the *Eclogues* and *Georgics*, and wrote a *Life of Virgil*; his "Essay on the Genius and Writings of Pope" attained celebrity, and was followed by an annotated edition of the poet's works. He was engaged on a similar edition of Dryden when he died. A member of the "Literary Club," and on intimate terms with Johnson, Reynolds, Burke, etc., he filled the position of Headmaster of Winchester College for twenty-seven years.

The picture is in the University Galleries, Oxford, and there is a replica at Winchester College. At Winchester also there is a monument by Flaxman, erected, "To the memory of Joseph Warton," at the expense of old Wykamists.

### 368. HENRIETTA, COUNTESS OF WARWICK.

#### ROMNEY.

Nearly W.L., sitting under trees to right, directed towards left, facing towards and looking to front; head inclined forward, hair high, loose robe with pearl border at neck and armlets, hands folded on lap. Under, in scratched letters, *Painted by G Romney Engraved by J R Smith Publish'd May 12 17 by J R Smith No 83 opposite the Pantheon Oxford Street.* H. 20; Sub. 17 $\frac{7}{8}$ ; W. 13 $\frac{7}{8}$ .

I. Names of artists and publication line only, scratched; *Pub 3rd March, 1780 at No 10, Bateman's Buildings.*

II. As described.

Daughter of Richard Vernon, Esq., by Evelyn, Countess of Upper Ossory.

The picture is in the possession of the Earl of Warwick.

### 369. WATERCRESS GIRL. ZOFFANY.

Full H.L., directed and looking towards front; hood, cloak, hands clasped together, basket on left arm. Under, *Painted J. Zoffany R.A. Engraved by J. R. Smith The Water-cress Girl. Publish'd as the Act directs Sept 9th 1780 by W Humphrey Temple Bar. H. 15; Sub. 13 $\frac{5}{8}$ ; W. 10 $\frac{7}{8}$ .*

Musgrave Catalogue, p. 322, calls this girl Jane Wallis, and mentions a proof state of the print.

This print is now in the possession of Lord Cheylesmore, with the inscription, in faded ink, "Iane Wallis."

### 370. WATERING THE CART HORSE.

MORLAND.

Horse with white nose, standing in reedy pool of water, drinking; rustic on horse's back, leaning forward and resting on folded arms; high bank on right, open ground on left. Under, *Painted by G. Morland. Engrav'd by J. R. Smith. Number and title in open letters, Watering the Cart Horse. London, Publish'd Augt 1. 1794 by I. R. Smith King Street, Covent Garden. H. 12 $\frac{3}{4}$ ; Sub. 11 $\frac{7}{8}$ ; W. 14 $\frac{3}{4}$ .*

Another plate of the same subject with coarse roulette and stipple work. Artists' names; title in open letters. *London, Published Aug. 1 1799 by I. R. Smith, King Street, Covent Garden. No 26 in open letters in left-hand corner. H. 13 $\frac{3}{4}$ ; Sub. 11 $\frac{7}{8}$ ; W. 16 $\frac{1}{4}$ ; Sub. 14 $\frac{3}{4}$ .*

This is, however, obviously engraved by an inferior artist.

## 371. THE WEIRD SISTERS. FUSELI.

H.L., directed and facing to left; half size of life; three weird-looking creatures, side by side, wearing hood and cloak, and each with forefinger of right hand to mouth and left arm outstretched, and forefinger pointing to left; a grotesque-looking insect flying before them. Under, in fine open letters, *Painted by H. Fuseli Engraved by J. R. Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales. Shakespear's Macbeth Act 1st The Weird Sisters—each at once her choppy finger laying upon her skinny Lips. London publish'd March 10th 1785 by J. R. Smith No 83 Oxford Street. H. 17 $\frac{3}{4}$ ; Sub. 17 $\frac{1}{8}$ ; W. 21 $\frac{3}{4}$ .*

## MRS. WELLS.

See "Cowslip," No. 96.

## SOPHIA WESTERN.

See "Phœbe Hoppner," No. 184.

