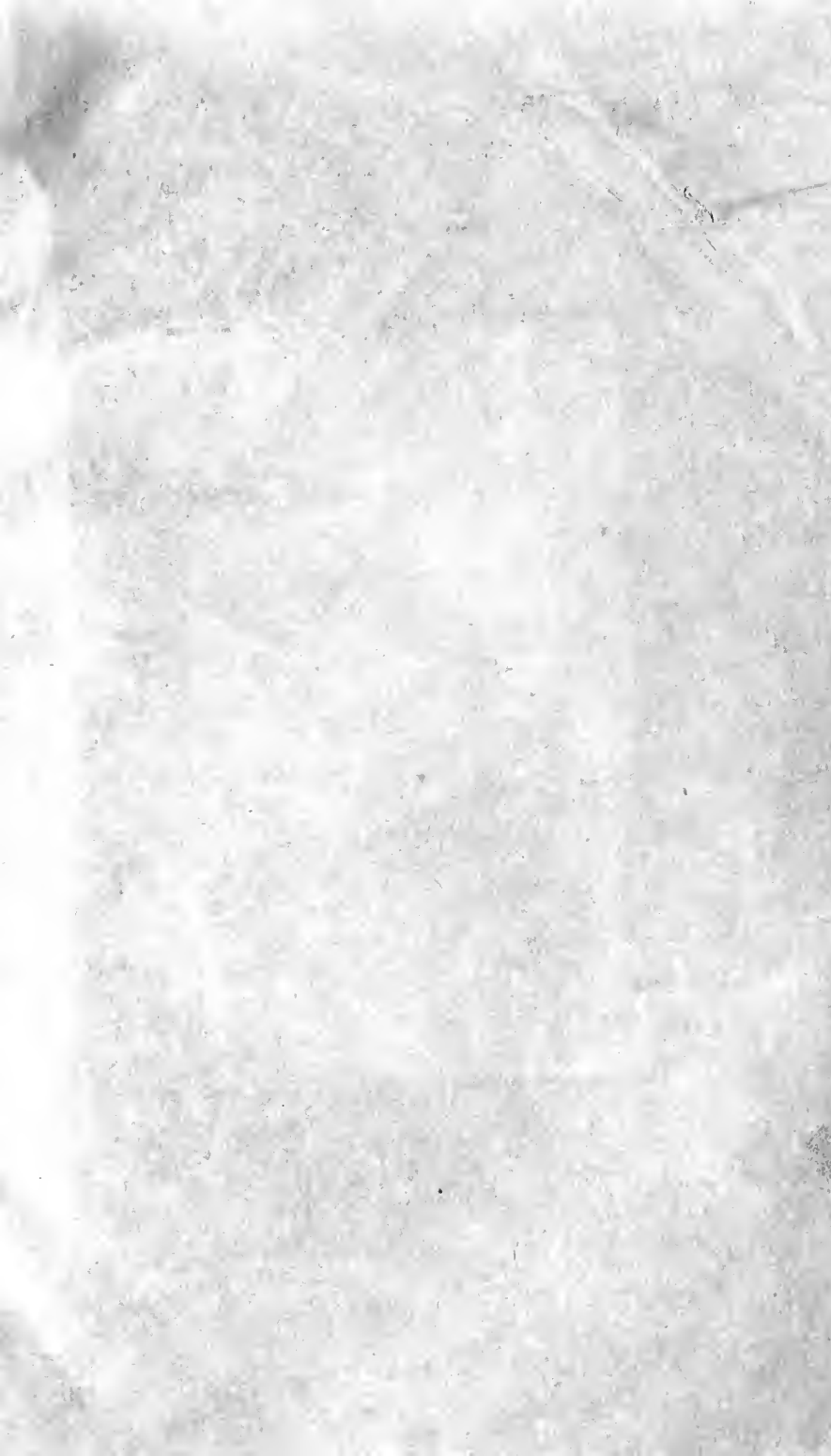






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*Opie and his Works.*



# OPIE AND HIS WORKS:

BEING A

## *Catalogue of 760 Pictures*

BY

JOHN OPIE, R.A.

PRECEDED BY

## *A Biographical Sketch.*

BY

JOHN JOPE ROGERS, M.A.

*Sometime Hon. Sec. and Treas. of the Arundel Society.*

— Si quid novisti rectius istis,  
Candidus imperti ; si non, his utere mecum.

*Horace.*

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## P R E F A C E .



THIS attempt at registering the works of the Cornish painter, John Opie, originated in a lecture which I was invited to deliver at the Polytechnic Hall at Falmouth in 1854, in order to illustrate a collection of some of his more important works in Cornwall, which were exhibited there in September of that year.

The object being rather to register than to criticize, no pains have been spared to attain accuracy in the details, by inviting owners of his pictures to furnish exact descriptions; and I beg most gratefully to acknowledge the ready kindness with which my enquiries have been met, and information has been offered to me by many persons unknown to me previously, whilst I cannot too warmly thank those personal friends who have more actively encouraged my efforts.

One serious disappointment has, however, occurred. It is well known among the living relations of the Painter, that he was in the habit of entering in a private ledger every picture which he painted after his arrival in London in the autumn of 1781. This ledger was used many years ago as evidence in a suit at law in which Opie's representatives were interested. It would have been invaluable for the purpose of this Catalogue, but I regret to say that I have exhausted every source of information which has been

suggested to me in a fruitless search for it; nor can I find that any list exists of the pictures which it contained.

The result is that many pictures, which the ledger would have disclosed, are absent from this catalogue, from the mere want of a clue to their discovery.

To Mr. Edward Opie, the great nephew of the Painter, I am indebted for much valuable information about his life and works: and to Mr. G. C. Boase, and Mr. W. P. Courtney, for generously placing at my disposal the notes which they have made on the subject in the course of their larger work, the *Bibliotheca Cornubiensis*; whilst among my more intimate friends, I have chiefly to thank Mr. John Davies Enys, and Mr. George Scharf, the keeper of the National Portrait Gallery. Mr. Solomon Hart, R.A., the librarian of the Royal Academy, has given me the benefit of his guidance in using the treasures of their Library. Mr. Algernon Graves, of Pall Mall, has verified several portraits which are unnamed in the Academy Catalogues. Mr. W. H. Woods has given me access to the long series of Sale Catalogues at Messrs. Christie's. The Print-room at the British Museum, and the Portfolios of Messrs. P. and D. Colnaghi and Co. have been carefully examined, as well as the voluminous sale catalogues of pictures in the libraries of the British Museum and South Kensington Museum; and, last not least, am I indebted to two sources of unpublished information, viz: Mr. J. H. Anderdon's illustrated collection of catalogues of the Royal Academy, presented by him to the Print Room of the British Museum, and the late Mr. William Smith's manuscript catalogues of British Portraits, bequeathed by him in 1876 to the Museum at South Kensington.

It cannot, however, be expected that, even with these advantages, the list of Opie's works has been exhausted; and I venture to plead for the indulgence which is always generously accorded to an unprofessional attempt to supply a deficiency in any department of knowledge, however humble it may be.

The Biographical Sketch is little more than a summarized arrangement of existing notices, corrected by the light of some original documents hitherto unpublished.

The Pictures are classified thus :—

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	<hr/>
(besides Addenda).	<u>760</u>

Two only of the Portraits are miniatures on ivory, (*Mr. and Mrs. T. E. Thomas*); two are crayon drawings (*Lawrance and Wolcot*); the rest of the pictures are believed to be painted in oil.

I need only add that corrections of errors, and information of pictures not recorded here, will be always gratefully accepted.

JOHN JOPE ROGERS.

Penrose,

Helston, Sept., 1878.

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## A D D E N D A.



THE following extracts from two letters written by Opie in 1786 and 1789 to his friend and pupil, Rev. John Owen, then in India, seem to deserve insertion here. The originals are preserved in Mr. Owen's family, but reached the author too late for use in the Biographical Sketch :—

### JOHN OPIE TO REV. JOHN OWEN.

*(Written in the Winter of 1786.)*

...“I have been to Antwerp this last summer to see Rubens' works, and could hardly keep my patience on the water for twelve hours. 'Twas a very pleasant journey. Mr. Bunn, and Mr. Gardner, a painter, went with me. We went from Margate to Ostend, from thence to Bruges, to Ghent, and Brussels, Antwerp, Rotterdam, Amsterdam and the Hague. We saw a great many pictures of Rubens, and imitations of him without number; all the churches in Flanders are full of them; he is almost the god of that country. He was possessed of an amazing power of execution, and was particularly fond of splendour and courtly magnificence, but was not so capable of giving the philosophical dignity of character which is seen in the best of the Italian schools. Rubens' figures

neither look sensible, nor appear to be in earnest in any of their actions. The same may be said of Vandyke; but Michael Angelo's, Raphael's, and Titian's figures, tho' not dressed magnificently, always look very sensible and severely grand (if I may so express myself), indeed that kind of grandeur and sense seem to me to be the same thing, and if they are in action, they seem to be totally absorbed in that action, and unconscious of any spectator; but Rubens' old men look like rich old fools that you can never have any respect for; and Vandyke's portraits always appear as if conscious of sitting for their pictures, which is as bad as a player's speaking a soliloquy to the audience. But this deficiency, tho' a deficiency in the highest part of the Art, was neither felt nor thought of at the time of seeing his pictures, we were so overcome and entertained by the splendour and beauty of the colouring, and the rich magnificence of the composition. We saw some fine Rembrandt's. He was wonderfully simple in his heads; and his compositions singularly grand, with prodigious force and roundness, and his colouring sometimes exquisitely true, there was one picture of a dead man in the Surgeon's Hall at Amsterdam, which Sir Joshua Reynolds says is equal to Titian in colouring, and in character to Michael Angelo."...

The rest of this letter relates to his recent engagement to paint for Boydell's Shakspeare, and other matters.

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JOHN OPIE, R.A. TO REV. JOHN OWEN.

*Dated London, Dec. 24, (1789).*

...“You will be sorry to hear that Sir Joshua is almost blind, and has left off painting, or nearly so, he has totally lost one eye, (“so thick, a drop serene has quenched it's orb”—you see I have

read Milton too). Poor Painting! It is like a Welsh Rabbit—it has neither head nor legs now. Last year, Gainsborough died, who was a really very great man, and for this six months Sir Joshua has also been lost to the Art. . . . . You bother me about yellow, and about flesh colour, and about receipts and precepts.—Lord! I am a fellow very unfit to teach; I am trying to learn, I will tell you all as soon as I know it.—I believe one kind of yellow is as good as another, a little more or a little less white will make it what you want; you must fire away boldly, and when it is too red or yellow, put more white, and when it is too white add more yellow or red, then dash in your blue and green and purple, and as soon as you find you have got it to look like something, stop, and bless God for it! This is my way, and all the way I know. What? are you answered? Do all you can without glazing first; then do all you can with glazing in the face, as well as everywhere else.”

The rest of this letter relates to his study for the Picture of Timon of Athens, which he was then painting, and friendly gossip.



## *Sketch of the Life of John Opie, R.A.*



Orthography of Name.—Early Talent.—Encouraged by Dr. J. Wolcot.—Early Successes.—Penryn in 1777.—Prideaux Place.—‘Rolling in Riches’.—Exeter.—To London, August 1781.—Is sent for by the King, 1782.—Hands soon full of work.—Marries Mary Bunn.—Historical Paintings.—A.R.A., 1786.—R.A., 1787.—Second Marriage in 1798 to Amelia Alderson.—Visits Norwich.—Paris in 1802.—C. J. Fox.—Proposes a National Gallery.—Professor of Painting, 1805.—Lecturer, 1807.—Illness and death, 1807.—Funeral at St. Paul’s.—Opinions of his works.—Quarrel between him and Wolcot.—Proposal to decorate St. Paul’s Cathedral.



Seventy years have passed since John Opie died. He was born at St. Agnes, near Truro, in Cornwall, in the month of May, 1761, and died in London on the 9th April, 1807, at the age of 46.\*

\* The orthography of his name has been disputed, and some writers have alleged that he was induced to change his name from Oppy to Opie from a notion that it sounded better, or, as others say, to please his first wife. The truth seems to be that there are two distinct names in Cornwall, Oppy and

Both his father and grandfather were village carpenters, and the cottage in which the painter was born may still be seen, unaltered, except by the addition of a room, in a woody dell, surrounded by orchards, at St. Agnes. His first wife, many years afterwards, gave it the name of Harmony Cot. His mother was descended from the ancient family of Tonkin, one of whom, Thomas, commenced, but never completed, a history of the county, portions of which have been published in the form of Notes, in Lord de Dunstanville's edition of Carew's Survey, 1811, and again in the History of Cornwall by Mr. Davies Gilbert, 1848. No tradition, however, of their ancestor's historical labours appears to have been preserved in the family, or at least the painter did not love to boast of them, because we find his widow, Mrs. Opie, confessing that she never heard of them until she read a sketch of her husband's life by Mr. Prince Hoare. His mother, however, has greater claims to our notice than merely hereditary honours can bestow ; for by her judicious influence upon his

Opie, and that the latter is sometimes spelt Opey, without changing the sound, as is frequently the case with other family names.

Mr. Redgrave, in his *Century of English Painters*, vol. 1, p. 321, asserts that the painter's name was "*never Oppy, as has been said.*" Two deeds are preserved at St. Agnes, dated respectively 1749 and 1752, in which the name is spelt Opey ; and *William Opey* is found in a copy of Rollin, under dates 1766 and 1784, whilst there is no document in possession of the family in which Oppy is to be found. *John Opie* occurs thrice in the earliest sketch book of the painter ; and Wolcot, his early patron, always spells it so. The change from Oppy to Opie is an affectation which he would have scorned.

early efforts, she prevented the simple carpenter from destroying his boy's native talent in the bud.

Opie is said to have been regarded by his school-fellows as a sort of village wonder from his early years. He had mastered Euclid, as Allan Cunningham tells us, at the age of 12, and was considered so skilful in arithmetic and penmanship, that at that early age he commenced an evening school for the poor children of St. Agnes. His father, bent upon having the advantage of his son's apprenticeship to his trade, smiled not on these indications of mental power, and would have him throw down the pen and slate that he might handle the saw, and plane. The boy's affectionate and modest character induced him to obey, and he used to bend his hands to the unwelcome task; but real genius scorns to be fettered, and his love of art soon drew down upon him his father's cudgel, when he was found to have disfigured with his rapid chalk sketches the deal boards which had been smoothly planed for use. The love of art came upon him early. At 10 years old he began to draw and paint; and it is related of him that seeing an elder school-fellow drawing a butterfly, he exclaimed, "I think I can draw a butterfly as well as Mark Oates," took his pencil, tried, and succeeded, and ran home with his drawing to his mother. Encouraged by this success, he now lost no opportunity of studying such pictures and prints

as chance might throw in his way, out of mere love of art, and without any intention as yet of pursuing it professionally, for he continued to ply his father's trade. One day, at Mithian, he saw a picture of a farm yard in a house where they were at work as carpenters; struck with admiration at the performance, he looked and looked again and could not drag himself away from it; his father was angry at this, and rebuked him for his idleness and forwardness, but the lady of the house very kindly indulged him with another view of the picture, which so completely impressed the subject upon his memory that he made a very tolerable copy of it upon canvas when he returned home. Rising by these early steps, he soon attempted to draw from life, and gradually hung his humble dwelling round with portraits of friends and relatives, and in the end his father abandoned in despair all the hopes he had entertained of making his boy a finished carpenter. He was perhaps reconciled to this decision by the success with which the boy had surrepticiously painted his father's portrait. It was not to be expected that the carpenter would consent to be a sitter, and thus encourage a fancy which he feared would ruin his son. Accordingly the young artist hit upon a plan which Mrs. Opie thus describes as told her by her sister-in-law.\*

\* Mrs. Opie's preface to her husband's lectures, 1809, page 13.



“ One Sunday afternoon, while his mother was at church, Mr. Opie, then a boy of ten or eleven years old, fixed his materials for painting in a little kitchen, directly opposite the parlour where his father sat reading the Bible. He went on drawing till he had finished everything but the head, and when he came to that, he frequently ran into the parlour to look up in his father's face. He repeated this extraordinary interruption so often that the old man became quite angry, and threatened to correct him severely if he did the like again. This was exactly what the young artist wanted. He wished to paint his father's eyes when lighted up and sparkling with indignation, and having obtained his end, he quietly resumed his task. He had completed his picture before his mother's return from church, and on her entering the house he set it before her. She knew it instantly, but ever true to her principles, she was very angry with him for having painted on a Sunday, thereby profaning the Sabbath-day. The child, however, was so elated by his success, that he disregarded her remonstrance, and hanging fondly round her neck, he was alive only to the pleasure she had given him by owning the strength of the resemblance. At this moment his father entered the room, and recognising his own portrait immediately, highly approved his son's amusement during

“the afternoon, (parental pride conquering habitual “piety awhile) and exhibited the picture with ever “new satisfaction to all who came to the house, “while the story of his anger at interruptions so “happily excused and accounted for, added interest “to his narrative, and gratified still more the pride “of the artist.”

Accident soon brought him under the notice of that well known satirist, Dr. Wolcot, better known beyond the Tamar by his assumed title, Peter Pindar, then resident at Truro. This circumstance is perhaps the most important in the painter's early life, for Wolcot's taste in drawing, and his knowledge and judgment in matters of art generally were of the greatest possible use to our young artist, whilst his keen discrimination of character in others, enabled him to see at once that the protégé was destined to do honour to the patron.

John Wolcot, son of Alexander Wolcot, of an old Devon family, was born at Dodbroke, near Kingsbridge, in the year 1738, baptised May 9, in that year, and died in London, January 14, 1819, at the age of 82. He was only eleven years old when his father died. Educated first by a Mr. Morris, at Kingsbridge, and then by Revd. Mr. Fisher, at Bodmin, he went thence to live with his uncle, John Wolcot, who was a surgeon, resident at Fowey, and was soon sent by him to France for twelve months,

that he might acquire the language. Returning to Fowey, he became his uncle's apprentice. He showed an early taste for the fine arts, was fond of music, drew and sketched well, and composed sonnets, some of which are still preserved, though unpublished. At the end of his apprenticeship he went to London in 1762, to study medicine, lodging with his uncle, Mr. Thomas Giddy, of Penzance, until 1764, when he returned to Fowey. His uncle John now desired that he should succeed him in his profession, and with this view young Wolcot obtained his Diploma as M.D., at Aberdeen, September 8, 1767. Shortly afterwards Sir William Trelawny, who was distantly connected with Wolcot by marriage, received the appointment of Governor of Jamaica, and, wishing to do his relative a good turn, invited the newly made doctor to accompany him as physician to the household. The Governor left England with Dr. Wolcot and the rest of his suite, August 7th, 1768, and touching at Madeira on the voyage, reached Jamaica at the end of October in that year. A prospect of a vacancy in the valuable living of St. Anne's, Jamaica, soon occurring in consequence of the serious illness of the incumbent, it was suggested to the Doctor that if he would proceed to England, and be admitted to Holy Orders, the Governor would nominate him to the living at the proper time. The versatile Doctor was not slow

at taking the hint, seized an early opportunity of leaving the island, and availing himself of the lax discipline of the time, was admitted to Holy Orders as a Deacon, by Terrick, Bishop of London, on the 24th of June, 1769, and on the day following was ordained a Priest by the same prelate, signed his Declaration of Conformity, and received his license as a Priest in Jamaica. This is smart work; so smart, indeed, that the facts have been called in question: they are, however, simply true as stated here, on the authority of the Doctor's own nephew, Mr. Charles Collins Giddy, who possessed the documents referred to, and embodied them in a written sketch of Wolcot's life, the substance of which is given in some detail in the Annual Biography and Obituary for the year 1820, vol. IV, article, Dr. Wolcot.

It was not until the end of March, 1770, that Wolcot left England once more for Jamaica, and on his arrival there he learnt that the sick incumbent had recovered, and the prospect of a vacancy at St. Anne's had vanished; he therefore consoled himself by reverting to his lay profession, and on the 21st of May, was made Physician General to the Horse and Foot Militia in the Island. In 1772, Sir William Trelawny, the governor, died, but before his death he had appointed Wolcot to the small living of Vere. It does not appear that he ever performed any part

of the duty of the parish, but keeping a curate, he soon found the stipend too small to live upon, and obtained from the new Governor, John Dalling, leave of absence for twelve months, dated February 20th, 1773. He soon left Jamaica for England, and finding his Uncle John had died in his absence, he established himself at Truro, in preference to Fowey, as a Physician, abandoning at once the living of Vere, and discarding thenceforth, his clerical robes and title. His ready wit and skill soon obtained for him a respectable practice, until his lampoons offended some of his fellow townsmen, and he left his residence on the quay at Truro, for Helston, in November 1779, practising there and at Falmouth for the next two years. His house at Helston was in Coinage Hall Street, on the south side, now no longer to be seen, as a new house has been built upon its site. In 1781 he left Cornwall, and bade adieu to physic and divinity, residing thenceforth in London, and supporting himself by his writings, until his death in 1819.

Those who are more curious to know more of the character of Dr. Wolcot, and of his writings, are referred to an article in Blackwood's Magazine for July, 1868, which does full justice to both; and to the 17th chapter of the second volume of John Taylor's '*Records of my life,*' which gives some personal anecdotes of him not to be found elsewhere,

and corrects the very few errors respecting him, which are contained in the Annual Biography of 1820, already quoted. Taylor was one of Wolcot's most intimate friends from 1785 until his death in 1819.

During Wolcot's residence in Jamaica an incident occurred which indirectly affected Opie, and must not therefore be omitted. On the 21st of April 1769, William Glanville Boscawen, Lieutenant R. N., a son of Admiral Boscawen, was accidentally drowned in a pond at the residence of Sir Charles Price, in Jamaica. Wolcot was moved to write an elegy on his death, which was published in the Annual Register for 1779. Mrs. Boscawen, the Admiral's widow, saw the lines, and sought out their author, writing him a beautiful letter dated Audley Street, 21st April, 1781, and addressed to him at Helston, thanking him with a mother's full heart for his reference to her son's promise of distinction and his untimely end. This seems to have led to Wolcot's acquaintance with her, and her subsequent patronage of Opie, by introducing him at Court.