## 372. SOPHIA WESTON. WORLIDGE.

H.L., in oval, directed and looking to front, facing and head inclined towards right; hat, cloak. Under, *T Worlidge pinxit J. R. Smith fecit. Miss Sophia Weston*

*Behold the semblance of the rural Fair,  
Without the aid of Fashion, Debonair  
Complete tho careless, Elegant tho plain  
The Wish & Wonder of the village swain.*

*Published 1st May 1771 by Mrs Ashley Great Queen Street Lincolns Inn Fields. H. 13 $\frac{3}{4}$ ; Sub. 12; W. 9 $\frac{7}{8}$ .*

## I. Before address.

In some addenda to his work (see page xvi.) Pasquin gives copies of three curious letters from Reynolds to a Miss Weston, who then resided in Great Queen Street. Their date is long before that of the print; but is subsequent to the death of Worlidge, and the picture may have been done nearly at the time of the letters. (Chaloner Smith.)

## 373. WHAT YOU WILL. J. R. SMITH.

Lady sitting on rustic bench under large tree, in park-like landscape; large black bonnet with ribbon trimming and curtain fringe round edge, light dress, black mantilla loosely round shoulders, and drawn through under arms in front; right arm raised and forefinger of right hand to lips, left arm crossed over lap in front and holding glove in hand; left leg crossed over right, exposing the latter halfway to knee; slippers on feet; dog lying near on her left. Under, in scratched letters, *Design'd & Engrav'd by J. R. Smith What you will—Ce Que vous Plairá. London Publish'd Januy 1st 1791 by J. R. Smith King Street Covent Garden.*

One of a set of four. See No. 227.

## 374. A WIDOW. J. R. SMITH.

(Stipple.)

W.L. Lady in widow's costume; right hand to chin, left with glove and holding together mantilla in front; walking in park near stream of water with small spaniel running in front of her; overhanging trees above her on right, and wooded landscape beyond; stream of water in background. Under, *Design'd & Engrav'd by J. R. Smith A Widow—Une Veuve. London Publish'd Januy 1st 1791 by J. R. Smith King Strt Covent Garden H. 18; Sub. 15; W. 13 $\frac{3}{8}$ ; Sub. 11 $\frac{1}{8}$ .*

One of a set of four. See No. 227.

375. THE WIDOW OF AN INDIAN CHIEF,  
ETC. WRIGHT.

North American Indian woman sitting on top of cliffs by sea, at foot of withered tree, on which hang the arms and trappings of her dead husband; a volcano in eruption on right, sea on left, mountains beyond, and heavy clouds streaked with lightning. Under, *Painted by J.*

*Wright Engrav'd by J. R. Smith, Mezzotinto Engraver to his Royal Highness the Prince of Wales & his Serene Highness the Duke of Orleans. The Widow of an Indian Chief watching the Arms of her deceas'd Husband London. Publ'd Jany 29. 1789 by I. R. Smith No 31 King Street Covent Garden. H. 18; Sub. 17 $\frac{3}{8}$ ; W. 22.*

## 376. A WIFE. J. R. SMITH.

(Stipple.)

W.L's. Lady sitting in a chair sewing; muslin head-dress, hair powdered and in curls, light dress, and dark sash; little girl by her side sitting on floor playing with doll, which she holds on stool underneath round table; boy reading from book on left; open window behind and curtain above. Under, *Design'd & Engrav'd by J. R. Smith. A Wife—Une Femme Mariée. London, Publish'd Jany 1st, 1791 by J. R. Smith, King Street Covent Garden. H. 18; Sub. 15; W. 13 $\frac{3}{8}$ ; Sub. 11 $\frac{1}{8}$ .*

One of a set of four. See No. 227.

## 377. WILLIAM AND MARGARET. WRIGHT.

Scene in a bedroom; on right, young man starting up in bed in evident alarm at the ghostly visitant in female form which stands, in loose drapery and with bare arm uplifted, at the foot of his bed; antique lamp suspended and burning above her head, by a window with leaden casement and diamond panes, through which is seen church with square tower and moon. Under, *Painted by J. Wright Engraved by J. R. Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. William and Margaret From the celebrated ballad in Piercys Reliques of Antient English Poetry. Vol. 3 XVI.*

*Twas at the silent solemn hour  
When night and morning meet  
In glided Margarets grimly ghost  
And stood at William's feet.*

*London Publish'd April 12th 1785 by I. R. Smith No 83 Oxford Street. H. 17 $\frac{3}{4}$ ; Sub. 17 $\frac{1}{4}$ ; W. 21 $\frac{3}{4}$ .*

## 378. ROBERT WILMOT.

H.L., oval frame in corners; directed and looking in profile to left; wig, long cravat, plain coat. Under, in scratched letters, *published Jany 30th 1775*. H. 6; Sub.  $5\frac{1}{2}$ ; W.  $4\frac{1}{2}$ .