It must have been about the year 1775, that Opie first fell under the notice of Dr. Wolcot. The Doctor had then been practising about two years in Truro, and it may be interesting to describe this important step in the young painter's life in the words of Wolcot himself, who gave the following account

of his first acquaintance with Opie, at the particular desire of the compiler of the sketch of Wolcot's life, to which reference has already been made,\* and which appears from the preface to have been derived from the very best sources of information:

“Being on a visit to a relation in Cornwall,” observed he, “I saw either the drawing or print of “a farm-yard in the parlour, and after looking at it “slightly, remarked that it was a busy scene, but ill “executed.

“This point was immediately contested by a she “cousin, who observed that it was greatly admired “by many, and particularly by *John Opie*, a lad of “great genius.

“Having learned the place of the artist's abode, “I instantly sallied forth, and found him at the “bottom of a saw-pit cutting wood, etc.”—then, in answer to Wolcot's enquiry if he could paint,—“a “specimen,” (he continues) “was immediately shown “me, which was rude, incorrect, and incomplete. “But when I learned that he was such an enthusiast “in his art, that he got up by 3 o'clock of a sum- “mer's morning to draw with chalk and charcoal, I “instantly conceived that he must possess all that “zeal necessary for obtaining eminence. A gleam “of hope then darted through my bosom, and I felt “it possible to raise the price of his labours from

\* Annual Biography and Obituary for 1820, vol. IV, title, Wolcot.

“eight-pence or a shilling to a guinea a day. Actuated by this motive, I instantly presented him with pencils, colours, and canvas, to which I added a few instructions.”

The Doctor then proceeds to state that Opie had the run of his house during the last three or four years that he remained in Cornwall.

After two or three month's absence from his patron, he returned to Truro with specimens of further progress, when the Doctor bade him boldly demand a half guinea for a head, to which the modest youth replied that he was afraid that so great a sum was superior to his merits, and, moreover, that he really believed the county could not afford it. The Doctor, however, persisted; and a half guinea was the future stipulation between painter and sitter. “At length I proposed to him,” Wolcot adds, “to go to Exeter, and then to London, and having lost an income of £300 or £400 by the change of scene, entered into a written engagement, by which it was agreed that we should share the joint profits in equal divisions. We actually did so for a year, but at the end of that time my pupil told me I might return to the country, as he could now do for himself. Notwithstanding this provocation, I got Opie introduced to Mrs. Bos'—(Mrs. Boscawen, already mentioned) who introduced him to Mrs. Delany, who introduced him to the King.” (page 291).



There seems to be no manner of reason for doubting the substantial accuracy of this account, because Cyrus Redding says that he knew Wolcot personally, and relates his first discovery of Opie as given to him by Wolcot himself in language differing from, but wholly consistent with, that of the narrative just cited,\* and he specially declares that Opie was always treated by Wolcot as a gentleman, and as a parlour guest from the very first, "for" he says, "though unpolished, Opie exhibited "no coarse vulgarity." These two statements with respect to the position which our young artist occupied in his patron's house, coming as they do through independent channels from the same source, will be considered to dispose of the groundless suggestion which has sometimes been made that Opie was first employed by the Doctor in a menial capacity.

The farm-yard picture is that referred to in Polwhele's *Biographical Sketches*† as having been copied by Opie. It was then at the house of the Doctor's relative, Mr. Benjamin Nankivell of Mithian, in St. Agnes, and has been carefully preserved in the family, and is now at Tresillian House. Opie's copy has unfortunately been lost sight of. Polwhele states that the latter was bought by Mrs. Walker, mother

\* Cyrus Redding, *fifty years Recollections, literary and personal*, 3 vols. 8°, 1858, Vol. 1. 270.

† Vol. II, p. 115.

of the vicar of St. Winnow, but the attempts to trace it further have been unsuccessful.

At the time of his introduction to Dr. Wolcot, Opie must have been about 15 years of age, and the commissions which he obtained through his patron's influence were so numerous and so valuable that he soon began to support himself by his painting alone. Meanwhile his mother became anxious about his protracted absence from home, and was beginning to picture to herself the ruin of her boy amidst the gaieties of a town life in Truro, when he surprised her by returning from Padstow with 20 guineas in his pocket, and presenting them to her in the fulness of his joy, announced that in future he would maintain himself.

The dutiful affection for his mother which this first offering denotes, continued unabated throughout his life, and he seems to have felt an especial pleasure in recording her acts of tender kindness to him, the encouragement which she gave to his first attempts in painting, and the sterling worth and integrity of her character. She had the gratification of living to enjoy the echo of his well earned fame, for she died in 1805 at the advanced age of 92.

Mr. Sandby\* speaks thus of his early works,

\* History of the Royal Academy of Arts, by William Sandby, 2 vols. 8o., 1862. The words are borrowed from Prince Hoare : Preface to Opie's lectures.

“The first efforts of his pencil, though devoid of that grace which can only be derived from an intimate knowledge of art, were true to nature, and in a style far superior to anything generally produced by country artists. He painted at that time with smaller pencils, and finished more highly than he afterwards did, when his hand had obtained a broader and more masterly execution, but several of his early portraits would not have disgraced even the high name he afterwards attained.” Vol. I, page 196.”

To this period belong the early portrait of himself, now at Penrose, and those of J. Knill 1777, Samuel Borlase 1778, Dolly Pentreath, Richard Polwhele, with those of members of the Cornish families of Price, Penwarne, Prideaux, Rashleigh, Rawlings, Vivian, which will be found in their places in the Catalogue.

It would have been interesting, but it has been found impossible, to trace the pictures which Wolcot was able to shew to the young painter as models for his study. Wolcot himself is silent on the subject.

G. G. Cunningham,\* in the course of a very careful and original sketch of Opie, after stating with more circumstance than is to be found elsewhere his first interview with Wolcot, and the gift of brushes and colours, etc., proceeds, “these trifling favours

\* *Lives of Eminent Englishmen*, 8°, Glasgow, 1837, vol. viii, page 137.

“were soon followed by others of a more important nature. In addition to some practical instructions in his art, he received both bed and board, and was accommodated with the use of productions of a superior class of artists, for the purpose of imitation, while his own sketches were carefully corrected by the hand of friendship.” Elsewhere the same writer speaks of Wolcot as painting, “as an amateur, with considerable success, as to effect;” and this statement is strengthened by a note of the late Dr. E. F. Rimbault in allusion to the subject. “Wolcot was the friend and pupil of Wilson, the eminent landscape painter, whose style he used to imitate not unsuccessfully. I have seen many of his works, both in oils and water colours.”\*

Thus assisted, and encouraged, as Prince Hoare relates, by his Uncle John Tonkin, who playfully gave him the name of “*Little Sir Isaac*,” in compliment to his fondness for mathematics, his fame found its way through the county, and he visited the neighbouring towns, with letters of introduction to the principal families resident in and near them.

Towards the end of 1777, when 16 years of age, he took to Penryn a portrait of himself, which he had painted for the then Viscount Bateman, who was probably at Pendennis Castle with the Herefordshire

\* Notes and Queries, second series, vol. vii, page 381. See Six picturesque views from paintings by Peter Pindar, engraved by Alken, London, fo. 1797.

Militia, which he commanded, and was an early patron of Opie's, employing him to paint pictures of old men and beggars, which he treated with surprising force, and truth of representation.\*

At Prideaux Place, in addition to the twenty guineas which he earned by his pencil, he was invited to choose, on leaving the house, some memento of his visit, and without hesitation, asked for a discarded suit of the gentlemen's dress of the day, which he thought might serve its turn for a fancy portrait, and accordingly he was presented with the handsome skirted coat, lace ruffles, and silk stockings, in which he is sometimes ludicrously represented as having appeared on his return to his mother from Padstow. It is more reasonable to suppose that he desired them to dress a sitter in, than that he should risk being mobbed on the road by trudging home in them.†

Mr. Ouvry's portrait of Opie represents him in just such a dress, with a slouched hat, and broad lace collar; John Penwarne is similarly dressed. The dates assigned to these two portraits are 1778-81, when Opie's possession of the dress was recent. Possibly other instances of its use may be discovered.

\* Prince Hoare, Preface to Opie's Lectures, 1809.

† It was on his return home from this visit to Prideaux Place that the story is told that on his mother asking him what success he had met with in his absence, he answered her by throwing his guineas on the floor, and at the same time, falling on them, cried out, "Mother, I am *rolling in riches!*"

The visit to Exeter on his way to London may be traced in several portraits of Devon worthies to be found in the Catalogue, whose names need not be repeated here.

Having thus by his industry, perseverance, and devotion to his art, succeeded in establishing a local reputation of no mean order, Wolcot judiciously considered that the time had come when his pupil might try his fortune in the metropolis. It was, therefore, in the autumn of 1781 that they reached London together.

Mr. C. R. Leslie thus refers to the event, under date of August 30, 1781: "It was now that Opie came to London, to astonish the fashionable world as a self-taught genius. He was immediately introduced to Sir Joshua (Reynolds), who was the first to tell Northcote of the '*Cornish boy*.' Northcote had lately returned from Italy."

"Ah!" said Reynolds, "you may go back now, you have no chance here. There is such a young man come out of Cornwall!"

"Good! Sir Joshua, what is he like?"

"Like? like Caravaggio, but finer."

"I was ready to sink into the earth," said Northcote, "when he told the story."\*

But Northcote, though his rival, was a generous

\* Memoirs of Sir Joshua Reynolds, by James Northcote, R.A. 4<sup>o</sup>., 1813, p. 285.

and admiring friend, and his remarks on Opie's rapid success from the fever of admiration which he soon excited by his talents, and on the capricious desertion of his studio which followed, after his reputation was established, will be read with interest in his life of Reynolds, together with a valuable sketch of his character written by Northcote immediately after Opie's death.

The following letter of Dr. Wolcot's, indorsed, "On Sir Joshua Reynolds; sent to Colborn, Bookseller," was found in a collection of published and unpublished remains of Dr. Wolcot, which was sold at Puttick and Simpson's, May 17th, 1877. The letter is undated, as Wolcot's usually were, and is apparently a school-boy's copy, corrected by Wolcot himself. The pictures mentioned are two of those which Opie afterwards took to the King, and were probably kept by Wolcot as specimens. This would fix the date of the letter as in the spring of 1782. The *Jew* is now at Enys, and the *Beggar* was probably that exhibited at the Royal Academy, with four others in that year.

"I have again called on Reynolds with a pair of "John Opie's pictures, the portrait of *a Jew*, and a "Cornish beggar, on which he expressed surprize at "performances by a boy in a country village containing excellencies that would not disgrace the "pencil of Caravaggio. Opie's knowledge of chiaro

“scuro without having ever seen a picture of the  
“dark masters, drew from his eye a sort of wonder.  
“It strikes me that Reynolds expects Opie to be as  
“perfect in the delineation of the graces as in the  
“heads of vulgar nature, and in consequence become  
“a formidable rival. But here I am sorry to say he  
“will be fortunately mistaken; Opie, I fear, is too  
“fond of imitating coarse expression. . . . To him  
“at present elegance appears affectation, and the  
“forms of Raphael unnatural. He too much re-  
“sembles a country farmer, who never having tasted  
“anything beyond rough cyder, cannot feel the fla-  
“vour of burgundy or champagne.”

Mr. Leslie says, “Sir Joshua, always kind to  
“young painters, and the arbiter whose judgment  
“was sought on the essays of every aspirant in the  
“arts, had been one of the first to appreciate Opie’s  
“vigorous ability.”\* Reynolds was now President  
of the Royal Academy; he did not spoil Opie by  
his flattery, and Opie had sense enough to profit by  
his criticisms and advice.

And now the Spring of 1782 ushers in a new  
era in his life. He was still residing with Wolcot in  
Orange Court, Leicester Fields, when by the influ-  
ence of Mrs. Boscawen, the origin of which has  
already been explained, he was employed to paint  
the well-known portrait of Mrs. Delany for the King.

\* Life of Reynolds, vol. ii, p. 366.



It is scarcely necessary to say here that Mrs. Delany was a great favourite at Court, and the portrait gave such satisfaction that it was hung in the King's bed-chamber at Windsor, and remained there until it was removed after his death to the gallery at Hampton Court, where it may now be seen. Horace Walpole speaks thus of it.\*

“ There is a new genius, one Opy, a Cornish lad of nineteen, who has taught himself to colour in a strong, bold, masterly style by studying nature, and painting from beggars and poor children. He has done a head of Mrs. Delany for the King,— *oui vraiment*, it is pronounced like Rembrandt; but, as I told her, it does not look older than she is, but older than she does.” Lady Bute, wife of the then Prime Minister, desired Opie to make a similar portrait for her: and Horace Walpole, who had a great regard for Mrs. Delany and admired her talents, designed an appropriate frame for Lady Bute's portrait of her, which is referred to more fully in the Catalogue.

The success of this portrait led immediately to the next important step in the painter's life, viz., his personal introduction to the King, which is thus described by Wolcot in a characteristic letter, the original of which has been fortunately preserved;

\* Letter No. 2117 in vol. 8 of Cunningham's Edition of Horace Walpole's letters, 1858.

it is undated, as his letters usually were, but was written about March 11th, 1782,\* to his relative, Mr. John James, at Rosenvale, St. Agnes, near Truro.

“ . . . . I have at length got Jan introduced to the King and Queen.—The night before he went, I was employed in teaching him how to make King and Queen bows. . . . .  
 “ As he was carrying his pictures into a room of the Palace, Jan was followed by the Queen, who treated him with great kindness, so much indeed that he is now turned Quixote, and is ready to fight up to his knees in blood for her Majesty.  
 “ The King came in after, with a skip; (not a very proper pace I think for Majesty) West was with him,—I mean West the famous painter, a monstrous favourite of George’s—George asked Jan a number of questions, which (from Jan’s history of himself after his return) he answered with a St. Agnes intrepidity. The pictures were placed in order, and the British Monarch applauded the artist. The Queen turned up the whites of her eyes, marvelling, the little Princes lisped praises, and Jan, to be sure, was in an ecstasy. He remained nearly an hour and a half with ’em, and

\* This date is fixed approximately by a letter of Opie written to his mother from Orange Court, Leicester Fields, dated March 11th, 1782, describing his visit to the King as if it had quite recently occurred: the letter is printed in full in Polwhele’s *Biographical Sketches*, II, 121.

“ then took his leave. The pictures he carried were  
“ AN OLD JEW, A BEGGAR AND HIS DOG, THE OLD  
“ KNEEBONE OF HELSTONE, and MAT. TREVENEN.  
“ The beggar and his dog the King kept, as well as  
“ the portrait of a lady which Jan painted expressly  
“ for him. West was ordered to give Jan the money  
“ and to say that he (George the Third) wished him  
“ every success. On Wednesday the boy paints the  
“ Duke and Duchess of Gloster, and I suppose the  
“ children. He waited on them a few days since  
“ and was graciously received by their Royal High-  
“ nesses. He is now painting the most beautiful  
“ women of the Court, Lady Salisbury, Lady Char-  
“ lotte Talbot, Lady Harcourt, etc. You can't think  
“ what repute the fellow is come into. I told you  
“ above that I got him introduced; indeed I did, for  
“ by recommending him to Mrs. Boscawen's patron-  
“ age, she made it a point to oblige me, and imme-  
“ diately introduced him to Lord and Lady Bute,  
“ the Honorable Mr. and Mrs. Walsingham, Lord  
“ and Lady Edgcumbe, Mrs. Delany, a chief fa-  
“ vourite of their Majesties, etc., etc., who showing  
“ her picture done by him, to the King, he was  
“ immediately sent for. Now he is established, it  
“ will be his own fault if he does not make his  
“ fortune.”

The accuracy of the Doctor's narrative will appear from the following letter of Opie himself to

two of his most intimate friends, whose family had assisted his early efforts, and who remained his firm and attached friends through life. The "ecstasy" finds vent in a passage of pure Cornish vernacular. The 'old lady' was Mrs. Delany, whose fame had scarcely reached the ears of Opie at that date.

J. Opie to John and Edward Penwarne, undated, but written in 1782, about March 11th.

My dear Friends,

I must ask you ten thousand pardons for neglecting to write you all this while. I shall never forget the obligations I am under to Mr. Penwarne and his family.

I think I am fixed here for the winter; however, whether I will or no, and the only thing I regret is that I cannot see you sometimes; I wish, indeed, I expected to see one of you here before now.

I have been exceedingly lucky since I have been here, I have all the quality at my lodgings every day, nothing but Lords, Ladies, Dukes, Duchesses, etc. I was introduced to Sir Josh. who said many handsome things of me both to my face and behind my back.

But—Loard—I've 'a zee'd the King and the Queen, and was with them at the Queen's House and taalked wi' mun two hours and painted vor mun the picture of an old lady and a blind beggar and dog. I am not yet paid for 'em.

West was there at the same time. After the King went out, West asked me the price of the pictures, and said the King wished to be considered as a private gentleman. I had a great mind to ask if the King paid *him* as a private gentleman. . . . Can I be of any service to you? Any commands that you may have I will gladly execute. If you want anything that I can get for you, be so good as to mention and it shall be done. I hope

to have the pleasure of hearing from you soon. Please to give my best respects to Miss Lawrence and Miss Penwarne and Mr. Penwarne, and shall be glad to hear that they are well.

Gentlemen,

I am most sincerely

Yours'

Please to direct me at

J. OPIE.

Mr. Riccard's, Orange Court, Castle Street,  
Leicester Fields,  
London.

Thus patronized by Royalty, he sent no less than five pictures to the Royal Academy this year, and it is somewhat remarkable that there was not one known portrait among them. The subjects were, 'AN OLD MAN'S HEAD,' 'A COUNTRY BOY AND GIRL,' 'BOY AND DOG,' 'AN OLD WOMAN,' and 'A BEGGAR.' They were all probably executed before Opie came to London, but this must remain in doubt, because it is not known where any of them are now to be found. Better success has attended a search for the four pictures which were taken to the King, and they will be found in their place in the Catalogue. From this time until the year of his death, with the exception of the years 1791 and 1793, his prolific pencil contributed 143 pictures to the Academy, giving the high average of six pictures annually.

He soon became the theme of fashionable conversation, and a perfect fever of admiration seized upon society, for he not only astonished connoisseurs by the force and originality of his manner in paint-

ing, but surprized them equally by his vigour of thought, and the facility with which he parried the sallies of invidious wits who tried to ridicule his uncouth appearance. Opie was indeed no ordinary man. He had pride enough to keep him above the contempt of more refined companions, discrimination enough to make him feel where his defects lay, and courage enough to determine him to conquer them. We cannot too much admire his conduct at this period of his life. He was sought after by such crowds of admirers as would have turned a weaker head. He used himself to speak of his own terrific popularity as dangerous and deceitful, but he never lost sight of his calm and steady purpose of making himself more worthy of it. This popularity, however, was destined to be of short duration. In less than twelve months the novelty had ceased, and the capricious public had almost forgotten him. Some attribute this change to his artless method of putting his subjects on the canvas; others of his want of success in representing female beauty; perhaps it was rather that he represented with too literal a degree of truth. A truly satisfactory portrait should shew a certain refinement and elevation of the subject. This was what Opie's want of imagination, and the stern sense of truth which he inherited from his mother, did not allow him to achieve, and his portraits ceased to give satisfaction to the public.

He was not however, to be overcome by such a reverse of fortune. He generously used the gains he had already gotten in providing his mother with additional comforts at her distant home, and prudently disposed of the remainder, whilst he diligently employed the time now left upon his hands in cultivating his mind and perfecting himself in his art; the first by mixing in the society of men of learning and of talent, and by the study of the best authors in our language; the latter by practising composition from rustic subjects and from history.

The excellent heads of old men, chiefly taken from the humblest rank of life, belonged to this period, and are remarkable generally for careful finish, harmony of tone, and rich chiaro scuro; often reminding one of Rembrandt's power in this last quality. Those who would know more of his simple mode of life at this time, of his steady perseverance, and assiduity, are referred to Allan Cunningham's life of Opie, and to the preface to his lectures, both by Mrs. Opie and Mr. Prince Hoare.

He had not lived a whole year in London, when he was fascinated by the pretty face of Mary Bunn. She was one of the daughters of Mr. Benjamin Bunn of St. Botolph's, Aldgate, in the city of London, a man who had been successful, it is said, in his business of a solicitor and money-lender, and became a Deputy of Portsoken Ward and a member of the

Loriners' company. Of the courtship and marriage very little is known, except that he was attracted by personal charms, and found misery concealed beneath them. They were married at St. Martin's in the fields, the parish of his first residence, on the 4th of December 1782.\* It was an illsorted match, and Allan Cunningham says of it, 'His wife, a childless and giddy woman, soon put his charity to extreme proof, and he was compelled to sue for a divorce.' This, however, was not until they had lived together more than twelve years, when in May 1795 she eloped with a Mr. John Edwards, and Opie obtained a decree of divorce from her in Easter Term 1796.

Many years afterwards he was able to refer to this passage in his life thus humorously, "I heard a good anecdote to-day of Opie and Godwin," says John Adolphus,† "Opie was divorced from his first wife, and Godwin was an infidel. They were walking together near St. Martin's Church—'Ha!' said Opie, 'I was married at that Church'—'Indeed,' said Godwin, 'and I was christened in it.'—'It is not a good shop,' replied Opie, 'for their work does not last.'" The same anecdote is given in other words by Amelia Opie in her preface to his lectures, page 41, though she does not mention Godwin's name.

It is pleasant to turn from this, the only sad pas-

\* From the Parish register.

† Recollections of John Adolphus, 8vo. 1871, page 246.



sage in his whole life, and that one in which he was apparently blameless, and to observe how with redoubled zeal he devoted himself to his studies, how he perfected himself in French, acquired some knowledge of Latin, learned, as Mrs. Opie says, *almost by heart*, the works of Milton, Shakspeare, Dryden, Pope, Gray, Cowper, Butler, Burke, and Samuel Johnson, gained for himself a place in the most cultivated society of the day, and at the same time laboured most diligently in his profession.

It was in the year 1786 that an opportunity was given to all British Artists to improve the quality of Historical painting. In that year the opulent and munificent Alderman Boydell conceived his plan of encouraging native talent, and increasing the taste for engravings of a higher class, by publishing his famous edition of Shakspeare. As West was historical painter to the King, so every other academician became painter to Boydell. He invited the the best artists in England to paint subjects from the plays of the immortal bard. These, when completed, were exhibited in a building erected for the purpose in Pall Mall, and long known as the Shakspeare Gallery, afterwards for many years occupied by the British Institution, but since pulled down to be replaced by a larger suite of rooms still devoted to Art. The Shakspeare Gallery was opened in 1789, and Opie contributed five pictures, to which a

sixth was afterwards added. All were engraved, and their composition justifies the fresh fame which they brought to the neglected painter. The praiseworthy efforts of Boydell, however, brought no gain to himself. He stated afterwards that he had spent £300,000 in all about his gallery, pictures, and engravings. As a commercial adventure it was a failure, and the Alderman subsequently obtained an Act of Parliament enabling him to sell all by public lottery. Twenty-two thousand tickets were sold at three guineas each. Mr. Tassie of Leicester Square was the fortunate winner of the gallery of paintings together with the interest in the premises. These were valued in £30,000, and the paintings were sold for him at Christie's, on Friday May 17, 1805, for £10,237. A copy of the Sale Catalogue may be seen at the Soane Museum, in Lincoln's-Inn Fields: and a priced reprint of it is given by Mr. Pye.\*

Those of Opie's pictures in the Shakspeare Gallery which were most admired at the time were, that from Winter's Tale, Prince Arthur a prisoner, (King John) Arthur supplicating Hubert, from the same play, and Juliet in the garden. But his historical painting of the Assassination of King James I of Scotland, which was exhibited at the Royal Academy in 1786, and was presented by Alderman Boy-

\* John Pye's *Patronage of Art*, 8vo., 1845, see also *Notes and Queries*, 2nd Series, viii. 97. 457, ix. 52.

dell to the Corporation of London, was deservedly considered at the time, and must always be ranked as one of his best achievements. It was followed by his *Death of Rizzio* in 1787, a work which some have preferred for vigour of composition; but it is unnecessary here to compare their merits, as they can be seen by any one at Guildhall, the former in the Common Council Chamber, the latter in one of the Committee Rooms. These two important historical works were most probably painted before he commenced the Shakspeare series, and so entirely established the painter's reputation, that he was admitted an associate of the Royal Academy in 1786, and in the following year as an Academician. His diploma-picture, an inferior work, entitled *Age and Innocence*, was deposited in 1786.

The fourteen years which followed his admission to the Academy were busily occupied, for he not only kept up his full average of portraits, but also contributed eighteen large Historical, Poetical, and Sacred subjects to three separate publications of the day, viz: three which were engraved for Macklin's *Poets*,\* four for Macklin's *Bible*,† and eleven for Bowyer's *Hume's History of England*.‡

\* Macklin's *British Poets*, London 1788-9, oblong folio. Opie's pictures were engraved by Bartolozzi.

† Macklin's *Bible*, London 1790-93, oblong folio.

‡ Robert Bowyer's *Hume*, 10 vols. folio, and 1 vol. of Plates, London, 1806.

Only a few of these were exhibited at the Royal Academy, (see Catalogue). Of this group the most popular pictures were Jephthah's Vow, and the Presentation in the Temple. "None of these works," says Mr. Sandby, "affect ideal beauty or refined poetical composition, but they are stamped by energy of style, and a perfect purity of colour, an harmonious tone, and exact effects of light and shade. In his portraits their truth and reality abundantly compensate for the absence of the more refined characteristics of elegance and taste."\*

It was in the year 1798, when he was at the age of 36 that the happiest event of his whole life occurred. He had wooed in his own ardent and indomitable way a woman who was destined to exalt his capacity for fame, whilst she gladdened his quiet home by the riches of her cultivated mind. This woman was Amelia Alderson. She was the only child of James Alderson, M. D., of Norwich, and was born there on the 12th of November, 1769. The distinguished Judge, Mr. Baron Alderson, was her first cousin. The first time Mr. Opie saw his future wife, was at an evening party, at the house of one of her early friends. Opie had already arrived, and Miss Alderson was rather eagerly expected by some of the guests assembled. Arriving at length she entered, bright and smiling, her hair hanging in

\* Sandby's History of the Royal Academy, vol. 1, page 199.

rich waving tresses over her shoulders : her face was kindling with pleasure at the sight of her old friends, and her whole appearance was animated and glowing. As she entered, Opie, who was sitting on a sofa in conversation, eagerly asked his companion "who is that? who is that?" and hastily rising, he pressed forward, to be introduced to the fair object whose sudden appearance had so impressed him. He was evidently charmed at first sight, and as she herself afterwards declared, "almost from my first arrival Mr. Opie became my avowed lover." We have no further record, says her Biographer,\* reporting how he fared in his courtship, but it seems that though she gave him no encouragement at first, he was persevering, knew his own mind, and persuaded her at length that he had read her heart also. So she returned to Norwich to think of the future, and prepare for it. This was in the Autumn of 1797.

An ardent love letter was preserved, which told how eagerly he was awaiting her arrival in London, where it was finally arranged that she should go, accompanied by her father, to the house of a friend, and be married from thence. The letter concludes :

I am puzzled, dearest, to know whether you expect to hear from me to-morrow. If I think of anything particular, I'll write : else not. To love thee much better than I did, is I think, impos-

\* Memorials of Amelia Opie, by Cecilia L. Brightwell, 8vo. 1854, page 64.

sible ; but my heart springs forward at the thought of thy near approach. God bless thee ever, my dearest love, and guard thee up safe to thy fond, anxious, devoted,—J. O.

They were married at Marylebone Church on the 8th of May, 1798, making a home of the residence at 8, Berners Street, to which he had moved in 1791, and there remaining until his death.

In the memoir prefixed to her husband's lectures Mrs. Opie speaks with touching naïveté and feeling of the earlier years of their married life : how they were obliged to study economy and self-denial, which his simple tastes and habits made an easy task. His love of his profession continued to be the guiding impulse of his life, and his unremitting industry in the pursuit of it drew from Mr. Northcote the well-known remark that "while other artists painted to live, Opie lived to paint." He was incessantly engaged in his painting room during the hours of daylight, and no society, however pleasant, could long detain him from it.\*

Mrs. Opie further tells us how her husband enjoyed the hours of leizure which he allowed himself in the intervals of his work ; how in society which suited his tastes he could parry the sallies of wit in others without offending them ; how, though seldom consenting to accompany her to the theatre, he entered fully into the spirit of the performance, en-

\* Memorials of Amelia Opie.

joying especially a musical treat, playing the flute himself not unskilfully, and sometimes even indulging her by the repetition of some comic song which had struck his fancy, possessing as he did no inconsiderable power of mimicry.\*

Once, indeed, he indulged his humour so far as to be guilty of a practical joke.

This was at the expense of his friend and patron Dr. Wolcot, who had commenced his literary career in London by his series of "Lyric Odes to the Royal Academicians," 1782-1786.

It will be remembered that these odes gave great offence to many Artists, whose works fell under the poet's lash. It was not, however, until the year 1795 that, Wolcot having from mere curiosity attended a meeting of "*Friends of the People*" at Copenhagen House, Saint Pancras, Opie, who was now himself an academician, persuaded Ozias Humphrey, a brother academician, to join him in this practical joke. Humphrey dressed himself in a slouched hat and coat, and placed himself in the street opposite to Wolcot's house. Opie called, as if in a hurry, warned the Doctor of his danger of being arrested, as Pitt, who was then Prime Minister, was busy in preventing such meetings, etc., etc., and pointing to the figure of the disguised Humphrey as a suspicious character, appa-

\* Mrs. Opie's Preface to his Lectures. 4<sup>o</sup>. 1809, pp. 34, 5.

rently watching for him, persuaded Wolcot to escape by the back window. This he did, and actually hid himself at Windsor for two whole weeks, while Opie and Humphrey made great fun of it with the painters whom Wolcot had offended by his lampoons.\*

It was not until after marriage that Mrs. Opie became known as an authoress. She had, however, already amused herself occasionally by writing, and desired to improve the talent she possessed. Her husband's encouragement was the one thing needed, and from that time she determined to exert her powers, and prepare to appear in public. Accordingly her first acknowledged literary work was "Father and Daughter," in 1801, a moral tale which was received with much warmth of approval. This is not the place for a full notice of Mrs. Opie's works, a complete list of which was given in Knight's Cyclopaedia, 1856, accompanied by a Biographical Sketch, and her life and writings are given in fuller detail by her Biographer and friend, Miss Brightwell, to whom reference has been made. One other book of Mrs. Opie's need alone be mentioned, because it is referred to in a letter of her husband's, which is preserved in Mr. Anderdon's Collection of Academy Catalogues. It is undated, but bears the very distinct post mark of January 25, 1805, and is

\* Cyrus Redding, *Fifty years' Recollections*. 1858. Vol. I., p. 256, 7.



addressed to Richard Sharp, better known as "Conversation Sharp."

"I am extremely sorry to have given you the trouble of writing twice. I shall not fail to have the honor of attending you at the time appointed, when, I suppose, I must ask you to introduce me.

"Mrs. O. is quite delighted to hear that you approve of her book.

"Very sincerely,

"Thursday.

"J. OPIE."

This book was her Tale in 3 volumes, "Adeline Mowbray," or "Mother and daughter," published in 1804, and thus highly praised in the 19th article of the Edinburgh Review of 1806. 'The second volume of this beautiful story is perhaps the most pathetic and most natural in its pathos, of any fictitious narrative in the language.'

And whilst the literary talent of the wife was thus evoked by the sympathy and approval of her husband, he in his turn seems to have been indebted to her influence in one branch of his art, for Miss Brightwell relates, in Mrs. Opie's own words that,

"When Mr. Opie became again a husband, he found it necessary, in order to procure indulgences for the wife whom he loved, to make himself popular as a portrait painter in that difficult branch of art, female portraiture.

He therefore turned his attention to those points he had long been in the habit of neglecting, and

his pictures soon acquired a degree of grace and softness to which they had of late years been strangers. At the second exhibition after our marriage one of his fellow artists came to him and complimented him on his female portraits, adding, 'We never saw anything like this in you before, Opie; this must be owing to your wife.'" Her husband, it is added, related with evident delight this pleasing compliment to her who had inspired his efforts—page 70.

This may be mere compliment, and nothing more than a pretty love-passage in their early married life. The reality of her influence on his style of representing her sex could only be tested by a careful comparison of portraits executed before and after this date. This test it is now, from necessity, impossible to apply generally; and an examination of the Academy Catalogues does not shew the result which might be expected in any marked increase in the number, at least, of his exhibited female portraits, for they are quite as numerous in an average of years preceding as in those which followed his second marriage.

After this event we find him not unfrequently at Norwich, and many portraits are still to be found there and in the neighbourhood as tokens of his industry: but Mrs. Opie complains that she could not always induce him to accompany her in her fre-

quent visits to her old friends in that city. She had no chance of detaining him there, unless there was work to be done. Indeed, he was now fully employed, and although from some popular caprice, or from mere accident—(it does not appear which was the cause)—he found himself almost wholly without employment in the winter of 1801-2, giving some anxiety to his wife, and a feeling of despondence to the painter for some months, it soon appeared to be a wintry trial of short duration, and he continued to paint regularly as usual, and was speedily rewarded by a “torrent of business which soon set in towards him, and never ceased to flow until the day of his death.”\*

Perhaps the success of his wife’s first published tale, which was then quite recent, may have helped to console them while the disappointment lasted.

In the autumn of 1802 they visited Paris together, and he had the rare opportunity of seeing the *chefs d’œuvre* of art which the victorious Napoleon had assembled at the Louvre. Charles James Fox happened to be also in Paris; and, as good fortune would have it, he was in the Louvre when Opie entered it. Being introduced to Mr. Fox by a mutual acquaintance, Opie took the opportunity of presenting a letter of introduction from Mr. Coke, of Holkham, and they were soon in conversation toge-

\* Preface to lectures, page 32.

ther ; Opie profiting by a special permission which was accorded to Mr. Fox to see some works of art in a room not yet opened to the public.

Mr. and Mrs. Opie dined with Mr. Fox next day at his Hotel and met a large party there.

Their next meeting with the statesman was when he came to sit for the famous whole length portrait which Opie painted of him for Mr. Coke.\*

We have seen how, whilst he actively pursued his art, he sought most studiously the cultivation of his own mind, applied himself to reading the best authors, and, as Mrs. Opie afterwards expressed it, 'remembered all he read;' he sought the society of the learned, and was ardent in every research which could give vigour to his mind. He thus fitted himself for the literary undertakings in which he afterwards engaged. The life of Reynolds, in Dr. Wolcot's edition of *Pilkington's Dictionary of Painters*, was the first specimen of his composition, and this was written by Wolcot's desire, soon after Reynolds' death in 1792. A letter published in the '*True Briton*' newspaper, soon followed, in which he proposed the formation of a National Gallery of Pictures, and which was subsequently reprinted as '*An enquiry into the requisite cultivation of the Arts of Design in England.*'

His lectures delivered at the Royal Institution

\* Memorials of Amelia Opie, p. 103-6.

followed next in order. They displayed his extensive professional knowledge, set forth the principles of Painting, and represented an accumulation of maxims founded both on history and observation. They were listened to with attention by a fashionable audience, but Mrs. Opie assures us that they were so far from satisfying their author, that he declined to continue them.\*

It was not long after this resolve that he was unanimously elected Professor of Painting at the Royal Academy. He had indeed previously announced himself as a Candidate on the vacancy occasioned by Barry's retirement, but finding that Fuseli also sought the chair, he modestly retired in favour of that original character and eminent scholar. Fuseli was not long afterwards made Keeper, and Opie was then elected Professor in his place.

Here he found his genius roused, and he shone more as Professor at the Academy, than as Lecturer at the Institution, because he was more formed by nature and application to address the studious and philosophic, than the light and gay.†

It was announced, on his election in 1805, that it was not his intention to avail himself of the three years usually allowed to a new Professor for the purpose of enabling him to prepare his lectures, but

\* *History of the Royal Academy of Arts*, by Wm. Sandby, 2 vols. 8°, 1862, vol. i, 196.

† Prince Hoare, *Preface to Lectures*, p. 67.

that he intended, if possible, to commence a course in the ensuing winter.\*

This, however, he did not accomplish. His first lecture was delivered on the 16th of February, 1807: the fourth and last on the 9th of March.

The following letter from Opie to Mr. Davies Giddy (afterwards Davies Gilbert, P.R.S.) on this occasion, has been preserved and deserves insertion.

“My dear Sir,

“Nothing surely gives us more pleasure than the approbation of those whose abilities and conduct we admire and respect: I therefore take the first moment of my return to Town, to tell you how much I was gratified, and how much I thank you for your kind and friendly congratulation on my being elected professor of painting to the R.A. Whether similar feelings towards me spread to any great extent amongst my countrymen, I shall not at present enquire; quality in these cases I hold to be infinitely preferable to number, and whilst I possess the countenance of yourself and a very few more, I certainly can have no right to complain; at the same time I hope I should not ungratefully or arrogantly undervalue the like liberal conduct, could I boast of having received many more instances of it by the western post.

“I have been spending five weeks at Norwich, and parts adjacent, where, through the medium of beef, dumplings, wine, riding, swimming, walking and laughing, I have endeavoured (I hope not unsuccessfully) to lay in a stock of vigour against winter; and my time, I must say, has past pleasantly enough, as in addition to the above mentioned substantial and capital enjoyments, I have occasionally had some agreeable conversation with several not un-clever people.

“If you have any idle time on your hands, or if there be anything in which I can serve you here, I shall be exceedingly happy

\* Insertion in *Anderdon Coll*: 1805.

to hear from you. I must also tell you that I am selfish enough to hope, (though perhaps you do not wish it) that your senatorial duties will soon call you to Town. Pray make my compliments to your Father and Mr. and Mrs. Guillemard, and

Believe me  
most sincerely  
Yours

October 7th, 1804.\*

JOHN OPIE."

The four lectures delivered at the Royal Academy were published by Mr. Prince Hoare from Opie's MSS., 4<sup>o</sup>., 1809, and constituted, as the editor informs us in a note which precedes the lectures, "the greater part of that system of professional instruction which their author appears to have had in view. In his first lecture he will be found to have divided the subject of his Art into six branches; four of which he calls the practical or physical element of painting; and the other two, the intellectual. The former are, Design or Drawing; Colouring; Chiaro Scuro; Composition. The latter, Invention; Expression." The first lecture treats of Design; the second of Invention; the third of Chiaro Scuro; the fourth of Colouring.

An interesting criticism of these lectures by Sir James Macintosh is to be found in the Memoirs of his life, by his son.† It is too long to extract here, but after drawing a parallel between the lectures of

\* This should be 1805.

† 2 vols. 8<sup>o</sup>., 1835, vol. ii, 28-30.

Opie and those of Sir Joshua Reynolds, in which he pronounces Opie to be superior to Reynolds in animation and strength, whilst he allows Reynolds' superiority in elegance, and instructiveness as a teacher, he thus commends their writings, "I suppose that no nation can produce two painters who have written so well on their art as Reynolds and Opie, whom, before I have heard the opinion of any one else, I boldly venture to class together. Shall I venture on the further and perhaps greater boldness of asking, whether we have, in our language, any criticism on poetry or eloquence equal to that of these artists on painting? Notwithstanding my respect for Dr. Johnson, I am inclined to think we have not?"

This is high testimony to Opie's literary ability.

Chalmers, in his *Biographical Dictionary*, writing some years after the author's death\* "earnestly recommends the perusal of them to all who wish to understand the principles of the art on which they treat." Allan Cunningham, who has been freely quoted in the course of this sketch, speaking still nearer our own time with a judicial calmness,† pronounces on some passages which he cites from the lectures, that they "would reflect credit on any professor the Academy ever possessed."

\* 1815.

† 1830.



Unhappily, the course of lectures was never completed, as he only gave four out of the six lectures prescribed to each professor.

“On the delivery of his first lecture in the Academy Opie was complimented by his brethren; he was escorted home by Sir Wm. Beechey, and appeared to his wife in a flush of joy. Next morning he said he had passed a restless night, for he was so elated he could not sleep.”

When Opie had finished his course of lectures, Mr. Prince Hoare requested an article for his periodical paper called *The Artist*. “I am tired,”—such was his answer—“I am tired of writing. I shall be a gentleman during the spring months, keep a horse, and ride out every morning.” This vision of happiness, such as it was, he lived not to realize. He was attacked by a slow and a consuming illness, which baffled the knowledge of five skilful doctors: Pitcairn and Baillie were of the number. They were unable to cure or even to comprehend it. When it was known that he was seriously ill, his friends, and they were numerous and respectable, came around him with affectionate solicitude.

Amongst those whom he loved most was Henry Thomson, afterwards an Academician, and to him he entrusted the finishing of the robes of the Duke of Gloucester's portrait.

“On Saturday, when the pictures were to be delivered for exhibition at Somerset House, the picture of the Royal Duke was placed at the foot of his bed. A fit of delirium had subsided, and he lifted his head and said ‘There is not colour enough on the back-ground.’” More colour was added: Opie looked at it with great satisfaction, and said with a smile—“Thomson, it will do now—it will do now; if you could not do it, nobody could.” The delirium returned, and took its hue from the picture he had just looked at.

He imagined himself employed in his favourite pursuit, and continued painting in idea till death interposed on Thursday, the 9th of April, 1807. On dissection, the lower part of the spinal marrow and its investing membrane were found slightly inflamed, and the brain surcharged with blood.\*

Mrs. Opie attributes his untimely end to his ‘laborious industry’—“To the toils of the Artist during the day (and he was never idle for a moment) succeeded those of the writer every evening; and from the month of September, 1806, to February, 1807, he allowed his mind no rest, and scarcely indulged himself in the relaxation of a walk, or the society of his friends. To the completion, therefore, of the lectures, his life perhaps fell an untimely sacrifice.”†

\* Allan Cunningham, *British Painters*, vol. ii. Murray 1838.

† *Preface to Lectures*, page 11.

The respect which the Academy and the public felt for talents thus prematurely lost to them took the form of a desire that his remains should be interred at St. Paul's Cathedral, near those of Sir Joshua Reynolds, and his funeral, which was fixed for the 20th April, 1807, was attended by almost all the members of the Royal Academy, and many of the nobility and gentry.

*The Gentleman's Magazine* of April, 1807\* describes the funeral. It will be sufficient to state here, that besides a hearse and six horses, three mourning coaches, with six horses each, and twenty-seven other mourning coaches and pair, with thirty private carriages, sixty in all, formed the procession to the grave.

The pall-bearers were, Lord De Dunstanville, Sir John St. Aubyn, Sir John F. Leicester, Hon. W. Elphinstone, Mr. S. Whitbread, and Mr. Wm. Smith. A card of invitation to the funeral has been preserved, of which the following is an exact copy :

“The honour of your attendance is requested on MONDAY next, the 20th instant, at twelve o'clock, to assist at the Funeral of the late John Opie, Esq., Professor of Painting to the Royal Academy.

You are desired to be at eleven o'clock at 8, Berners Street, from whence the Funeral will proceed to St. Paul's.

The favour of an immediate answer is desired, addressed to JOHN PENWARNE, Esq., 8, Berners Street.”

The card is undated.

\* Vol. i, 387.

Mr. Penwarne was one of the family of that name, of Penwarne, near Falmouth, and was, together with his brother Edward, one of Opie's earliest patrons; the brothers remaining firm and constant friends to him until his death. A group of portraits of the family will be found in the Catalogue.

Mr. John Taylor mentions in the Records of his life, that Mrs. Opie employed the elder Mr. Smirke to design an appropriate memorial, from which an excellent print was engraved, and distributed among the numerous friends and connections who had been invited to the funeral of the painter.\* The plate is  $6\frac{1}{2}$  by  $5\frac{3}{8}$  inches, designed by R. Smirke, R.A. and engraved in fine line by A. Raimbach, who was subsequently David Wilkie's engraver. The design is sculpturesque in character, and represents one end of a coffin resting on a base of stone, and partially covered by the pall, a male figure standing in profile on the right, and a female figure on the left, each classically draped and in an attitude of grief: a plain rectangular panel forms the front of the platform on which the figures stand, and is inscribed in Roman capitals

FUNERAL OF THE LATE JOHN OPIE, Esq., R.A.  
 PROFESSOR OF PAINTING IN THE ROYAL ACADEMY.  
 ST. PAUL'S CATHEDRAL, APRIL XX, MDCCCVII.