Of Chaddesden, Co. Derby; succeeded his father as second baronet, 1786. Died of apoplexy, 9th September 1793, aged 63.

## 379. WOOD-NYMPH. WOODFORD.

(Stipple.)

H.L., in oval. Peasant girl, directed to right, facing and looking to front; straw hat on head, fastened by handkerchief tied under chin, cloak with hood, thrown back from front, dress of striped material; carrying bundle of wood under right arm; open landscape and three trees in distance on right. Under, in stippled letters, on separate plate, *Painted by S. Woodford Engraved by J. R. Smith. Wood-Nymph. From a Picture in the Possession of Richd Wyatt Esqr. London publish'd Feby 12th: 1787: by J. R. Smith No 31 King Street Covent Garden*. H. 10; W. 8; O.D.H.  $7\frac{7}{8}$ ; O.D.W.  $6\frac{3}{4}$ .

Companion to "The Shepherdess," No. 314.

## 380. HENRY WOODWARD. VANDER GUCHT.

T.Q.L., standing, directed to left, facing towards and looking to front; hat and feather, dress trimmed with ribbons and lace, sword at left side, hands on hips, curtain in background. Under, *Painted by B Vandergucht. Engraved by J, R, Smith. Mr Woodward in the Character of Petruchio. Publish'd 15th Septr 1774 by J, R, Smith No 4 Exeter Court & W Humphrey printseller Gerrard Street Soho*. H.  $14\frac{7}{8}$ ; Sub.  $13\frac{1}{2}$ ; W.  $10\frac{7}{8}$ .

I. Before inscription, in scratched letters, *Painted by B Vandergucht Engraved by J R Smith publish'd 10th September 1774 by J R Smith*.

II. As described.

III. Address erased ; instead *Pubd by W Richardson, Antient & Modern Print Warehouse 174 Strand.*

Born 1717 ; died 1777. An excellent comic actor, who has been described as the best Petruchio, Touchstone, Marplot, and Bobadil of his day. He was the original Captain Absolute in "The Rivals." Sir Andrew Aguecheek was also one of his famous characters, while as Harlequin he attained special celebrity. In this character he is criticised in the *Rosciad*. He acted under Garrick's management. The son of a tallow-chandler, he acquired at Merchant Tailors' School an amount of classical scholarship which was of great use to him in after life. Garrick esteemed him highly.

381. THE WOUNDED SOLDIER. W. WARD.

Companion print to "The Recruit" painted by Smith and engraved by W. Ward.

ANNA MARIA YATES.

See "Lady Macbeth," No. 225.

382. MISS YOUNGE, WITH MESSRS DODD,  
LOVE, AND WALDRON. WHEATLEY.

W.L's., standing. Towards left Miss Younge, as Viola ; turban and plume, right hand holding sword, which trails on ground, supported by Waldron on left ; black dress, white collar ; Dodd towards right, unwillingly trying to draw his sword ; Love behind him to right, endeavouring to encourage him ; in background large trees ; landscape in distance. Under, *Painted by Francis Wheatly Engrav'd by J, R, Smith Miss Younge, Mr Dodd, Mr Love & Mr Waldron in ye Characters of Viola, Sr Andrew Aguecheek, Sr Toby Belch & Fabian. Publish'd March 1st 1774 by Robt Sayer No 53 Fleet Street. Shakespear's 12th Night Act 4th. W. 20 ; H. 17 ; Sub. 15 $\frac{7}{8}$ .*