\* *Records of my Life*, by John Taylor, author of 'Monsieur Tonson.'  
 Vol. 2. 1832. page 304.

The design is inclosed within an arch, and a light is thrown from within it on the figures.\*

Little more need be added to this sketch of the painter's life, which will be thought sufficiently full for the generality of those who are likely to consult the Catalogue. Readers who desire to follow in detail the outline here given, are referred to the table of authorities from which it has been framed.

One of the best biographical notices of Opie, is that of Michael Bryan, in his *Dictionary of Painters*, originally published in 1816, and subsequently enlarged by George Stanley. It does not bear summarizing, but may well be consulted, for a just estimate of Opie's position as a painter.

Much fuller and more recent, is that of Richard and Samuel Redgrave, in which, however, Opie's christian name is twice erroneously given as *James* for *John*. In other respects it seems to be compiled from trustworthy sources of information, and besides containing new matter, not to be found in any previous sketch, it has just criticisms of several of his more important subject pictures, and concludes with these general remarks:

“ Reynolds, as we have seen, said Opie's art was like Caravaggio and Velasquez. Dayes, no mean critic, thought it approximated to Rembrandt. All

\* An impression of the plate has been kindly lent from the Portfolio of a friend.

these three artists are distinguished by their power and breadth, qualities which Opie possessed. His colour, however, was deficient in purity; his lights are often heavy and cold; his execution was broad and spirited, but very coarse; his conception of his subject real and vigorous, full of action, but showing those defects which the neglect of early training render inevitable. He had great claims to merit as a portrait painter. His men are firm, bold, freely handled, and sometimes well coloured; but his women too often want refinement, are chalky in colour, and their beauty is destroyed by his want of execution."\*

Mr. Leslie, in his useful *Handbook for young Painters*, gives, incidentally, a sketch of Opie's life, for the purpose of holding him up as an instance of persevering study, and places him very high among our British Artists.

He considers his *Death of Rizzio* his greatest work, in spite of some slight anachronisms in the costume of the characters represented.†

James Northcote, though a rival of Opie's, formed a very high estimate of his talent; and he, at least, did not recognize that coarseness of manner which some have unduly dwelt on. A few extracts from

\* *Century of Painters of the English School*, vol. i, 336.

† *Handbook for young Painters* by C. R. Leslie, R.A., 8o., 1870, pp. 64-145.

his '*Conversations*,' as recorded by William Hazlitt, will suffice here.

"I wish you had known Opie; he was a very original-minded man. Mrs. Siddons used to say: 'I like to meet Mr. Opie, for then I always hear something I did not know before.' 'I do not say that he was always right, but he always put your thoughts into a new track that was worth following.' I was very fond of Opie's conversation, and I remember once when I was expressing my surprize at his having so little of the Cornish dialect, 'Why,' he said, 'the reason is, I never spoke at all till I knew you and Wolcot.' He was a true genius."\*

In another conversation, Northcote says: "Opie, I remember, used to argue, that there were as many different sorts of taste as of genius. He said, 'If I am engaged on a picture, and endeavour to do it according to the suggestions of my employers, I do not understand exactly what they want, nor they what I can do, and I please no one; but if I do it according to my own notions, I belong to a class, and if I can satisfy myself, I please that class.' You did not know Opie. You would have admired him greatly. I do not speak of him as an artist, but as a man of sense and observation."†

\* *Conversations of James Northcote, R.A.*, by William Hazlitt, 1830, page 26.

† *Ibidem*, p. 250.

John Taylor, who knew both Northcote and Opie well, speaks of the great intimacy which existed between them, and the respect which each entertained for the talents and learning of the other. He mentions the superior advantage in travel and education, which Northcote possessed, as well as from his intimacy with Sir Joshua Reynolds, and concludes his reference to them by saying:

“Hence it was impossible that Mr. Opie could have found a friend and companion who could have contributed more [than Northcote] to the refinement of his taste, to the improvement of his manners, and the enlargement of his knowledge.”\*

A curious discussion has been raised with respect to the portrait of Wolcot which has been long thought to be discernible in one, if not both of Opie's Assassination pictures,—*James the First of Scotland*, and *David Rizzio*,—and it may be more convenient to notice it here than in its place in the Catalogue. Mr. James Elmes, of Greenwich, in a long note, in *Notes and Queries*, Second Series, Vol. vii, 381, attributes the coldness which occurred between Wolcot and Opie to the refusal of the latter to praise his paintings. “I tell 'ee, ye can't paint,” said the blunt and honest Opie, “stick to the pen.”

This advice was too much for the distant ‘re-

\* *Records of my life*, 1832, vol. i, 306.



lation of the Poet of Thebes' to receive from 'a painting ape,'\* and the feud was never healed.

Elmes proceeds to say that while Opie was painting his great historical picture of the *Murder of James 1st*, "being irritated by the satirist's malevolence, he painted a portrait of him in one of his most furious rages, and substituted it for the head of the murderer. The *pintiminto* is still visible, and the picture is in the waiting room of Guildhall, London, one of the many munificent presents of my old friend and early patron, Alderman Boydell." The author of the notice of Wolcot in the *Annual Biography*, for 1820, fixes the story upon the other picture. "He, (Wolcot) is depicted as one of the assassins in the picture representing the *death of David Rizzio*, and, by a strange whim, was actually introduced in this horrible character by the artist at his own particular request,"† This was written immediately after Wolcot's death, from professedly good authority. But another writer, also anonymous, in the *Gentleman's Magazine*, carries the story back to 1788,‡ when the pictures were quite new, one having been painted in 1786, the other in 1787.

He inserts the following powerful stanzas, "addressed,

\* Peter Pindar's *Lyric ode to the Royal Academicians for 1782*, line 9.

† Page 303.

‡ *Gentleman's Magazine* for 1788, vol. lviii, 1044.

To Peter Pindar, Esq.,  
On seeing his Portrait in two Historical Paintings.

*'Facit Indignatio Versum.'*—Juv.

Amid the liberal Boydell's pictur'd store,  
The Cornish youth\* his native skill displays ;  
Two scenes of murder prove his pencil's power,  
And claim the tribute of peculiar praise.

Thy pupil, Peter,† by discretion taught,  
From Scotia's annals drew each mournful tale,  
But ably clothed his patron's mystic thought  
In the slight shadow of th' historic veil.

Here Rizzio sinks beneath th' Assassin's arm,  
Unheard a hapless Queen's imploring cries ;  
There fierce attacks the regal couch alarm,  
And guiltless James by treason's hireling dies.

Disloyal trifer ! 'twas thy latent scheme  
To bid with royal grief the canvas glow,  
And tutor'd art array'd thy favourite theme  
In all the striking dignity of woe.

High in the scale shall these productions class,  
If genuine taste the works of genius scan ;  
Nor shall thy copy'd form unheeded pass,  
Whose daring soul conceiv'd the horrid plan.

Thine, Peter, thine the strong-mark'd portrait there,  
'Twas thy own choice to wear the murderer's vest,  
'To slay the favourite of a Royal Fair,  
And point the javeline at a Monarch's breast.

Well art thou mark'd amid the ruffian crew,  
With eye of rancour, and with treacherous mien :  
The cruel mind the skilful artist drew,  
And made thee hero of each deathful scene.

\* The Cornish youth is Opie.

† Peter is Dr. Wolcot.

Thy semblance there the present age will own  
 Alike in form and character portray'd,  
 And if to future times thy name be known,  
 They there shall execrate thy vengeful shade.

Now let thy rude assaults in triumph cease,  
 Confest thy skill to play the Traitor's part ;  
 To wound with lying lips a Monarch's peace,  
 Or plunge the ruthless poniard in his heart."

Now whatever may have been Opie's motive in representing his patron as a murderer, the stanzas do not seem to assert anything more than the just retribution which the painter had awarded to Wolcot for his scurrilous and frequent attacks in verse on the private character and conduct of the King, George III.\*

It is very difficult now to recognise Wolcot's portrait in either of the two pictures. The principal assassin, Graham, in that of James I, is not unlike the profile of Wolcot, though very much younger, but so far from indicating the 'furious rage' of which Mr. Elmes speaks, he seems to be entering on his unpleasant duty in the most kindly manner, and with the air of a light hearted well-bred gentleman.

No trace of a *pintiminto* is observable in either picture, but it is remarkable that in that of James I each of the three principal heads, namely the King, the Queen, and Graham, has been painted on a separate piece of canvas which has been inserted

\* See further, *Notes and Queries*, Third Series, vol. xii, p. 462.

in the picture, probably before the rest of the subject was painted. The assassin in the rear has the head of Opie himself in a very angry mood, and much more ferocious than Graham, the supposed Wolcot. These three heads are retained in the beautiful reduction from this picture which Opie himself made, and also in a full sized replica by him, now at Brompton Hospital. Assuming, then, that Wolcot is represented here, it seems not improbable that each of the three inserted heads is a portrait, and that they were so used as suitable and convenient for working into the picture, and not in any way with the suggested object of insulting or punishing the patron to whom the painter undoubtedly owed so much.

This is indeed not the only instance of the insertion of a head in a work of Opie's; and the same method of turning to account a portrait which satisfied the artist, was sometimes adopted by James Northcote, if not by other painters, though it seems to be a practice by no means to be commended, as it is somewhat suggestive of an indolent disposition which was quite foreign to Opie's nature.

Whatever may be the exact truth, however, with regard to this supposed representation of Wolcot as an assassin, it does not seem at all clear that he ever bore any serious ill will to Opie for the causes which undoubtedly led to their separation as partners at the beginning of his career in London. Mr. G.

G. Cunningham, indeed, whose general accuracy has already been admitted, after describing Opie's first visit to London with Wolcot, thus relates their separation, "after a short residence together, when their joint expenses were supplied from a common purse, this mode of life, as might have been expected, did not continue long; and Mr. Opie, being the first to perceive its inconveniences, communicated his opinion by letter to his friend, who happened to be absent in the country; subsequently to this period they were never cordially united; they met indeed, and visited, but all their former attachment was wanting: nor during the remainder of their lives did a sincere reconciliation take place."\*

The separation was in 1782, yet in 1784 he visits Swansea, in Wales, together with Opie and his first wife; in 1791, Nov. 14, Wolcot writes to his relation Thomas Giddy, "Jan Opie improves in History exceedingly, and, taking Sir Joshua away, is *nulli secundus*!"\* in June 1800, he writes to the same friend, "The Academy exhibition is a hungry one. No Historical exertion. The landscape painters, I think, carry it. Opie has a good picture or two, but finding it necessary to colour highly, like his Rivals, in order to be seen, the modesty of his nature is greatly outstepped."†

\* G. G. Cunningham's *Lives of Eminent Englishmen*. Glasgow, 1837, vol. viii, 138.

† M.S. life of Wolcot at Enys.

These passages seem to point rather to a voluntary separation than an angry quarrel. Indeed Northcote is known to have said that Opie continued his intimacy with Wolcot until his second marriage, when it seems to have ceased because Amelia Opie could not bear the Doctor's manners.

John Taylor also, who was long intimate with both, bears witness to the relations which existed between them.

“The raillery which frequently took place between him and Opie, was highly diverting. Wolcot's sallies were marked with vigour, with a classical point, and Opie's with all the energy of a mind naturally very powerful; their controversies always ended with laughter on both sides, and without the least ill will. The contest was what Johnson applies to the characters in Congreve's plays, an intellectual gladiatorship, in which neither might be deemed the victor.”\*

The following anecdote relates to an earlier work than those which led to this discussion, viz: *Age and Infancy*, exhibited in 1783.

J. T. Smith, in his memoir of Opie, appended to his work on the Sculptor ‘*Nollekens and his Times*,’ relates, on the authority of Mr. Richard Wyatt of Egham, an early patron of Opie's in London, that he once painted a child asleep, over which a ghastly

\* *Records of my life*, 1832, vol. ii, p. 326.

assassin stood in the act of striking it with a poniard: upon his shewing it to his patron, Mr. Wyatt exclaimed, 'Shocking! shocking! The child is so beautiful, that even those who do not love children would shudder at the idea.' He therefore advised the artist, who had painted it upon speculation, to put out the villain, and introduce a venerable old man, and call it *Age and Infancy*. This he did, and the picture immediately met with a purchaser. The picture referred to must be that of Sir John Smith, and not the *Diploma* picture, which bears the same title, but is a different composition, and of necessity was never sold.

It has been stated already that Opie in 1792 published a proposal for the formation of a National Gallery of Pictures. Two other objects of a public character in connection with Art were advocated by him subsequently, viz: 'A proposal for erecting a public memorial of the Naval Glory of Great Britain,' and another for decorating St. Paul's Cathedral.

The former is to be seen in the form of a letter addressed to the Editor of *The True Briton*, and reprinted, without date, at the end of his Lectures, 4<sup>o</sup>, 1809, proposing to erect in London a building on the plan of the Pantheon at Rome, to be decorated internally with statues of heroes, and paintings, illustrative of our Naval History. It is scarcely

necessary to add that the suggestion has not been acted on, and we have been content with such records as the monuments of St. Paul's and the Abbey, and the pictures in the Painted Hall at Greenwich.

Of the other proposal we learn from Mr. Northcote, in a letter of his which is quoted in the preface to Bohn's Edition of his *Fables*, 8°, 1845, under date 1797, Feb. 8: "Opie, myself, etc., are upon a project, in which I hope we may succeed, of getting paintings into St. Paul's, which we hope will tend to raise the drooping head, I may almost say of the expiring Art, of painting. The Bishop of London, etc., gives consent. We are to have a meeting soon." Readers of Leslie and Taylor's *Life of Sir Joshua Reynolds* will remember that a similar proposal was made by Reynolds in 1773, was encouraged by Newton, then Dean of St. Paul's, and taken up by the Academy and the Society of Arts, and seemed in fair way of success until the Bishop (Terrick) took alarm, and refused his sanction to the introduction of paintings, as identified with Popery. It has been left to our own time to renew the attempt upon a different plan, and with less perishable material.

It would have been interesting, and every endeavour has been made, to ascertain who were Opie's pupils. Nothing is recorded of them in any of the sketches of his life. Mrs. Opie herself is silent on



the subject. Indeed it has been asserted that he had no pupils. It is difficult however to believe, that one who was so devoted to his art should not have attracted pupils to his studio, or that if they offered themselves, he would have rejected them. Accordingly, enquiry amongst those most likely to know has resulted in the discovery of a few who were more or less under his direction as pupils after he became an academician: viz: Henry Thomson, R.A., Theophilus Clarke, A.R.A., Miss Beetham, Revd. J. Owen, and Thomas Stewardson. Of these, H. Thomson and T. Clarke are known to be spoken of by Mrs. Opie as pupils of her husband's. Thomson was an historical and poetical painter, and became keeper of the Royal Academy; he was an attached friend of Opie's, and as has been already stated, put the finishing touches to his portrait of the Duke of Gloucester. Very little is known of his work, which bodily infirmities prevented him from continuing, and he died in 1843 after many years of failing health.

Theophilus Clarke was born in 1776, and was an A.R.A. from 1803 to 1832, but the date of his death is not known. He chiefly practised portrait painting.

Miss Beetham is believed to have copied some of Opie's pictures, and afterwards painted *aqua tinta* likenesses; she married a London Solicitor, Mr.

Read, and was the mother of Miss Read, whose pictures, some by Opie, and some by Mrs. Read, were bequeathed in 1871, to the Consumption Hospital at Brompton.

Owen is more doubtful: not Wm. Owen, R.A., but John Owen, who corresponded with Opie, was fond of art, and eventually entered Holy Orders.

Nothing seems to be known of Stewardson's history, nor does it appear certain that he painted professionally. Portraits of Miss Beetham, Owen, and Stewardson, will be found in the Catalogue.

This sketch of the Cornish painter's life may not inaptly close with a few lines written by one who was poet as well as painter, Sir Martin Archer Shee, Pres. R.A. He was one of Opie's intimate friends, and recorded his sense of the public and private loss occasioned by his death, in the tribute to his memory from which the lines are extracted.

“ No feeble follower of a style or school,  
 “ No slave of system in the chains of rule;  
 “ By his own strength his merits he amass'd,  
 “ And liv'd, no dull dependent on the past;  
 “ His genius kindling from within was fir'd,  
 “ And first in nature's rudest wild aspir'd.  
 “ Warm at her shrine his early vows he paid,  
 “ Secur'd her smile, and sought no other aid,  
 “ Enraptur'd still her charms alone explor'd,  
 “ And to the last with lover's faith ador'd.

. . . . .

“ His vigorous pencil, in pursuit of art,  
“ Disdain'd to dwell on each minuter part,  
“ Impressive force—impartial truth he sought,  
“ And travell'd in no beaten track of thought;  
“ Unlike the servile herd, whom we behold,  
“ Casting their drossy ore in fashion's mould,  
“ His metal by no common die is known,  
“ The coin is sterling, and the stamp his own.”\*

\* Tribute to the Memory of Opie, in *Preface to his Lectures*. 4<sup>o</sup>., 1809, page 74.



*PICTURES by JOHN OPIE, R.A.*



PART I. PORTRAITS.

ABRAHAM, THOMAS.

Painted 1784, at the age of 16.

Canvas, 28 × 24 inches.

In possession of his nephew, Rev. Thos. Kitson, of Shiphay House, Devon.

Seen to waist,  $\frac{3}{4}$  face to left of spectator;\* brown hair combed over forehead, bright brown coat with ornamental gilt buttons, frill, with narrow black neck ribbon under shirt collar, and white waistcoat. His left elbow rests on a table, a paper in left hand: the flesh tints very fresh and bright.

A repetition of this portrait, by Opie, is at Mrs. Fisher's, Hessenford.

ACLAND, FRANCES ANN, see LADY HOARE.

ADAM, WILLIAM, M.P.

Died 1839.

Painted and Exhibited No. 85 in Catalogue of Royal Academy, 1803.

Full length, seated, a letter in his right hand.

Engraved by S. W. Reynolds, 1804.

\* Throughout the Catalogue, the terms right and left signify right and left of the Spectator, unless otherwise expressed.

## ADAMS, REV. DR. WILLIAM.

Born 1707, Died 1789, aged 82. Master of Pembroke College, Oxford; an intimate friend of Dr. Johnson.

Painted 1782-9.

Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  inches.

In possession of his relative, Mr. F. A. Hyett, Painswick.

Seen to waist, full face, in black gown and wig.

## ADKIN, THOMAS, of Norfolk.

Engraved by Elizabeth Reynolds, fo. Mezzo, half length, 1814.

## ALDERSON, ELIZABETH (née CANHAM),

Widow of James Alderson, of Raveorstonedale, Westmoreland, and grandmother of Amelia Alderson, second wife of John Opie, R.A.

Painted 1800-7.

Canvas,  $30 \times 26$  inches.

In possession of Edward S. Alderson, Esq.

Seen to waist, full face, in black dress and mob cap, at the age of 90.

## ALDERSON, JAMES, M.D.,

Father of Amelia Opie.

Born 1742, Died 1825, aged 83.

Canvas,  $30 \times 26$  inches.

In possession of Edward S. Alderson, Esq.

Seen to waist,  $\frac{3}{4}$  face to left; in Morning dress, black coat, white neck-cloth.

This Portrait is probably the subject of Mrs. Opie's 'Lays of the dead,' 'portrait the fourth,' 8<sup>o</sup>., 1834.

Etched by Mrs. Dawson Turner, private plate.

## ALDERSON, AMELIA,

Afterwards Mrs. Opie, 1798.

Born 1769, Died 1853, aged 84.

Painted 1787.

Exhibited No. 88 in Catalogue of National Portrait Exhibition at South Kensington, 1868, by Mrs. Vincent Thompson, to whom it was given by Mrs. Opie, who was her cousin.

Canvas, 30 × 25 inches.

In possession of Mrs. W. C. Sidgwick, daughter of Mrs. V. Thompson.

Seen to waist, seated, open white dress, looking to the left, at age of 18.

In excellent condition, a lovely picture.

ALDERSON, AMELIA,

Afterwards Mrs. Opie, (see preceding portrait).

Painted circa 1790.

Canvas 30 × 24 inches.

In possession of Captain Alderson, Ipswich.

Seen to waist, seated, in morning dress, head uncovered: arm unfinished: at age of about 20.

ALDERSON, MISS ISABELLA,

Daughter of Robert Alderson, and cousin of Amelia Alderson, Opie's second wife.

Painted and Exhibited No. 78 in Catalogue of Royal Academy, 1802.

Formerly in possession of the late Baron Alderson, sold at Christie's March 11, 1871.

Seen to waist, nearly full face, looking to the right, in low white dress, her right hand in amber necklace, her left hand across her waist, resting. A very pretty and pleasing portrait.

ALTAMONT, COUNTESS OF,

Lady Louisa Catherine, dau. of Richard, Earl Howe, afterwards Marchioness of Sligo, Died 1817.

Painted about 1787.

Canvas, 30 $\frac{1}{4}$  × 25 inches.

In possession of her grandson, the Marquis of Sligo.

Seen to waist, seated at table,  $\frac{3}{4}$  face to left, in low white

dress, frilled, black scarf over her right shoulder, one end in her right hand, arm resting on table. Sky and buildings beyond. Engraved Mezzo.

ARGYLL, GEORGE WILLIAM, 6TH DUKE OF.

Born 1768, Died 1839, aged 71.

Painted about 1784, for John, the 5th Duke.

In possession of the Duke of Argyll, at Inverary Castle.

Full length, seated, in the act of drawing a statue.

This portrait, together with the following, and those of their sisters, Lady Augusta, and Lady Charlotte Campbell, happily escaped the fire of 1877.

ARGYLL, JOHN DOUGLAS EDWARD HENRY, 7TH DUKE OF,  
Brother of the 6th Duke.

Born 1777, Died 1847, aged 70.

Painted about 1784, for John, the 5th Duke.

In possession of the present Duke, at Inverary Castle.

Full length, standing, a child of about 7 years old, leading a favourite dog.

APSLEY, LADY,

Georgiana, third daughter of Lord George Henry Lennox, married 1789 to Lord Apsley, who became Earl Bathurst in 1794.

Painted and Exhibited No. 218 in Catalogue of Royal Academy, 1789, as 'A lady'; identified as Lady Apsley in Anderdon Coll.

ARMSTRONG, MRS.

Mary Anne Gurnell, wife of Major John Armstrong, 5th Dragoon Guards.

Painted 1806, for her mother.

Canvas, 30 × 26 inches.

In possession of her daughter-in-law, Mrs. J. Armstrong.

Seen to waist, full face, in white dress, a landscape in background. Her arm and dress remain unfinished, because of Opie's



death next year. The face beautifully painted: at the age of about 20, and before her marriage.

BADCOCK, JOHN.

Painted 1790-2.

Canvas, 23 × 18.

A family portrait, in possession of Thomas Field, Esq.

Seen to waist,  $\frac{3}{4}$  face to left. In Spanish costume, hat with feather.

BADCOCK, JOHN,

Of Trengwainton, son of John Badcock above, and Grace, his wife.

Painted 1790-2.

Canvas, 23 × 18 inches.

A family portrait, in possession of Thomas Field, Esq.

A boy in blue at the age of 8, seen to waist, standing, with a rabbit in his arms.

BAGOT, WILLIAM, 1ST LORD.

Born 1728, Died 1798, aged 70.

Painted and Exhibited No. 273, in Catalogue of Royal Academy, 1790, as 'a Nobleman'; identified in Anderdon Coll.

Canvas, 36 × 27 inches.

In possession of Lord Bagot.

Seen to below waist, in Windsor uniform, and his robes as a baron.

BAGOT, LADY,

Louisa St. John, daughter of John, 2nd Viscount Bolingbroke, married to the 1st Lord Bagot, 1760.

Painted 1790.

Canvas, 36 × 27 inches.

In possession of Lord Bagot.

Seen to below waist, in white dress and black mantle, a bunch of flowers in her right hand.

## BANNISTER, JOHN,

Known as Jack Bannister, the comedian.

Born 1760, Died 1837.

Painted probably about 1795.

Canvas 50 × 40 inches.

In possession of Mr. H. D. Clark, Piccadilly, previously of Mr. Rd. Clark, of Kensington Square, and formerly of Dr. Ingle, of Emsworth. Purchased at Christie's, Feb. 19, 1877.

Three quarter length: seated at a table, on which is a roll of paper. A very intelligent face, with dark luminous hazel eye, and fascinating expression, black eyebrows, powdered hair,  $\frac{3}{4}$  face to right, looking over his shoulder at spectator. Dress, olive coat, a darker cloak thrown over his left arm and back.

## BANNISTER, JOHN,

The same.

Canvas 36 × 28 inches.

In possession of Mr. Jas. Fitzroy Morris, Salisbury.

Seen to waist,  $\frac{3}{4}$  face to left, dark hair, seated on a chair; in black coat, waistcoat, and stock. His arm rests on a book, the hand beautifully painted, hanging down. Age about 33.

## BANNISTER, JOHN,

The same.

In possession of H. Graves and Co., Pall Mall: bought by them in 1867.

## BARCLAY, MRS. CHARLES, see KETT.

## BARTOLOZZI, FRANCIS, R.A.,

Celebrated engraver, a native of Florence.

Born 1730, Died 1813, aged 83, at Lisbon.

Painted 1788-90.

Canvas, 29  $\frac{1}{2}$  × 27  $\frac{1}{2}$  inches.

In the National Portrait Gallery; presented by Mr. G. P. Everett Green in 1866; bought by him, through Adam-

son, Bedford Street, from the collection of Bromley, the engraver.

A kitcat, in black coat and waistcoat, red underwaistcoat, white cravat, powdered bob wig, full face, gloomy expression; a graver in his right hand. A red curtain behind. Age about 60.

Engraved, large Mezzo.

**BASSET, FRANCIS,**

Afterwards Lord De Dunstanville.

Born 1757, Died 1835, aged 78.

Painted for Sir John St. Aubyn, after Sir Joshua Reynolds' portrait of him, at Tehidy, for which he sat March, 1777.

Canvas, 32 × 27 inches.

In possession of Sir John St. Aubyn, Bart., M.P.

Represented at the age of about 19, in a Vandyk dress.

**BATEMAN, LORD,** with his sister, Anne.

William Hanbury, son of William Hanbury, of Kelmarsh, Northants, cr. 1st Baron Bateman, 1837.

Born 1780, Died 1845. Anne married 1809 to Sir S. B. P. Micklethwaite, Bart.

Painted about 1790.

Canvas 50 × 40 inches.

In possession of Wm. Angerstein, Esq.

Full length; two children from 8 to 10 years of age, the boy standing on a terrace step, his sister seated on the ground at his feet, in white frock, a red shoe and mob cap, playing, in a rich landscape; the heads are exquisitely painted, full of Sir Joshua Reynolds' best manner, playful, natural and graceful; the draperies are sketched in rich tones, but unfinished.

**BATHURST, COUNTESS,** see LADY APSLEY.

**BEARD, MRS. ELIZABETH.**

Painted before 1781.

Exhibited at Polytechnic Hall, Falmouth, 1854.

Canvas, 30 × 25 inches.

In possession of her grand-daughter, Miss Beard, Falmouth.  
Seen to waist, in old lady's cap, and a kerchief on shoulders.

BEAUCHAMP, Miss.

Painted and exhibited No. 186 in Catalogue of Royal Academy, 1805.

BEAUFORT, HENRY CHARLES, 6TH DUKE OF,

Born 1766, Died 1835.

Painted probably after 1782.

Canvas, 21 × 17 inches.

In possession of Viscount Falmouth.

A small Kitcat, age about 16; in blue coat, and buff waistcoat, flowing hair cut short over forehead, fresh clear flesh tints.

This portrait, and its *pendant* of Lord C. H. Somerset, the Duke's brother, are painted gracefully in the manner of Gainsborough.

BEAVER, CAPTAIN PHILIP, R.N.

Painted 1806-7.

Canvas, 30 × 25 inches.

In possession of his granddaughter, Mrs. Herbert Beaver.

Seen to waist, in Naval uniform, a telescope under his arm,  $\frac{3}{4}$  face, head uncovered, hands not shown; apparently unfinished, except the head, being one of the last portraits undertaken.

BEAVER, CATHERINE, see MRS. GILLIES.

BEETHAM, JANE, see MRS. READ.

BELL, MRS.,

Housekeeper at Clowance, in the service of the late Sir John St. Aubyn, Bart., M.P.

Exhibited at Winter Exhibition of Royal Academy, 1876.

Canvas, 30 × 25 inches.

In possession of Sir John St. Aubyn, Bart., M.P., seated, with a spaniel on her knees; very large cap, full face.

BELL, MISS HENRIETTA,

Daughter of George Bell, Esq.

Painted 1785.

Exhibited at Polytechnic Hall, Falmouth, 1834.

Canvas, 14 × 11 inches.

In possession of Lord Vivian.

Seen to waist, full face, black lace over neck, no head dress.

Inscribed at back, 'By John Opie, Cornishman, painted at Falmouth 1785. Portrait of Miss Henrietta Bell, daughter of George Bell, Esq., who first brought the Packets to Falmouth. Presented to Sir H. Vivian by George Bell Lawrance, R.N.'

BELWARD, RICHARD FISHER, D.D., F.R.S.,

Master of Gonville and Caius Coll., Cambridge, 1796-1803.

Born 1746, Died 1803, aged 57.

Painted 1796.

Canvas, 30 × 25 inches.

In the Master's Lodge; painted and presented to the College soon after his appointment as Master.

Seen to waist,  $\frac{3}{4}$  face to left, in his doctor's robes, and a wig. Engraved by Facius, half-sheet, private plate, a large head, 1804.

BERNARD, SIR THOMAS, BART.,

One of the founders of the Royal, and British Institutions; Treasurer of the Foundling Hospital, 1795. Born 1750, Died 1818, aged 68.

Painted and exhibited No. 142 in Catalogue of Royal Academy, 1804, as 'T. Bernard, Esq.' He succeeded his brother as baronet, 1809.

Opie appears to have painted two portraits of him, one engraved by W. Ward, undated, large fo. Mezzo, ' $\frac{3}{4}$  length, standing, holding a letter,' (Wm. Smith, MS. Cat.), another engraved by Scriven, 4°. 'seated, at a table,' (Bromley), also undated; there is also an engraving by S. W. Reynolds, Mezzo, 1805, in which he is described as 'Thos. Barnard, Esq., Treasurer of Foundling Hospital, &c.'

## BETTY, WILLIAM HENRY WEST,

Known as Young Roscius, juvenile actor.

Born 1791, Died 1874, aged 83.

Painted 1805.

Canvas, 72 × 48 inches.

In possession of the Garrick Club.

Full length, in character of *Norval* in the play of *Douglas*, on a sloping hill; a spear in his right hand, his left hand raised above his head. He first appeared in 1803. Engraved, sheet, by Jas Heath, 1807, and by F. Egerton, 1808.

## BEVAN, SILVANUS,

Died 1783, at Swansea.

Painted about 1783.

Canvas, 30 × 25 inches.

A family portrait in possession of Mrs. Wm. Bevan.

In green coat, white neck-cloth, his long hair falling over his shoulders.

## BIDDULPH, REV. THOMAS,

Vicar of Padstow, 1790.

Painted about 1780.

Canvas, 16 × 13 inches.

In possession of his grandson, Wm. P. Pinchard, Taunton.

Seen to waist,  $\frac{3}{4}$  face to right, in gown, bands, and powdered wig.

## BIDDULPH, MARTHA (née TREGENNA),

Wife of Rev. Thomas Biddulph. She Died 1783.

Painted about 1780.

Canvas, 16 × 13 inches.

In possession of Mr. Pinchard.

Seen to waist,  $\frac{3}{4}$  face to left, in black dress, white stomacher and frill, mob cap.

## BIDDULPH, THOMAS TREGENNA,

Son of the last named Mr. and Mrs. Biddulph, of Padstow,  
and Minister of St. James's, Bristol.

Born 1763, Died 1838, aged 75.

Painted about 1780.

Canvas, 16 × 13 inches.

In possession of Mr. Pinchard.

A youth of 17, seen to waist,  $\frac{3}{4}$  face to left, in brown coat,  
buff waistcoat, white cravat and frill.

BIRD, PENELOPE, (née WHEELER),

Wife of W. Wilberforce Bird, of the Spring, Kenilworth.

Canvas, 29½ × 24½.

Exhibited at Winter Exhibition of Royal Academy, 1875, by  
Mr. F. W. Bird.

BLACKWELL, SIR LAMBERT,

The third Baronet, Born 1732, Died 1801, aged 69.

Reported to have been sold at Sir Wm. Foster's sale, in 1875.

BLIGH, ADMIRAL SIR RICHARD RODNEY, G.C.B.

Born 1737 in Cornwall, Died 1821, aged 84.

Engraved 8°. by Ridley, 1805, 'an oval half length, in his  
uniform,' (Wm. Smith, MS.).

BLIZARD, SIR WILLIAM, KNIGHT,

President of the Royal College of Surgeons.

Born 1742, Died 1835, aged 93.

Painted 1804.

Exhibited No. 5 in Catalogue of Royal Academy, 1804, and  
in the National Portrait Exhibition, 1868.

Canvas, 56 × 44 inches.

In possession of the Royal College of Surgeons.

Seated,  $\frac{3}{4}$  length, looking to the right, a paper in his left  
hand, in the robe of the President of the College.

It is said that Opie induced his wife (Amelia) to engage Sir

William in conversation whilst he sat for this portrait, in order to secure his most animated expression.

Engraved by S. W. Reynolds, Mezzo, 1805.

BOADEN, JAMES,

Author of *Fontainville Forest*, &c.

Born 1762, Died 1839, aged 77.

Painted before 1795.

Seen to waist,  $\frac{3}{4}$  face to left, animated expression, coat buttoned, full neck-cloth, powdered hair. The light admitted from the right.

Engraved by E. Bell, la. fo. Mezzo, 1795, and by Ridley, 8<sup>o</sup>.

BONE, HENRY, R.A.,

The celebrated enameller to the King, George III.

Born at Truro, 1755, Died 1834, aged 79.

Painted 1795.

Canvas,  $31 \times 26\frac{1}{2}$  inches.

In possession of his grandson, Mr. George Bone.

Seen to waist,  $\frac{3}{4}$  face to right, in black coat, white cravat. At the age of 40.

This portrait was given to Henry Bone by Opie.

BONE, JAMES,

An old man of Helston.

Painted 1779-81, for Dr. Gould, of Truro.

Canvas,  $48 \times 36$  inches.

In possession of Rev. R. J. Gould, Mortimer.

An old man grasping a stick with both hands, his right hand uppermost, his head slightly inclined over his left shoulder.

Probably from the same model as that called *Old Kneebone* of Helston, but painted on a much larger canvas.

BORLASE, CAPTAIN SAMUEL,

Eldest surviving son of Dr. Walter Borlase, Vice-Warden of the Stannaries; nephew of the Historian.



Painted 1778.

Canvas, 24 × 21 inches.

In possession of John Borlase, Esq., Castle Horneck.

Full face, kitcat, in blue coat, natural hair; his hands leaning on back of a chair, beautifully painted. In style and method like the portrait of John Knill, painted in 1777, but superior in finish. An excellent specimen of Opie's early work.

BOSCAWEN, see VISCOUNT FALMOUTH, and LADY ARTHUR SOMERSET.

BOSCAWEN, HON. EDWARD,

Eldest son of George Evelyn, 3rd Viscount Falmouth; 4th Viscount in 1808; cr. 1st Earl in 1821.

Born 1787, Died 1841.

Painted about 1805, at the age of about 17, for Dr. Goodall, Head Master of Eton, on his leaving school.

Canvas, 30 × 25 inches.

In possession of Viscount Falmouth.

Half length.

BOVER, CAPT. PETER, R.N.

Died at Newcastle on Tyne.

Canvas, 23 × 19½ inches.

In possession of his nephew, Rev. Edward Hinchliffe. A copy is said to exist, by a local artist, Robson.

Erect, in Naval Captain's Uniform; the head extremely good.

Captain Bover changed his name from Beauvoir, being a Bourbon *émigré*, who joined the English service, and fought on our side against the French Empire. His daughter was a reputed beauty.

BOVER, CAPT. PETER TURNER, R.N.

Canvas, 24 × 21 inches.

In possession of his relative, Miss Stevens, Southsea, a family portrait.

A bust, ¾ profile in Naval uniform.

## BRISTOW, GEORGE,

Clerk of Merchant Taylor's Company, Elected 1763, resigned 1802.

Painted by order of the Court held July 9, 1788.

The account books of the Company contain the entry, 1789, paid to Mr. John Opie for painting the Clerk's Picture, and to his Servant, £47 15s. 6d.

Canvas, 50 × 43 inches.

In possession of Merchant Taylor's Company.

Three quarters length, seated in a red leather chair, in wig and gown,  $\frac{3}{4}$  face to right, a roll of parchment in the right hand.

## BRUCKNER, REV. JOHN,

Pastor of the Walloon Church in Norwich from 1753 to 1804, invited to Norwich from Leyden.

Painted and exhibited No. 243, or 662, in Catalogue of Royal Academy, 1800, as 'Portrait of a Gentleman.'

Canvas, 29  $\frac{1}{2}$  × 24  $\frac{1}{2}$  inches.

In possession of Mrs. Opie, at her death in 1853, now of Daniel Gurney, Esq. of N. Runcton, Norfolk.

Three quarters the size of life.

This portrait formed the subject of Mrs. Opie's 'Lays of the Dead, portrait the third.'

Pastor Bruckner was her French Master.

Miss Brightwell, in her life of Mrs. Opie, 1854, says, page 29, 'Mr. Opie painted an admirable likeness of him, which appeared in the London Exhibition of 1800.'

## BUCKNELL-GRIMSTON, SOPHIA,

see HONBLE. MRS. BERKELEY PAGET.

## BULKELEY, CATHERINE EYCOTT (née WILLIAMS),

Wife of Mr. Bulkeley of Bath.

Canvas, 30 × 25 inches.

In possession of her great nephew, Colonel R. H. Champion.

Seen to waist,  $\frac{3}{4}$  face to left.

The face remains untouched, but the dress is disfigured by daubs of paint, said to have been applied intentionally, because Mr. Bulkeley was dissatisfied with the representation of his wife, who was a reputed beauty.

BUNN, Miss,

Sister of Opie's first wife.

Painted about 1788.

Exhibited No. 82 in Catalogue of Truro Exhibition, 1861.

Canvas,  $32 \times 27$  inches.

In possession of Sir John St. Aubyn, Bart.

Seated, half length, in white dress, and a very large black Spanish hat; the hands unfinished.

Engraved Mezzo, unknown.

BUNN, ELIZABETH, see MRS. MEYMOTT,

Sister of the preceding.

BUNN, MARY, see MARY OPIE.

BURKE, EDMUND, M.P.

Statesman,

Born 1730, Died 1797, aged 67.

Painted 1792.

Exhibited No. 560 in Catalogue of National Portrait Exhibition, 1867, by the Countess Delawarr.

Canvas,  $29\frac{1}{4} \times 24\frac{1}{4}$  inches.

At Knole, in Kent.

A bust, looking to his right; holding a paper in his right hand.

This noble portrait was purchased by the Duke of Dorset in 1792, as appears by a label at the back.

It has never been re-lined, and on the back of the original canvas is written with a free brush, as if by the painter himself,

'Opie Pinxit 1792

Ed. Burke, Esqre.'

BURRELL, SIR MERRIK, Bart., M.P.,

Of West Grinstead Park, cr. Baronet, 1766, Died 1787.

Painted about 1785, for Mr. Richard Wyatt, of Egham.

Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  inches.

In possession of Arthur Wyatt-Edgell, Esq., Devon, Mr. R. Wyatt's great grandson.

Full face, in a maroon coat, and wig; a Kitcat.

BURTON, HENRY,

Painted about 1800.

Canvas,  $28\frac{1}{2} \times 24$  inches.

In possession of his relative, Mrs. Burton Daveney, of Heigham Grove, Norwich.

Seen to waist, seated, full face, in blue coat with gilt buttons, buff waistcoat, and white neck-cloth. Age between 60 and 70.

Another portrait of Mr. Burton has been reported from Norwich, but I have failed to learn any particulars of it.

BURTON, ELIZABETH, (née YOUNG).

Wife of Henry Burton.

Painted about 1800.

Canvas,  $28\frac{1}{2} \times 24$  inches.

In possession of Mrs. Burton Daveney.

Seen to waist, seated,  $\frac{3}{4}$  face to left; her left arm rests on a sofa; in dark blue dress, shewing a white habit shirt of muslin, frill of white lace round throat, and white muslin turban. A beautiful picture.

BURY, LADY CHARLOTTE, see LADY C. CAMPBELL.

CAMPBELL, LADY AUGUSTA,

Eldest daughter of John, 5th Duke of Argyll: married General Clavering, and Died 1831.

Painted about 1784, for the Duke.

In possession of the Duke of Argyll, at Inverary Castle.

Full length, seated, playing a guitar.

CAMPBELL, LADY CHARLOTTE SUSAN MARIA,

Second daughter of John, 5th Duke of Argyll. She married first, in 1796, Colonel John Campbell, and secondly, in 1819, Rev. Edward Bury.

Painted about 1784, for the Duke.

In possession of the Duke of Argyll, at Inverary Castle.

Full length, seated, with a dog on her lap.

CANHAM, ELIZABETH, see ALDERSON.

CARDEW, REV. CORNELIUS, D.D.,

Sometime Master of the Grammar School at Truro.

Born 1748, Died 1831, aged 83.

Exhibited at Taunton Castle, 1875.

In possession of Dr. Woodforde, Taunton.

CARPENTER, JOHN ESQ.,

Of Mount Tavy, Devon. Died 1797.

Canvas,  $29 \times 24\frac{1}{4}$  inches.

In possession of Mr. J. Carpenter Garnier, M.P.

CARRINGTON, NICOLAS TOMS,

Schoolmaster at Plymouth, and Poet.

Born 1777, Died 1830, aged 53.

Painted about 1800.

Canvas,  $13 \times 9\frac{1}{2}$  inches.

Presented to the Athenæum at Plymouth.

A small seated figure, seen to knees,  $\frac{3}{4}$  face, a paper in his right hand, his left resting on the arm of the chair.

CARY, MRS.,

Of Torr Abbey.

Painted and exhibited No. 174 in Catalogue of Royal Academy, 1807.

Probably now at Torr Abbey.

A notice of Opie in the *Literary Panorama*, September, 1807,

contains this reference: "His most graceful picture is that of Mrs. Cary, in the present exhibition."

CAWSE, JOHN,

Portrait painter.

Canvas, 20 × 16 inches.

In possession of S. P. Knowles, Esq., and has been in his family 50 years.

A bust, life size, turning to left, in dark brown coat buttoned up, white neck-cloth. The picture is signed in the corner, "J. Cawse, painted by J. Opie, R.A."

A line engraving, by Stalker, 4<sup>o</sup>., represents him at the age of 20 to 30, and describes him as '*portrait and conversation painter*;' with fac-simile of his signature; but Mr. Knowles thinks this must have been engraved from another portrait by Opie, as the arrangement of hair, and the age represented, differ from his portrait.

CHAMBERLAIN, see THE CONJUROR.

CHARLOTTE, H.R.H. THE PRINCESS,

Painted 1799, signed and dated.

In possession of 'Scrutator.' *Notes and queries*, fourth Series, Vol. XI, page 384.

If this portrait is correctly named, it probably represents Charlotte Augusta Matilda, Princess Royal, daughter of George III, born 1766, married 1797 to Frederick Charles William, Duke of Wurtemberg, died as Queen 1828.

The Princess Charlotte, daughter of George IV, who was born in 1796, would have been only three years old at the date assigned to the picture.