I. Before any inscription.



II. Before inscription, in scratched letters, *Wheatly pinxt* ∫ *R Smith fecit Publish'd 1st March 1774.*

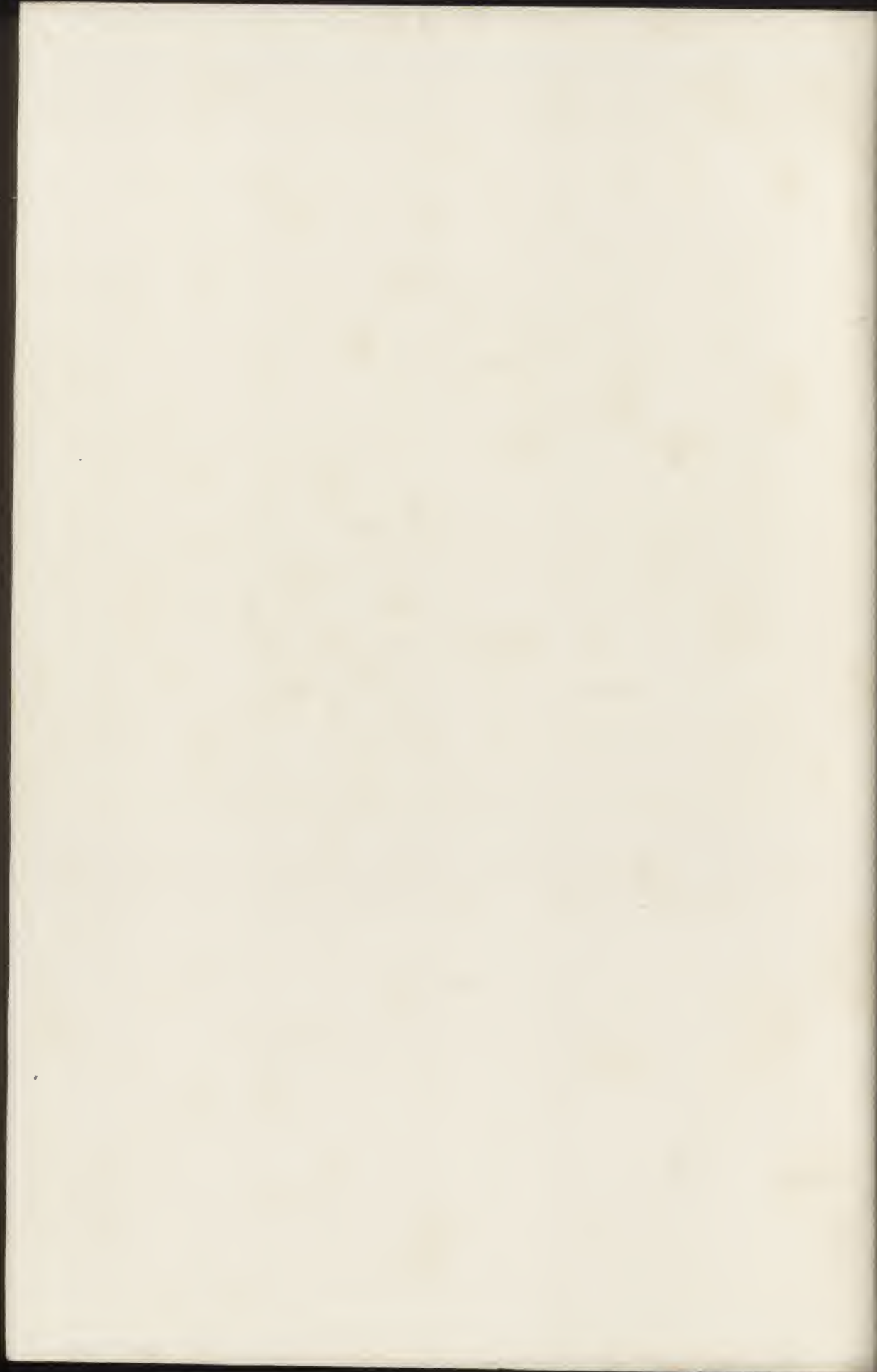
III. As described.

Miss Younge was afterwards Mrs. Pope. Born 1740, died 1797. The famous actress, excellent in both comedy and tragedy, whose career was notably associated with Garrick and Drury Lane Theatre. In public and private life she bore a high reputation.

James Dodd, the comedian, born 1741; died 1796. Charles Lamb's delightful sketch makes him live for us, and many contemporary records and reminiscences give us vivid stories and descriptions of Lamb's ideal Sir Andrew Aguecheek.

James Love, born 1722; died 1774. Comedian, poet, dramatist. Falstaff was one of his chief parts at Drury Lane. His plays were "Pamela," "The Village Wedding," "The Ladies' Frolick," and versions of "Timon of Athens" and "The City Madam." Unsuccessful in each branch of art he essayed, he benefited nothing from the patronage of Horace Walpole, who was responsible for his quitting his father's office (he was City Surveyor and Architect) and venturing into Bohemia. His real name was Dance; Love merely a sobriquet. His two sons became eminent in their professions. They were George Dance, who rebuilt Newgate, and was one of the foundation members of the Royal Academy, and Professor of Architecture to that Institution; and Sir Nathaniel Dance, Commander in the Service of the East India Company.