CHATFIELD, MARY, MRS.

Exhibited No. 148, in Catalogue of British Institution, 1854, and again No. 141, in 1861, by F. Chatfield, Esq.

Canvas, 30 × 25 inches.

Presented 1871, by her son, the late Fred. Chatfield, Esq., to the Free Library and Museum at Brighton.

Seen to waist, nearly full face, hair in small curls, powdered, mob cap, gold and coral ear-rings, narrow black ribbon round throat, dark dress, white chemisette, and girdle round waist.

CLARK, WILLIAM,

Of Meavy, near Plymouth.

Born 1757, Died 1832, aged 75.

Painted 1791, at Durnford St., Stonehouse.

Oval Canvas,  $18\frac{3}{4} \times 15\frac{3}{4}$  inches.

In possession of his grandson, Alfred Hinton, Esq., at Exeter.

Bust,  $\frac{3}{4}$  face to right; light hair with queue, slightly powdered, hazel eyes; flesh finely painted. In drab Friends' coat, striped waistcoat, and white cravat.

CLARK, JANE (née Fox),

Wife of William Clark, of Meavy.

Painted 1791, at Durnford St., Stonehouse.

Oval Canvas,  $18\frac{3}{4} \times 15\frac{3}{4}$  inches.

In possession of Alfred Hinton, Esq.

Bust,  $\frac{3}{4}$  face to left, dark brown hair, in Friends' cap and neckerchief.

Mrs. Clark was 2nd daughter of John Fox, of Falmouth, and married 1781.

CLARK, THOMAS BASKERVILLE,

Son of Mr. and Mrs. W. Clark, of Meavy.

Born 1787, Died 1862, aged 75.

Painted 1791, at Durnford St., Stonehouse.

Small oval panel of oak,  $11 \times 9$  inches.

In possession of Alfred Hinton, Esq.

Seen to waist, half-size of life; full face, his right eye blind; long light brown curly hair, cut in fringe on forehead, blue eye; a brown beaver hat at back of head. Opal blue back-ground. At the age of 4.

## CLARK, MARY,

Eldest daughter of William Clark, of Meavy, Died unmarried.

Painted 1791, at Stonehouse.

Canvas, 11 × 9 inches, oval.

In a white dress, at the age of about 9.

## CLARK, JANE APPLEBEE,

Second daughter of William Clark, of Meavy, Died unmarried.

Painted 1791, at Stonehouse.

Canvass, 11 × 9 inches, oval.

In a white dress, at the age of about 8.

Mr. Hinton does not know where these two portraits are, but remembers them.

## CLARK, DEBORAH,

Third daughter of William Clark, of Meavy.

She married John Lawrence Hinton, 1812, and died 1829.

Painted 1791, at Durnford St., Stonehouse.

Small oval panel of oak, 11 × 9 inches.

In possession of Alfred Hinton, Esq.

Seen to waist, half-size of life, full face, hazel eyes, light brown hair in flowing locks, white dress. At the age of 5.

## CLARKE, REV. EDWARD DANIELL, LLD.

Traveller, and Professor of Mineralogy at Cambridge.

Born 1769, Died 1822.

Painted and exhibited No. 167 in Catalogue of Royal Academy, 1805.

Seen to waist, nearly full face, to right, natural hair brushed up; black coat and loose white cravat, furred over-coat, or cloak.

Engraved by Golding, fine line, prefixed to his *Travels*, 4<sup>o</sup>., 1811; also by W. J. Fry, prefixed to his *Travels*, 8<sup>o</sup>., 1816.

## CLARKE, REV. ED. D., LLD.

The same.

Painted 1807.



Half length, the head turned to look over his left shoulder ; natural hair, brushed up, black coat, white neckcloth ; in his academic gown and hood.

Engraved by E. Scriven, la. fo. 1825, again by Scriven 8°, with autograph, for his life by Otter, 8°, 1825.

A spirited etching, of the head only, by Mrs. Dawson Turner, (*anon.*) forms the frontispiece of Otter's life of Clarke, 4°, 1824.

Otter thus speaks of it in his Preface, "To the kindness of a "lady it" (the work) "owes an engraving of Dr. Clarke, which "has been thought by many to exhibit a stronger likeness of him "than any other portrait has presented before."

CLARKE, MRS.,

Exhibited No. 198, in Catalogue of Royal Academy, 1806.

CLAVERING, LADY AUGUSTA, see CAMPBELL.

COKE, THOMAS WILLIAM, M.P.

Of Holkham Hall, Norfolk, Born 1752, Died 1842 ; created Earl of Leicester, 1837.

Painted about 1806.

Full length, standing, his left hand rests on a table ; in velvet collared coat, light waistcoat and neck-cloth, hessian boots ; a landscape is seen through an arch, at the left ; the light admitted from the right.

Engraved, sheet, Mezzo, by S. W. Reynolds, 1807.

This fine picture is not known at Holkham.

COLE, REV. JOHN, D.D.

Born 1758, Died 1819.

Rector of Exeter College, Oxford, 1808.

Canvas,  $27\frac{1}{4} \times 23\frac{1}{4}$  inches.

Presented to Exeter College by his nephew John Griffith Cole, Esq., who was a fellow 1825-1839.

Three quarter face to left, in black coat and white neck-cloth.

COMBE, HARVEY CHRISTIAN, M.P.

Lord Mayor of London, Died 1817.

Engraved by C. Turner, fo. 1812.

CONDELL, HENRY,

Musical composer.

Formerly in possession of H. F. Long, Esq. Sold at Puttick and Simpson's, March 4, 1864, and again at the same place, Nov. 15, 1866.

COOMBE, WILLIAM,

A Merchant, a native of Cornwall, and friend of Opie's, Died at Barnstaple.

Canvas, 24 × 18 inches.

In possession of Mr. James Leyson, who bought it at sale of the effects of Miss Coombe, his daughter, at Swansea, 1873.

Bust,  $\frac{3}{4}$  face; probably painted at one sitting.

CORY, REV. NICHOLAS,

Vicar of Fowey, Died 1791.

Painted about 1780.

Canvas, 29 × 25 inches.

In possession of his great-grandson, Rev. Canon Cory, Connemara, Ireland, bequeathed to him by the late Admiral Cory.

Half-length, in black gown and bands, and a wig.

COURTENAY, FRANCES, see LADY HONYWOOD.

COXE, MRS.,

Wife of R. Albion Coxe.

Painted 1806-7.

'One of the last pictures on which his genius was employed,' 'A very graceful portrait.' Mrs. Opie's Preface to her husband's Lectures, 4<sup>o</sup>., 1809, pp. 36-7.

CRANE, MRS.

Painted and exhibited No. 150 in Catalogue of Royal Academy, 1803.

CREWE, ELIZABETH ANNE, see VICOUNTESS FALMOUTH.

CRIPPS, MRS.

Painted and exhibited No. 259 in Catalogue of Royal Academy, 1806.

CROME, JOHN,

Landscape painter, and founder of the Norwich School of Painting. Known as Old Crome.

Born 1768, Died 1821.

Painted about 1795.

Exhibited No. 42 in Catalogue of Winter Exhibition of Royal Academy, 1878.

Canvas,  $21\frac{1}{2} \times 16\frac{1}{2}$  inches.

In possession of Sir Francis G. M. Boileau, Bart.

Bust,  $\frac{3}{4}$  face to left, short brown hair, brushed over forehead. Dark brown coat with high collar, white neck-cloth. At about the age of 25-30.

DANBY, WILLIAM,

Of Swinton Hall. This portrait is mentioned by John Fisher, in his *History of Masham*, to have been in 1865 in the possession of Admiral O. H. Vernon Harcourt, through his wife, who was W. Danby's widow.

DANIELL, RALPH ALLEN, together with CAPT. MORCOM,

Son of Thomas Daniell, of Truro, and a leading adventurer in Cornish mines. M.P. for West Looe, 1806 to 1813.

Painted 1786; a double portrait.

Exhibited No. 8 in Catalogue of Royal Academy, 1786, as 'a Gentleman and a Miner, with a specimen of copper ore.'

Canvas,  $39 \times 49$  inches.

In possession of W. C. Pendarves, Esq., at Pendarves; purchased at Bath by the late Mr. Pendarves, M.P. Mr. Daniell's mother was a niece of Mr. Allen, of Bath.

Mr. Daniell is seated at a table, holding a specimen of copper ore in his hand, whilst Captain Morcom stands at the table.

DAVY, REV. MARTIN, D.D.

Master of Caius Coll., Cambridge, 1803-1815.

Painted about 1803.

Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  inches.

Painted and presented to the College soon after his appointment as Master.

Half-length,  $\frac{3}{4}$  face to left, in his Doctor's robes, and powdered wig.

DEANE, MRS. SARAH,

Died about 1820, aged 80.

Painted about 1800.

Canvas,  $32 \times 28$  inches.

In possession of Mrs. E. B. Tweedy, Falmouth, whose husband was Mrs. Deane's grand-nephew.

Nearly full face, black dress, large lace cap and collar, fur tippet.

DE BURGH, FLORINDA, MRS., (née Gardiner).

Wife of Thomas de Burgh, M.P. of Oldtown, Naas, Ireland, and sister of Luke, 1st Viscount Mountjoy.

Canvas,  $40 \times 30$  inches.

In possession of her great-grandson, Thomas John de Burgh, 5th Dragoon guards, Oldtown.

DELANY, MRS. (née Mary Granville).

She married, first, Alex. Pendarves, of Roscrow, and secondly, Rev. Patrick Delany, D.D. Born 1700, Died 1788, at Windsor.

Painted 1782, for King George III.

Exhibited No. 708 in Catalogue of National Portrait Exhibition, 1867.

Canvas,  $30 \times 25$  inches.

In the Royal Collection at Hampton Court.

Seen to waist; as an old lady in black widow's cap, wearing a locket with the Royal Initials, G.R. presented to her by the King.

DELANY, MRS.

A second portrait of her is in possession of Lady Llanover, to whose mother the Marquis of Bute gave it, as she was related to Mrs. Delany. This portrait was painted for Lady Bute, (wife of the Earl of Bute, who was prime minister, 1762-3), and is thus mentioned in the *Autobiography of Mrs. Delany*, 1862. Vol. vi, 497: "Lady Bute induced Mrs. Delany to sit a second time to Opie, that he might paint a portrait of her from life, in exactly the same dress and position as the picture he had painted by command of King George III and Queen Charlotte, and which, during their lives, was hung in their bed chamber at Windsor Castle, and is now at Hampton Court."

Horace Walpole designed an ornamental frame for this picture, for Lady Bute, after Mrs. Delany's death, the ornaments being emblematic of Mrs. Delany's accomplishments, Music and Painting. A sketch of the design can be seen at page 498 of the volume here cited.

Engraved by J. Brown, as frontispiece to the 1st vol. of Mrs. Delany's *Autobiography*.

DINGWALL, MR.

Painted 1807, one of his latest.

Exhibited No. 225 in Catalogue of Royal Academy, 1807.

*The Literary Panorama* of Sep., 1807, after criticizing Opie's Subject pictures, says of his recent portraits: "Some of these are almost alive, \* \* \* His portrait of Holcroft, of Tresham, and that of Mr. Dingwall almost breathe."

DOLBEN, SIR WILLIAM,

M.P. for Oxford University, 1780-1806, Died 1814, aged 88, at Bury.

Painted about 1800.

Canvas, 30 x 24 inches.

In the Gallery of the Bodleian Library, Oxford.  
Three quarter face, in the dress of the period.

DUMERGUE, CHARLES,

Surgeon.

Engraved by Condè. (Evans' Catalogue).

DUNDAS, HENRY,

First Viscount Melville.

Engraved.

DURHAM, SHUTE BARRINGTON, BISHOP OF (1791-1826).

Born 1734, Died 1826.

Painted and exhibited No. 222 in Catalogue of Royal Academy, 1805.

EDWARDS, MRS. MAJOR, see Supplement.

ELLIOTT, MRS., (née Maltby),

Sister of the Bishop of Durham.

Painted about 1800.

Canvas, 30 x 25 inches.

In possession of Mrs. Fraser Tytler, whose grandfather, Rev. Prebendary Pretymann, of Norwich, bought it of Mr. Opie.

Seen to waist,  $\frac{3}{4}$  face to left, blue eyes, brown hair curling over forehead. In buff dress with white short sleeves, her right elbow resting on a red-covered table, with her hand at her cheek.

A very graceful portrait, and in beautiful condition, untouched. She is represented at the age of 20-25.

ELLIOTT, MRS.

A picture bearing the same title as above was sold at Christie's, June 8, 1872 by Mr. Charles Cope's Exors. for 23 guineas.

ENNIS, MARY, see MRS. M. VIVIAN.

EXMOUTH, EDWARD PELLEW, 1st Viscount,

Famous Admiral, created a Viscount after his bombardment of Algiers, 1816.

Born 1757, Died 1833.

In possession of his brother, Collector Pellew, in 1831, and still, it is believed, in the family.

FALMOUTH, GEORGE EVELYN, 3rd Viscount,

Born 1758, Died 1808.

Painted about 1805.

Canvas, 30 × 25 inches.

In possession of Evelyn, 6th Viscount, at Tregothnan.

This portrait and the following are a pair of Kitcats in Opie's best manner.

The Viscount is  $\frac{3}{4}$  face to right, in dark blue velvet coat, bushy powdered hair.

FALMOUTH, ELIZABETH ANNE, VISCOUNTESS,

She was dau. and h. of John Crewe, and wife of the preceding, 3rd Viscount Falmouth.

Painted about 1805.

Canvas, 30 × 25 inches.

At Tregothnan, (see Viscount Falmouth, above).

Kitcat,  $\frac{3}{4}$  face to left, in black silk dress, powdered hair, and a white kerchief folded over the shoulders.

FALMOUTH, EDWARD, EARL OF, see BOSCAWEN.

FANSHAW, JOHN,

Of Shabden, Born 1738, died 1807.

Painted probably about 1795-1800.

Canvas, 30 × 25 inches, re-lined.

In possession of Admiral E. G. Fanshawe, C.B.

Seen to waist,  $\frac{3}{4}$  face to left, powdered hair; in dark brown coat, white waistcoat, frill and ruffles. The light admitted from the right. A very good specimen.

FARINGTON, JOSEPH,

Landscape painter, died 1818; brother of George Farington, historical painter, who died 1788.

Painted and exhibited No. 97 in Catalogue of Royal Academy, 1794, as 'Portrait of a Gentleman.'

This portrait is named '*Sir J. Smith*, in margin of *Anderdon Coll. of Catalogues*; but as the engraving there inserted is marked as being after a portrait of him painted by Opie in 1784 (the date is cut off from the inserted copy), I prefer the authority of a contemporary newspaper quoted to me by Mr. Algernon Graves, which names it 'Farington, the painter.'

FENWICK, MRS. N. L., see SEBRIGHT.

FINCH, HON. MRS. CHARLES,

Painted and exhibited No. 162 in Catalogue of Royal Academy, 1801.

FOOT, JESSE,

Surgeon, Died 1826.

The *Anderdon Coll.* has, in Catalogue of 1798, an inserted engraving by Freeman, published by C. Dyer, Soho, undated, plate  $6\frac{1}{2} \times 4\frac{1}{2}$  inches.

Half length, to waist, negligè,  $\frac{3}{4}$  face to left, in velvet colored coat, buttoned across breast, light waistcoat, ample white neckcloth, and crumpled shirt collar.

FORSTER, REV. SAMUEL, D.D.

Head Master of Free School, Norwich, and a Fellow of St. John's Coll., Cambridge, 1776-83.

Died 1843, aged 91.

Painted about 1804.

Canvas,  $95 \times 59$  inches.

At St. John's Coll., Cambridge.

Full length, standing, a little to right, full face, natural hair, in cassock and bands, with full sleeved gown as D.D.

Engraved by E. Bell, sheet, Mezzo., 1805.



FORTEESCUE, SIR JOHN, KNIGHT.

Made Lord Chief Justice of the King's Bench, 1442; author of the famous treatise, '*De laudibus legum Angliæ.*'

Died in Gloucestershire, aged 89.

Painted for Colonel Fortescue, of Buckland Filleigh, from the original at Castle Hill, which is attributed to the School of Mabuse.

Octagonal Canvas, 30 × 22 inches.

In possession of J. W. Peard, Esq., who bought it in 1841, at Tavistock, at sale of Mr. Bridgeman, who had bought it at the sale at Buckland Filleigh, after the death of Colonel Fortescue, in 1840.

Seen to waist;  $\frac{3}{4}$  face to right, in red robe edged with fur at neck and wrist, black scarf and cap, flowing hair, and slender moustache, the hands folded and raised as in prayer.

The portrait is inserted in the upper part of a mirror-frame; a shield beneath the portrait is inscribed, "*De laudibus legum Angliæ,*" the title of his famous treatise. The Mirror-plate, 34 × 50 inches, is inserted in an elaborately carved frame of cupids, flowers and foliage.

FOX, RIGHT HON. CHARLES JAMES,

Famous Statesman. Born 1748, Died 1806.

Painted 1804, for Mr. Coke, Earl of Leicester.

Exhibited No. 82 in Catalogue of Royal Academy, 1805.

Canvas, 8 f.  $10\frac{1}{4}$  × 6 feet.

In possession of The Earl of Leicester, at Holkham.

Full length, in the Fox livery, blue coat and buff waistcoat, standing, his left hand on a table. Dated in left corner, below, 1804.

Mr. T. J. Smith, in his '*Nollekens and his times,*' vol. ii, p. 289, relates of this portrait—"It is a curious fact that Opie's "picture of Fox was not wholly painted from the life; since Opie "was obliged, in consequence of the few sittings which the minister could allow him, to borrow Nollekens' bust to finish from." See Pref. to *Opie's Lectures*, page 72, and *Brightwell's Life of Mrs. Opie*, page 105.

Engraved by S. W. Reynolds, la. fo. Mezzo, 1806, and  $\frac{3}{4}$  length only, by H. Robinson, mixed, in Lodge's Portraits, 1835, vol. xii, reduced in size.

FOX, RIGHT HON. CHARLES JAMES.

Another portrait of him was sold at Christie's, June 14, 1862 to Mr. Wm. Cox, for £42.

FOX, JANE, see MRS. WM. CLARK.

FRY, MRS. A. F., see J. S. S. WESTCOTT.

FUSELI, HENRY, R.A.

Painter. Born at Zurich, about 1739, Died at Putney Hill, 1825.

Painted 1794.

Exhibited No. 29 in Catalogue of Royal Academy, 1794, as 'a Gentleman,' identified in *Anderdon Coll.*

Half-length, in an oval, nearly full face, to right, grey hair, velvet collared coat, and white neck-cloth.

Engraved by Ridley, 8<sup>o</sup>., 1801, for the *Monthly Mirror*.

FUSELI, MRS.

Wife of H. Fuseli, R.A.

Painted and Exhibited No. 42 in Catalogue of Royal Academy, 1794, as 'a Lady,' identified in *Anderdon Coll.*

GALIAGAN, MR.,

Of Soho Square.

Painted and exhibited No. 147 in Catalogue of Royal Academy, 1787, as 'Portrait of a Gentleman.' Identified in a contemporary newspaper.

GARDINER, FLORINDA, see MRS. DE BURGH.

GAY, JOHN,

Of Norwich. Painted 1799.

Canvas, 28 x 24 inches.

A family Portrait in possession of his grandson, Rev. Canon Wm. Harding Girdlestone; in excellent preservation.

Half length. 'The most speaking likeness ever painted.'  
(W. H. G.).

GAY, Miss,

Daughter of Mr. John Gay of Norwich.

Painted 1799.

Canvas, 28 × 24 inches.

In possession of Rev. Canon Girdlestone; in excellent preservation.

Half-length, at age of 19, in white dress, black scarf.

GEARE, MRS., see CHARLOTTE GULLETT,

GIDDY, DAVIES, M.P. (DAVIES GILBERT, 1817).

Succeeded Sir Humphrey Davy, as President of the Royal Society, Nov. 30, 1827. Born 1767, Died 1839.

He took the name of Gilbert after his marriage in 1808, with the heiress of Thomas Gilbert, of Eastbourne.

Painted 1805, marked '*Opie, R.A., 1805.*'

Exhibited No. 227 in Catalogue of Royal Academy, 1806.

Canvas, 29 × 24 inches.

In possession of Hon. Mrs. Davies Gilbert, at Trelissick.

Seen to waist, full face, in black coat, powdered hair, white neck-cloth.

A letter of Mrs. Opie relating to this portrait is preserved at Enys, addressed to 'D. Giddy, Esq., M.P.':

"Monday, 31 March, 1806. Dear Sir, can you give Mr. Opie a sitting to-morrow or Wednesday Morning that he may brush up your picture against the Exhibition. "A Opie, at 9 o'clock."

GIDDY, MARY, see MRS. GUILLEMARD.

GIDDY, MRS.,

Probably the mother of Thomas Giddy, who married Mary, sister of Dr. John Wolcot (Peter Pindar).

Her maiden name was Anne Collins, of Phillack.

Painted probably before 1781.

Canvas, 22 × 18½ inches.

In possession of Mr. E. Trewbody Carlyon, and previously of the late Charles Giddy, her grandson.

Bust, ¾ face, looking over her right shoulder, in evening dress.

GIFFORD, MISS.

Painted and exhibited No. 22 in Catalogue of Royal Academy, 1806.

GILBERT, DAVIES, P.R.S., see D. GIDDY.

GILLIES, JOHN, M.D., F.R.S.,

Historiographer for Scotland. Born 1747, Died 1836.

Painted 1795, for himself.

Canvas, 30 × 24 inches.

In possession of Mrs. Menell, bequeathed by Lord Gillies.

Seen to waist, seated, ¾ face to right, powdered hair; in high-collared coat, buttoned at waist, white neck-cloth. His right hand rests on a book on his knee, which is unseen.

Engraved by K. Mackenzie, 8°, 1800, and by C. Picart, 4°, 1813, for *Cadell's British Gallery*, at which date the original was in possession of Dr. Gillies himself.

GILLIES, CATHERINE (née BEAVER) MRS.,

Wife of Dr. John Gillies, above.

Painted 1795.

Canvas, 30 × 24 inches.

In possession of Miss Helen Elizabeth Gillies.

Half-length, seated.

GILLIES, MRS.,

The same as the preceding, but a later and different portrait.

Painted 1805.

Canvas, 35½ × 27½ inches, relined.

In possession of her relative, Henry Smith, Esq., Ellingham Hall.

Three quarters length, powdered hair bound with blue ribbon; blue and white sash; no shawl, hands in light brown gloves.

GIRTIN, THOMAS, see Supplement.

Landscape painter in water colours. Born 1773, Died 1802. Painted 1800-2.

Exhibited at Winter Exhibition of Royal Academy, 1875, together with a collection of Girtin's Water-colour Pictures.

Canvas, 29 × 24½ inches.

In possession of his grandson, George W. H. Girtin.

Seen to waist, ¾ face to right. In black coat, and white neckcloth; a palette and crayon in his hands.

Engraved by S. W. Reynolds, Mezzo, 1817, and by E. Scriven, for *Library of Fine Arts*, 1832.

GLASS, THOMAS, M.D.,

A Physician at Exeter, Died 1786.

Painted about 1781.

Exhibited No. 154 in Catalogue of Portraits of Devon and Cornwall at Exeter, 1873.

In possession of Devon and Exeter Hospital.

Half-length, seated, in wig and Doctor's red gown, a gold-headed cane in hand.

Engraved by E. A. Ezekiel, 1788.

GLOUCESTER, H.R.H. WILLIAM HENRY, DUKE OF,  
Brother of King George III, Born 1743, Died 1805.  
Painted about 1782.

GLOUCESTER, H.R.H. MARIA, DUCHESS OF,  
Countess Dowager Waldegrave, married to H.R.H. William Henry, Duke of Gloucester, 1766.

This Portrait, and that of the Duke, are mentioned as painted

by Opie in a MS. Memoir of his patron Dr. Wolcot by Mr. Edward Collins Giddy, who was Wolcot's nephew. Wolcot also mentions Opie's engagement to paint both portraits, in a letter written in 1782 from London, and quoted in the Biographical Sketch, page 23.

GLOUCESTER, H.R.H. WILLIAM FREDERICK, DUKE OF, K.G.,  
Chancellor of the University of Cambridge 1811-34, Born  
1776, Died 1834.

Painted 1806-7.

Exhibited No. 161 in Catalogue of Royal Academy, 1807.

Canvas, 8 f. 6 in. × 4 f. 10 inches.

In the Combination room at Trinity College, Cambridge.

Full length, standing, in black gown, breeches and white stockings, a star upon his breast.

Finished by his pupil Henry Thomson, by directions from Opie on his death bed, as related by Mrs. Opie, *Preface to Lectures*, 4<sup>o</sup>., 1809, page 51.

Engraved by S. W. Reynolds, fo. Mezzo, also by Henry Meyer, after a drawing by R. W. Satchwell, composed from this picture, as a frontispiece to *Ackermann's History of Cambridge*, 4<sup>o</sup>., 1815. The Chancellor's embroidered robe is substituted for Opie's black gown, &c.

GODWIN, MRS. WILLIAM,

Mary Wollstonecraft, first wife of William Godwin, whom she married, 1797.

Born 1759, Died 1797.

Mother of Mrs. Shelley, the Poet's wife.

Painted about 1797, for Godwin.

In possession of Sir Percy Shelley, Bart.

Seen to waist,  $\frac{3}{4}$  face to left, auburn hair, loosely arranged; in white dress, shewing the neck, sleeved to elbow; dark green gauze head dress.

A very graceful portrait, in perfect preservation. •

Engraved by W. F. Annis, 4<sup>o</sup>., Mezzo, and 8<sup>o</sup>., 1815, pub-

lished by Dean and Munday; a Woodbury-type also as frontispiece to vol. ii of *Godwin and his friends*, 8<sup>o.</sup>, 1876.

GODWIN, MRS. WILLIAM,

Same as the preceding.

Exhibited No. 173 in Catalogue of British Institution 1861,  
and No. 689 in Catalogue of National Portrait Exhibition,  
1867.

Canvas, 30 × 25 inches.

In possession of William Russell, Esq.

Seen to waist, seated, to right, open book in right hand.

GODWIN, MARY WOLLSTONECRAFT,

Only daughter of William Godwin by his first wife, married to  
Percy Bysshe Shelley, the Poet.

Born 1797, Died 1851.

Sold as Portrait of Mary Wollstonecraft Godwin at the sale of  
Opie's Pictures, June 6, 1807, after his death.

GOODRIDGE, JOHN, R.N.,

Commander of a Falmouth Packet, and author of a book on  
tactics, and an essay, '*The Phoenix*.'

Died 1781, aged 72.

Painted 1780, at Flushing; restored 1874.

Exhibited at Polytechnic Hall, Falmouth, 1854, by Mr. Falk.

Canvas, 10 × 8 inches.

In possession of Mrs. Gay, Falmouth, from Mr. Falk, of  
Budock, whose wife was Capt. Goodridge's daughter.

Half-length, ships at sea in distance.

Engraved by J. Heath, 8<sup>o.</sup>, 1781, oval in a square, "aged 71,"  
as frontispiece to '*The Phoenix*.'

GORDON, LIEUT.-COLONEL HUGH MACKAY,

Quarter Master General of forces in India.

Seen to waist, full face, bluff features, short hair; in plain  
coat, buttoned, white cravat.

Engraved by W. W. Barney, Mezzo.

## GRAHAM, SIR JAMES, M.P.,

The first Baronet. Born 1753, Died 1825.

Exhibited No. 167 in Catalogue of British Institution, 1854,  
by Sir A. Dalrymple.

Half length, holding a book.

Engraved by C. S. Taylor, 4<sup>o</sup>., private plate.

## GRANDI, MR.,

Inventor of a composition for painters' canvas.

This Portrait was painted by Opie on a canvas so prepared  
by him, as an experiment.

Canvas, 17 × 14 inches.

Bequeathed to the University Galleries, Oxford, by Rev. T.  
Penrose, D.C.L.

A Bust, life size, a handsome man about the age of 40, black  
hair.

"Grandi, the Italian colour-grinder, sat to Reynolds for King  
Henry VI in the death of Cardinal Beaufort." *Hazlitt's conv. of  
James Northcote*, 1830, page 174.

## GRANVILLE, MARY, see MRS. DELANY.

## GRAVES, MRS. MARY,

Daughter of Vice Admiral Sir Thomas Graves, K.B.

Painted before 1780.

In possession of Sir Charles Graves Sawle; a very pretty  
family portrait. Half-length, in a hat, holding a basket  
of flowers; at age of 16.

## GREY, CHARLES, 1ST EARL,

Father of Lady Elizabeth Whitbread. Born 1729, Died  
1807.

In possession of Samuel C. Whitbread, Esq., Southill.

## GRIBBLE, CAPTAIN C. B.,

In Hon. East India Company's Service.

Painted about 1806.



Exhibited at Taunton Castle, 1875.

Canvas, 30 × 24 inches.

In possession of his daughter, Mrs. Turner, of Taunton.

Seen to waist,  $\frac{3}{4}$  face to left, in the uniform of the E.I. Co.'s Service; at the age of 34.

GRYLLS, MRS. R. GERVEYS,

Charity, eldest daughter of William Hill, of Carwythenick, married to Rev. Richard Gerveys Grylls, 1783.

Painted 1779-81.

Canvas,  $21\frac{1}{4} \times 18\frac{1}{4}$  inches.

In possession of Lieut.-Col. Grylls, Lewarne.

Seen to waist,  $\frac{3}{4}$  face to left; in a dark green dress, shewing white kerchief in front, her hair dressed high over rollers. A very pretty portrait.

GUILLEMARD, MRS.,

Mary Philippa Davies, only daughter of Rev. Edward Giddy, of Tredrea, married in 1804 to John Guillemard, Esq.

Painted 1805.

Canvas, 29 × 24 inches.

In possession of Hon. Mrs. Davies Gilbert, at Trelissick.

Seen to waist, seated,  $\frac{3}{4}$  face to left, in russet brown dress, short sleeves, a black crape scarf over her right arm, rich brown hair bound by a black velvet fillet; a landscape in background.

The canvas is marked on lower left corner, 'M. P. D. Giddy, Opie p. 1805.'

GULLETT, CHRISTOPHER, together with his wife, ANNE, and their youngest child, GEORGINA, of Collins, near Tavistock, Clerk of the Peace for Devon.

Painted, together with the two following pictures, at Collins, during a six weeks' visit, about 1790.

Canvas, 51 × 40.

In possession of Miss Geare, Exeter, whose brother, John Geare, married Charlotte Gullett.

A group of three figures; the parents seated, the child standing. Mrs. Gullett in low white satin dress, and black velvet ribbon round throat; Mr. Gullett in olive brown coat and waistcoat, with curled lawyer's wig. He is on the left, she on the right of picture. The child, about 4 years old, in white cotton dress, resting her arms on her mother's lap, between them.

GULLETT, ANNE, CHRISTOPHER, and JOHN,

Eldest daughter, and two sons of the last named Christopher and Anne Gullett. Both the sons were afterwards barristers.

Painted about 1790, (see above).

Canvas, 51 × 40 inches.

In possession of Miss Geare, Exeter.

A group of three figures,  $\frac{3}{4}$  length; Anne as a girl of 15, playing a spinette; Christopher, 16, in crimson coat, and white neck-cloth, stands by her with his flute; John, 12, in light grey coat, frilled, has a roll of music in his hand. Base of fluted column in upper right corner.

GULLETT, MARY, CHARLOTTE, CAROLINE, and ELIZA,

Four younger daughters of same Christopher and Anne Gullett. Charlotte married Mr. John Geare, of Exeter; the rest died unmarried.

Painted about 1790, (see above).

Canvas, 51 × 40 inches.

A beautiful group of 4 girls of 4 to 12 years of age, in varied attitudes. Mary, seated on a stool, at left, in dark grey silk dress, cap frilled and feathered; Charlotte, standing, on right, in muslin over a primrose silk dress, and frilled cap; Caroline and Eliza, each in white, without caps: all dark hair.

These three pictures have been excellently preserved.

GURNELL, MISS, see MRS. ARMSTRONG.

GURNEY, JOHN,

Of Earlham, Norfolk. Born 1750, Died 1809.

Painted about 1799, and most probably the picture exhibited No. 187 in Catalogue of Royal Academy, 1799, as Mr. Gurney, of Norwich.

Canvas, 29 × 24 inches.

In possession of John Gurney, Esq., of Sprowston Hall.

Seen to waist, nearly full face, at age of about 50.

GURNEY, JOHN, junr.,

Eldest son of the preceding John Gurney, of Earlham, married his cousin, Elizabeth Gurney, and died s. p. 1814. See fancy portrait of him, as a boy, in '*The Fortune-teller.*'

GURNEY, HUDSON, M.P.,

Of Keswick. Born 1775, Died 1867. He represented Shaftesbury, 1812, and Newtown, Hants, 1816-1832.

Painted 1797.

Canvas, 29½ × 24½ inches, (sight).

In possession of Daniel Gurney, Esq., North Runcton, Norfolk.

Half-length, etched, 4°, by Mrs. Dawson Turner.

GURNEY, JOHN,

Of Trevorgus, Cornwall, father of Sir Goldsworthy Gurney ;  
Born 1753, Died 1823.

Painted before 1781.

Canvas, 28 × 22 inches.

In possession of his grand-daughter, Miss Gurney, Reeds, Bude.

Half-length, ¾ face to left, in claret coat and ruffles, white neck-cloth with heart-shaped brooch inserted ; his right hand half hid in his waistcoat ; dark natural hair.

GURNEY, HANNAH, (LADY BUXTON) and RICHENDA, see '*The Fortune-teller.*'

GURNEY, HANNAH, see MRS. T. KETT.

HAMILTON, LADY,

Emma Harte, 2nd wife of Sir William Hamilton, Ambassador

at the Court of Naples, Born 1761, Married 1791, Died 1815.

Painted between 1785 and 1795.

Canvas, 29 × 25 inches.

A family portrait, in possession of Captain B. Hamilton, of H.M. Indian Navy, presented by Opie to his father-in-law, Mr. Bunn.

Seen to waist,  $\frac{3}{4}$  face looking over her right shoulder, golden hair with ivy leaves tossed by the wind; arch expression; her right hand gracefully raised to her lip; in cream white dress; in a landscape.

The influence of Reynolds is apparent in the picture, but it is said to be differently treated from his representation of her as a Bacchante.

#### HAMILTON, MR. and MRS. JOHN,

Of Brownhall, Donegal, Ireland, his wife was Isabella Stewart, who died 1832. He Died 1811.

Canvas, 50 × 49 inches, relined 1862 by Anthony.

In possession of their great grandson, Major James Hamilton.

Two portraits on one canvas. Both seated at a round table, a curtain drawn back to right. He, full faced, in centre, holds up an open letter in his left hand, in brown velvet suit, and wig. She on the left,  $\frac{3}{4}$  face to right, in white morning dress, with rose coloured sash, her hair full and powdered; an inkstand on the table.

#### HANBURY, WILLIAM and ANNE, see LORD BATEMAN.

#### HANKEY, JOHN CHAPLIN, M.P.,

Represented Wareham 1799-1801.

Engraved by C. Watson, 4<sup>o</sup>, 1793.

'Half-length, sitting, holding a letter,' (Evans, and W. Smith MSS.).

#### HANCOCK, JOHN EASTMAN,

Born 1755, Died 1832, brother of Mrs. John Westcott, *post.*

Canvas, 29 × 24 inches, relined.

In possession of Mr. Danby P. Fry, grandson of John Westcott.

Seen to waist, seated in a chair, in dark blue coat, striped buff waistcoat; full face, powdered hair; his right hand holds a letter, his left hand gloved; white neck-cloth and frill, red under-waistcoat just seen at left: 2 books lie on a table at his left; a red curtain at back.

HANCOCK, HANNAH, see WESTCOTT.

HARCOURT, LADY,

Mentioned as having been painted in 1782, both by Wolcot, and his nephew, Ed. Collins Giddy: MSS. cited in Biographical Sketch.

HAREWOOD, COUNTESS OF, see SEBRIGHT, HENRIETTA.

HARDING, JOHN,

Born 1758.

Painted 1799.

Canvas, 28 × 24 inches.

A family portrait, in possession of his great nephew, Rev. Canon Girdlestone.

A half-length, in excellent preservation.

HARMER, SAMUEL,

Speaker of the Common Council of Norwich.

Died 1808, at the age of 86.

Painted about 1798, for the Council.

Canvas, 93 × 58½ inches.

In the magistrates' room, at the Guildhall, "presented by the "Common Council, Sep., 1798, as a mark of their approbation "of his uniform conduct in supporting the rights of his fellow "citizens,"—(inscription).

Full-length, in his robes as Speaker; full face; within an arch. A very fine picture; dignified and resolute.

Engraved by S. W. Reynolds, sheet, Mezzo, 1805.

## HARRIS, HENRY,

Third son of Thomas Harris, of Rosewarne, near Camborne, settled at Rosteage, in Gerrans, Died 1830.

Painted before 1781.

Canvas, 30 × 26 inches.

At Rosewarne, Camborne.

Seen to waist,  $\frac{3}{4}$  face to left, in blue coat, embroidered buff waistcoat, white neck-cloth and ruffles, natural hair.

## HARRIS, MARY,

Only daughter and heiress of William, eldest son of Thomas Harris, of Rosewarne. She married Henry Winchcombe Hartley, of Berkshire; Died 1868.

Painted before 1781.

Canvas, 30 × 26 inches.

At Rosewarne, Camborne.

Seen to waist,  $\frac{3}{4}$  face to left, in dove-coloured evening dress, her hair dressed over a cushion, with pearls; throat ribbon.

## HARRIS, WILLIAM,

Eldest son of Thomas Harris, of Rosewarne. Sheriff of Cornwall, 1773, Died 1815.

Painted before 1781.

Canvas, 30 × 26 inches.

At Rosewarne, Camborne.

Seen to waist,  $\frac{3}{4}$  face to left, powdered hair; in drab coat faced white, white neck-cloth, and frill.

## HARRIS, PETER BOWN,

Of Rosemerryn, Falmouth, J.P. and D.L. Died 1830, at the age of 64.

Painted about 1786.

Canvas, oval, 8 × 6 inches.

In possession of his relative, Mr. G. B. Millett, Penzance.

He is represented as about 20 years of age.

HARRIS, PETER BOWN,

The same.

Painted about 1796.

Canvas, 28 × 24 inches.

Also in possession of Mr. G. B. Millett.

Half-length, standing,  $\frac{3}{4}$  face to left, long hair, powdered; in claret coloured coat, and striped waistcoat. At the age of about 30.

HARTLEY, MRS. HENRY W., see MARY HARRIS.

HARVEY, JOHN,

Mayor of Norwich, 1792; commanded the Norwich light horse Volunteers, 1797.

Painted for that Corps, and exhibited No. 116 in Catalogue of Royal Academy, 1802.

Canvas, 102 × 70 inches.

In St. Andrew's Hall, Norwich.

Full-length, in uniform,  $\frac{3}{4}$  face to right, his hat and plume in his left hand, whilst his right hand holds the bridle of his charger, with shaggy mane and docked tail.

Inscribed, "This portrait of John Harvey, Esq., mayor of this city, 1792, Major Commandant of the Norwich light horse Volunteers, established 1797, was presented by that Corps in testimony of their attachment, esteem, and regard."

HASTINGS, MARQUIS OF, see LORD MOIRA.

Haweis, Rev. Thomas, M.D.,

Rector of All Saints, Aldwinkle, Born at Redruth, 1733,  
Died 1820.

HAWKER, JOHN NICHOLS,

Merchant of Plymouth, Colonel of Volunteers.

Canvas,  $23\frac{1}{4} \times 19\frac{1}{2}$  inches.

In possession of his grandson, Rev. Treasurer Hawker.

Seen to waist, nearly full face, to right; in blue velvet coat,

white collar, turned over, frilled shirt, powdered hair, and queue; a flute in his hand. About 30 years of age.

HEAME, BENJAMIN,

Of Penryn; Supervisor of Tin for Devon and Cornwall,  
Lieut.-Colonel of Penryn Volunteers, enrolled 1794.

Painted about 1778, as a young man.

Canvas, 23 × 21 inches.

In possession of his nephew, Mr. J. A. Spargo.

Bust,  $\frac{3}{4}$  to left, powdered hair, in light green coat, and red waistcoat, white neck-cloth, and frilled shirt.

HEATHCOTE, MRS. R.,

Represented as Miranda.

Painted 1807; one of his last; mentioned by Mrs. Opie as 'a faithful copy of the beauty it professed to represent.' Preface to his lectures, p. 37.

HENDERSON, COLONEL,

Painted and exhibited No. 210 in Catalogue of Royal Academy, 1790, as 'Portrait of a Gentleman'; identified by Mr. Alg. Graves from a contemporary newspaper.

HERRING, JOHN,

Mayor of Norwich, 1799.

Painted, and exhibited No. 26 in Catalogue of Royal Academy, 1801.

Canvas, 96 × 60 inches.

In St. Andrew's Hall, Norwich.

Full-length, in his robes as Mayor;  $\frac{3}{4}$  face to left, in his right hand a scroll; buildings and soldiers in back ground.

Superscribed on frame, "As a tribute for the vigilance, fidelity, "and impartiality with which John Herring, Esq. executed the "important office of Chief Magistrate of this city, in the year "1799, and for his assiduous and humane attention to the soldiers "on their return from the Continent, for which he received the "thanks of the Government, the citizens of Norwich have caused "this portrait of him to be placed in their Public Hall."



HILL, REV. ROWLAND,

Third son of Sir Rowland Hill, Bart., and some time Minister of Surrey Chapel, London. Born 1744, Died 1833.

Painted about 1804.

Canvas,  $10\frac{3}{4} \times 8\frac{1}{2}$  inches.

In possession of Mr. J. Fitzroy Morris, Salisbury.

Seated in a pulpit in his gown, full face, his right hand resting on a book.

HILL, CHARITY, see MRS. GRYLLS.

HINTON, MRS. J. L., see CLARK.

HOARE, MR.,

Painted, and exhibited No. 79 in Catalogue of Royal Academy, 1800, as Mr. Hoare, of Norwich.

HOARE, PRINCE,

Dramatic author, and Secretary to Royal Academy. Born 1755. Died 1834.

Engraved by Hopwood, 8<sup>o</sup>., square, half-length in a border, (W. Smith, MSS.). He wrote a short sketch of Opie's life for *The Artist*, No. vii, April 25, 1807, reprinted in *Opie's Lectures*, 1809.

HOARE, SIR RICHARD,

The first Baronet, cr. 1786.

Painted about 1785 for Mr. Richard Wyatt, of Egham.

Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  inches.

In possession of Mr. Wyatt's great grandson, Mr. Arthur Wyatt-Edgell.

A Kitcat, full face, in blue coat, striped waistcoat, powdered hair.

'Mr. Wyatt was one of Opie's early friends,'—'He was instrumental in bringing that artist out of his humble and modest lodging in Orange Court, Leicester Fields, to his home in Queen Street.' J. T. Smith's *Book for a Rainy Day*, 1861, p. 82.

## HOARE, LADY,

Francis Ann Acland, married in 1761 to Sir Richard Hoare, above.

Painted about 1785, also for Mr. Rd. Wyatt.

Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  inches.

In possession of Mr. A. Wyatt-Edgell.

Full face, in a large hat, powdered hair.

## HOBART, HON. HENRY, M.P.,

Fourth son of John, 1st Earl of Buckinghamshire; many years M.P. for Norwich; Died 1799, aged 60.

Painted 1802, for presentation to the Corporation of Norwich.

Canvas, 80 × 60 inches.

In St. Andrew's Hall, Norwich.

Full-length,  $\frac{3}{4}$  face to right; in dark blue coat, breeches, white stockings.

Subscribed, "The portrait of the Hon. Henry Hobart, one of "the representatives of this city in three successive Parliaments, "and chairman of the Committee of Ways and Means in the "House of Commons: Painted in 1802."