Francis Waldron, born 1744; died 1818. Actor, dramatist, bookseller, antiquarian—Jack of all trades, master of none. Wrote bad comedies, and was but an indifferent actor. His "Maid of Kent" was originally produced at Drury Lane in 1773, and published in 1778. Harding painted his picture, and Gardiner engraved it.



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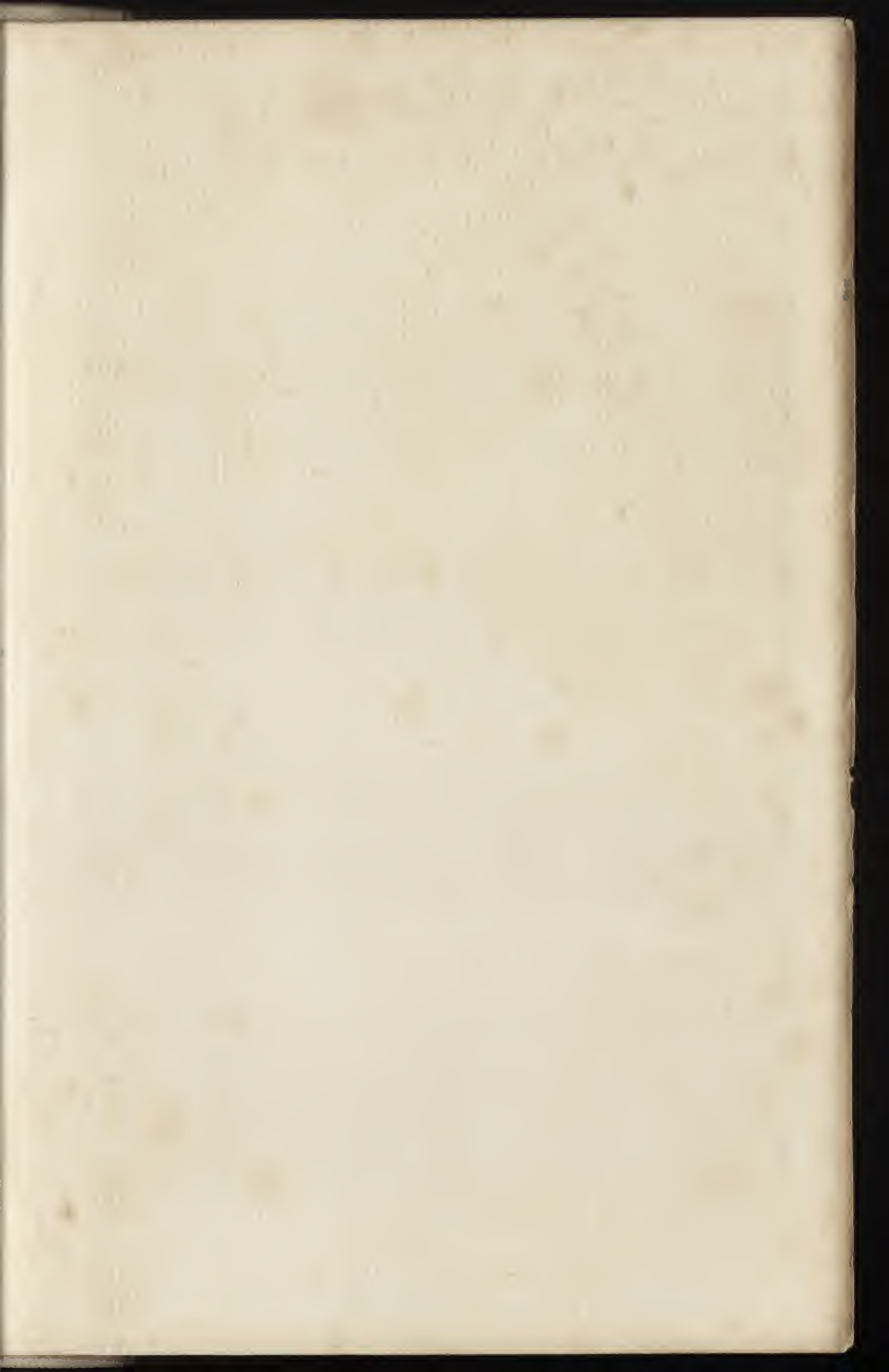
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