Wm. Smith's MS. has an engraving by E. Bell, la. fo. Mezzo, 1804, 'Half-length, in a border'; possibly reduced from this.

## HOLCROFT, THOMAS,

Dramatist and Comedian, Born 1744, Died 1809.

Painted probably about 1782, for Mr. Holcroft.

Canvas, 29 × 24 inches.

In possession of Mr. John Miers, F.R.S., to whom it was bequeathed by Mr. Francis Place, to whom Mrs. Holcroft gave it after her second marriage, in memory of kindnesses shown by him to her husband.

Seen to waist,  $\frac{3}{4}$  face to right; in black coat buttoned over red waistcoat, white neck-cloth, short crisp brown hair.

## HOLCROFT, THOMAS,

The same.

Painted about 1798.

*Holcroft's Diary* (by Hazlitt, 3 vols. 12<sup>o</sup>., 1816) mentions, 1799, that Mr. G. (probably Mr. Godwin) had also a portrait of Holcroft, by Opie, 'exhibited last year,'—'a most admirable painting and likeness'; see '*Godwin and his friends*,' 2 vols., 1876.

HOLCROFT, THOMAS,

The same.

Painted, and exhibited No. 123 in Catalogue of Royal Academy, 1804.

Canvas, 30 × 25 inches, untouched.

In possession of Mr. Charles L. Kenney, whose father married Holcroft's widow; given by Opie to Mrs. Kenney, who gave it to Madame Mergez, Holcroft's daughter, from whom it passed to Mr. C. L. Kenney.

Seen to waist, full face, short hair, stern expression, coat buttoned; holds spectacles in his left hand.

*Holcroft's Diary* (by Hazlitt, 3 vols. 12<sup>o</sup>., 1816) mentions 13 sittings to Opie in January–March, 1799, for a portrait '*intended for Colonel Barry*.' If this was declined by Barry, it was probably this picture.

Engraved anon: Longmans Exc. 1816, 4<sup>o</sup>., Mezzo, and by T. Blood, 12<sup>o</sup>., for *Hazlitt's Diary*, above, 1816.

HOLCROFT, MRS. THOMAS,

Louisa (Mercier) wife of Thomas Holcroft, and subsequently wife of James Kenney, Dramatist.

Painted 1799, for her.

Canvas, 30 × 25 inches, in original state.

In possession of her daughter by Mr. Kenney, Madame Lecrosnier, in Paris, given her by Mrs. Holcroft, after her second marriage.

Seen to waist,  $\frac{3}{4}$  face to right, short dark hair over her brow, in evening dress, and fichu of white muslin.

HOLCROFT, MISS,

Daughter of Thomas Holcroft, dramatist.

Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  inches.

In possession of Mr. J. L. Miéville, bought at Christie's 1877.  
Seen to waist, full face, in white dress.

HOLE, REV. HUMPHRY ARAM,

Rector of Okehampton, Died 1824, aged 49.

Painted about 1796.

Canvas,  $30 \times 24$  inches, in the finest state.

In possession of Mrs. H. M. James (née Hole).

Half-length, full face, powdered hair, in light brown coat, white waistcoat and neck cloth, age about 21, before his ordination, a very graceful portrait of a handsome man.

HOLLIS, JOHN,

Died 1824. Engraved by C. Warren, 4<sup>o</sup>. (Evans).

HONYWOOD, LADY,

Probably Frances, eldest daughter of William, 2nd Viscount Courtenay; Married 1779 Sir John Honeywood, 4th Bart., who died 1806.

Exhibited No. 109 in Catalogue of Royal Academy, 1784, as "Portrait;" identified by Alg. Graves from a contemporary newspaper.

HOSKING, JOHN,

Painted about 1798. Exhibited at Royal Academy, year unknown.

Canvas,  $35 \times 27\frac{1}{2}$  inches.

In possession of his grandson Mr. Richard Hosking, Penzance.

Seated, in brown coat, white wig, a stick in his left hand, his hat in his right hand, a red curtain looped back shews the base of a column; a landscape of wood and water beyond. Age about 65. A very good picture.

HOWE, LADY LOUISA CATHERINE, see SLIGO.

## JACKSON, WILLIAM,

Musical composer, organist of Exeter Cathedral from 1777 to 1803. Born 1730, Died 1803.

Painted and exhibited No. 61 in Royal Academy Catalogue 1783, as 'Portrait of a Gentleman,' identified by Alg. Graves.

Canvas, 30 × 25 inches, untouched.

In possession of Rev. John Abbott, at Cowick Barton, Exeter, given to his great uncle, Mr. Counsellor White, by Jackson.

Seen to waist, seated in a green backed chair,  $\frac{3}{4}$  face to left, powdered hair, stiffly curled at ears, pale face, hazel eyes; in crimson coat, white neck-cloth, laced frill and ruffles. His left hand rests on his knee, his right hand folded across waist, holding a small green-edged book. In a light coloured panelled room.

Dr. Wolcot celebrated this portrait by a sonnet :

“Speak, Muse, who formed that matchless head?  
 “The Cornish boy in tin mines bred,  
 “Whose native genius, like her diamonds, shone  
 “In secret, till chance gave him to the sun.  
 “’Tis Jackson’s portrait,—put the laurel on it,  
 “Whilst to that tuneful swain I pour a sonnet.”

The sonnet follows. *Lyric Odes*, 1783.

## JACKSON, JOANNA T., see MRS. GEO. MOORE.

## JAMES, JOHN,

Known as Captain James, formerly Steward at St. Michael’s Mount.

Painted early.

Canvas, 49  $\frac{1}{4}$  × 39  $\frac{1}{2}$  inches.

In possession of Sir John St. Aubyn, at the Mount.

Seen to below knees, seated in an arm chair,  $\frac{3}{4}$  face to left, powdered hair, in blue coat, with gilt buttons, white waistcoat, buff knee breeches, ruffles at wrist; a red curtain behind, shewing trees and rocks at left.

## JAMES, JAMES,

Of Germoe, known as 'the Marquis James.'

Painted about 1800.

Canvas  $29\frac{1}{2} \times 24\frac{1}{2}$  inches.

In possession of his grandson, Major Frank James, Staff corps, India, at Honiton.

Seen to waist, seated, full face, white wig, claret coat, red satin waistcoat, lace frill and ruffles, his left hand on chair back. A beautiful picture.

## JERNINGHAM, SIR WILLIAM,

Of Shifnal, Salop, Died 1809, aged 73.

Engraved by Goldby, 8°. (Evans).

## JERNINGHAM, LADY,

Mary, widow of Sir George Jerningham, Bart., who Died  
1774

Painted 1782.

Kitcat of an elderly lady, in cap, kerchief to neck, short sleeves, seated; her right hand holds a spinning whorl, her left a distaff; a coat of arms in upper right corner.

In the Gallery at Stafford Castle, mentioned in *Mrs. Delany's life*, page 113 of vol. vi, to which an engraving by J. Brown forms the frontispiece.

## JEWEL, JOHN,

Of Tregony, Surgeon.

Painted about 1800, at St. Columb.

Canvas,  $29\frac{1}{2} \times 25$  inches.

In possession of his grandson, Mr. Henry Jewel, Mylor.

Half-length,  $\frac{3}{4}$  face; his right hand inserted in his waistcoat. Bookcase and curtain at back.

## JEWEL, GEORGE, M.D.,

Brother of John Jewel, surgeon, whom he succeeded in practice.

Painted about 1800.

Canvas, 23 × 19 inches.

In possession of his great grandsons, George and Charles  
Wilton, Wadebridge.

Half-length, in powdered hair.

JEWEL, MRS. GEORGE,

Thomasine, wife of Dr. George Jewel.

Painted about 1800.

Canvas, 23 × 19 inches.

In possession of her great grandsons, George and Charles  
Wilton, Wadebridge.

Half-length, in powdered hair.

INCHBALD, MRS. ELIZABETH,

Novelist and dramatic author; Born 1753, Died 1821. Wife  
of Mr. Inchbald, an actor, who died 1779.

Canvas, 29 × 24½ inches.

At Petworth House.

JOHN, THOMAS,

Connected with the Miners' Bank, at Truro.

Painted 1776-7.

Canvas, 24 × 15 inches.

In possession of Mr. Willyams, of Carnanton.

A Kitcat, a handsome face, his hair cut square in front, long  
behind; in blue coat, and laced cravat.

JOHNSON, SAMUEL, LL.D.,

The famous lexicographer; Born 1709, Died 1784.

Painted 1782.

Canvas, 30 × 25 inches.

In possession of Mrs. H. M. James, Exeter, from her grand-  
father, Rev. H. A. Hole, whose portrait by Opie will be  
found above.

Seen nearly to waist, ¾ face to left, in very bushy powdered

wig, slightly stooping, the eyes dim with age, lower lip rather pouting. In brown coat and waistcoat, the latter buttoned to throat, white neck-cloth dimly seen in shadow. Very fine, solemn, thoughtful expression.

Engraved by Heath fo. line, 1786, inscribed, "from an original painting by Opie, in the possession of Mr. Harrison. The sarcophagus and other ornamental parts designed by Mr. R. Smirke." Published by Harrison and Co., Paternoster Row. The portrait is inserted in an oval, wreathed, and set on a sarcophagus which has a bas relief of Hercules slaying the Hydra.

Also, engraved Mezzo, by Townley, 1792, and etched by P. L. Lamborn, 8°. (Bromley). Wm. Smith's MS. Catalogues mention the following engravings also, apparently after Heath's of 1786, viz: sm. fo. by Davenport: and 12°, 1819, by the same; and another published by T. Tegg, 1826. These which follow are also given by Mr. Smith as engraved after Opie, though not necessarily from this picture, viz: an oval, 12°. unnamed; oval  $\frac{1}{2}$  length 12°. by J. Dadby; oval  $\frac{1}{2}$  length by Hall; a medallion with 4 others by S. Fittler, 1806; a small head in the *Biographical Magazine*, 1794, by Audinet; and a square  $\frac{1}{2}$  length 8°. by J. Rogers, *n.d.*—No less than 108 separate engraved portraits of Dr. Johnson are entered in W. Smith's MSS.

#### JOHNSON, SAMUEL, LL.D.,

Painted about 1782.

Exhibited No. 137 in Catalogue of British Institution, 1857,  
and No. 42 at Winter Exhibition of Royal Academy,  
1871.

Canvas,  $29\frac{1}{4} \times 24\frac{1}{2}$  inches.

In possession of Lord Overstone, formerly of Sir John St. Aubyn, sold at Lime Grove after Lady St. Aubyn's death in 1856.

As far as can be determined, without a comparison of the two pictures, this seems to differ very slightly from the preceding portrait.

Seen to waist,  $\frac{3}{4}$  face to left, looking down, and to his right, in brown coat and waistcoat, grey wig; hands not seen; lower part



of picture sketchy and indistinct, as if intended for an oval; a bright light casts a strong shadow under the nose.

The influence of Gainsborough is so marked in this portrait, that it has been considered by some to be his work, and was exhibited as his in 1857.

A very delicate pencil miniature by R. Cosway, in the possession of Dr. T. K. Chambers, has the appearance of being after one of these two fine heads of Johnson.

#### JOHNSON, SAMUEL, LL.D.,

Painted 1783-4, commenced in 1783, interrupted by Johnson's illness, resumed in 1784, but never completed. See Croker's *Boswell's Johnson*, ed. 1847, page 777, and *Nichol's Literary Hist.* of 18th century, vol. vii, p. 459.

Canvas, 35 × 28 inches.

In possession of Sir John Neeld, Bart., purchased by Mr. Neeld from Dr. T. Froggall Dibdin, about 1829.

Head nearly in profile, to the left, eyes looking down, natural hair, in a loose dressing gown, open at throat. The light is admitted from the right.

An enamel miniature by Henry Bone, R.A., from this picture, was exhibited at the Royal Academy in 1853, and sold at Mr. John Bowman's sale at Clapham, Feb. 1876.

#### JONES, CALVERT,

Painted about 1784, at Plas House, Swansea, when Opie was at Swansea with his first wife and Dr. Wolcot.

Canvas, 30½ × 24½ inches.

In possession of his grandson, Rev. Calvert R. Jones, Bath.

Seen to waist, in green silk coat, white satin waistcoat richly embroidered.

KEDINGTON, ANNE, see MRS. PRETYMAN.

KEKEWICK, MRS. GEO., see E. M. SEALE.

KEMBLE, FANNY, see MRS. F. TWISS.

KENNEY, MRS. JAMES, see MRS. HOLCROFT.

KENYON, LLOYD, 1ST LORD,

Born 1732, Died 1802, Master of the Rolls in 1784, Chief Justice and Baron Kenyon in 1788.

Painted and exhibited No. 187 in Catalogue of Royal Academy, 1789, as 'a Judge,' identified in Anderdon Coll.— and No. 837 in National Portrait Exhibition, 1867.

Canvas, 52 × 40 inches.

In possession of Lord Kenyon.

Half-length, seated, in full dress robes as Master of the Rolls.

Engraved by J. Fittler, fo., 1789.

KERRISON, SIR ROGER, KNIGHT,

Sheriff of Norfolk in 1800, Born 1741, Died 1808.

Wm. Smith's MSS. contain an engraving by E. Bell, ½ sheet, Mezzo, 1804, '¾ length, sitting, holding a letter in his right hand.'

KETT, THOMAS,

Of Seething Hall, Norfolk, Died 1820.

Painted about 1799.

Canvas, 29¼ × 24½ inches.

In possession of Viscount Canterbury.

Seen to waist, full face, in evening dress.

KETT, MRS. THOMAS,

Hannah, née Gurney, wife of Thomas Kett, of Seething Hall.

Painted about 1799.

Canvas, 29¼ × 24½ inches.

In possession of Viscount Canterbury.

Seen to waist, looking to left, in white dress, white turban, fur tippet, and powdered hair.

KETT, ANNE MARIA, with JULIANA KETT,

Daughters of the said Thomas and Hannah Kett; at the age of 17 and 16. The former married Charles Barclay,

of Bury Hill, the latter married Charles Thompson of Wilstringham Hall, Norfolk, and was the mother of the Dowager Lady Canterbury.

Painted about 1799.

Canvas,  $35\frac{1}{4} \times 41\frac{1}{2}$  inches.

In possession of Viscount Canterbury.

The two sisters in one picture, seen to below the waist, in white dresses, looking toward each other; the elder, with light hair, holds a distaff in her hand; the younger, with dark hair, wears a black scarf, with one arm round her sister's neck.

#### KNEEBONE, OLD, OF HELSTON,

Mentioned in a letter of Dr. Wolcot's (London, 1782) as one of the four pictures taken by him to George III, at Buckingham House, in March of that year.

Painted about 1780.

Canvas,  $29 \times 23$  inches.

In possession of Hon. Mrs. Davies Gilbert, at Treilissick.

An old man, full face, seen to waist, supporting himself on a stick, which he grasps with both hands, his head inclined over his left shoulder; in brown dress, with long grey hair. No tradition of him is preserved at Helston, though the name is known there.

#### KNILL, JOHN,

Of Tregonnett, near Callington, and Gray's Inn, London,  
Born 1734, Died 1811.

Painted for him, 1777.

Exhibited at Cornwall Polytechnic Hall, 1854.

Canvas,  $27\frac{1}{4} \times 20$  inches, relined.

In possession of J. Jope Rogers, Penrose.

Seen to below waist, seated at table,  $\frac{3}{4}$  face to left, in blue coat, frill and ruffles; a letter in his left hand, addressed to him at Dublin Castle whilst Secretary to the Earl of Buckinghamshire, who was then Lord Lieutenant of Ireland.

The following memorandum, signed by J. Knill, is preserved:

"Paid Mr. Acres for painting the hands and blue coat to a

"portrait of me by Opie, painted at Penzance in 1777, who only finished the head, for which I paid Opie one guinea, and now Mr. Acres one pound one shilling. Dec. 30, 1808. J. K." [John Knill].

The light is admitted from the right.

LAKE, REV. JOHN,

Naval Chaplain, with Admiral Reynolds, drowned at sea.

Painted before 1781.

Canvas, 24 × 20 inches.

A family portrait, in possession of Mrs. Francis Passingham.

A youth, seen to waist, looking to left, long curling hair at back, large frilled collar, his arm round the neck of a large dog.

LAKE, WILLIAM,

Brother of Rev. John Lake, Died in Madeira.

Painted before 1781.

Canvas, 24 × 20 inches.

A family portrait, in possession of Mrs. Francis Passingham.

A youth, seen to waist, looking to left, long curling hair at back, large frilled collar, his hand resting on a bird cage.

LAMBART, ELIZABETH MARY, see LADY PRICE.

LAWRANCE, LIEUT. GEORGE BELL, R.N.,

Drawn in coloured crayons, 1785, at Falmouth.

Paper, 17½ × 14 inches, oval.

In possession of his daughter, Miss Margaret E. Lawrance, Lostwithiel.

Seen to waist, a boy of 7 years old, ¾ face to left, in pale yellow open jacket, light hat, with black feather.

LENNARD, SIR THOMAS BARRETT, BART.,

Born 1761, Died 1857, cr. Baronet 1801, married Dorothy, sister of Sir John St. Aubyn, 5th Bart., 1787.

Canvas, 30 × 25 inches.

In possession of his son, Sir T. Barrett-Lennard, Bart.

Bust,  $\frac{3}{4}$  face to right, in black coat, deep white neck-cloth, powdered wig.

LENNARD, LADY BARRETT,

Dorothy St. Aubyn, of Clowance, wife of Sir J. Barrett-Lennard, 1st Bart.

Canvas,  $29\frac{1}{2} \times 25$  inches.

In possession of her son, the 2nd Bart.

Bust,  $\frac{3}{4}$  face to right, in dark dress, large white tucker, and blue ribbons. A dog looking over her left shoulder.

LEVERTON, HENRY,

Son of Thomas Leverton, Architect, Bedford Square: Born 1775.

Canvas,  $72 \times 53$  inches.

In possession of Mr. Lolan, Oundle, through his wife, a relative of Leverton.

Full length, a youth of 16 in a landscape, leaning against a pillar surmounted by an urn; a favourite spaniel at his feet, and loose music on the ground; long hair, face looking to the left; in brown dress, knee breeches, frilled collar open at neck.

LISTER, MRS. THOMAS, see HARRIETT SEALE.

LONG, EDWARD,

Chief Judge of the Vice Admiralty Court, Jamaica.

Born at St. Blazey, Cornwall, 1734, Died 1813.

Painted about 1795.

Engraved by W. Sharp, line, fo. dated 1796.

Seen to waist, seated,  $\frac{3}{4}$  face to left; in high collared coat, buttoned up; both hands hold a paper, the right resting on a table, on which are a large book, ink and paper.

LOWTHER, LORD,

Born 1757, Died 1844, cr. Baron and Viscount Lowther 1797, Earl of Lonsdale 1807.

Painted and exhibited No. 36 in Catalogue of Royal Academy, 1807.

Engraved by S. W. Reynolds, fo. Mezzo. In his Peers' robes, with arms, (Bromley, and Evans).

LUKE, STEPHEN, M.D.,

Born at Penzance, 1763, Died in London, 1829.

Painted about 1800.

Canvas,  $28\frac{1}{2} \times 23\frac{1}{4}$  inches.

In possession of his son, Mr. William Luke.

Kitcat,  $\frac{3}{4}$  face to left, in morning dress, dark coat, coloured waistcoat, natural hair, brushed up.

LUTTRELL, JOHN FOWNES, M.P.,

Of Dunster Castle, Somerset. Died 1816.

Canvas,  $28 \times 24$  inches.

A family portrait, in possession of J. S. Townsend, Esq.

In powdered hair, his head on one side; in brown dress, the lappets of his coat faced white.

MACINTOSH, SIR JAMES, M.P.,

Recorder of Bengal in 1803, and after his return home M.P. for Nairn, and Historian. Born 1765, Died 1832.

Painted and exhibited No. 56 in Catalogue of Royal Academy 1803, as Mr. Macintosh.

In his gown, nearly full face, to left, curly dark hair; the light admitted from the right.

Engraved by Ridley, 1804, for *Monthly Mirror*.

MCDONOUGH, LIEUT.,

Lieut. in the 39th regiment, 1813.

Painted and exhibited No. 120 in Catalogue of Royal Academy, 1794, as 'Portrait of a boy,' and at Burlington House, Old Masters, 1876.

Canvas,  $53 \times 43$  inches.

In possession of Mr. George Williams, Scorrier, bought in 1876, from the collection of Mr. Hardy Wells, at Christie's.

A boy about 10 years of age, playing at cricket, in a red dress; identified by a miniature of him purchased at same time, and described in Catalogue as 'The Red boy, Lieut. McD., H.M. 39th Regt., 1813.'

MACKLIN, CHARLES, OF MACLAUGHLIN,

Celebrated veteran actor and dramatist.

Born at Westmeath, Ireland, 1690, Died 1797, aged 107.

His age has been questioned by Mr. W. J. Thoms, in his *Longevity of Man*, 8<sup>o</sup>., 1873, and it is remarkable that, whilst his age is given as 107 on his monumental slab at St. Paul's, Covent Garden, his coffin-lid, removed in 1859, gives 97. The balance of evidence, however, seems to favour the age of 107.

Painted about 1782, at the reputed age of 93.

Canvas, 36 × 26 inches.

In possession of the Garrick Club.

Three-quarter length, seated at a table, inkstand and pen at his right, a paper in his right hand. Curtain at back.

In the old catalogue of the club he is styled "The Jew that Shakspeare drew," in allusion to his famous character of Shylock.

Engraved by Condè for his Works, by Murphy, 4<sup>o</sup>.

MACKLIN, CHARLES,

The same.

Painted 1796, at the age of 106.

Canvas, 36 × 24½ inches, in original state.

In possession of Mr. Louis Hermann, Great Russell Street. This is probably the portrait mentioned by John Taylor, (*Records of my life*, 1832, vol. ii, 12) "as painted by Opie for a clergyman named Clarke, who went abroad"; sold at Christie's in March, 1856 for a gentleman named Clarke, when it was bought by Mr. Hermann for John Green, of Covent Garden, for whom it was sold again at Christie's, July, 1871, to Hermann.

A very old man, with deeply wrinkled face, seated at table, full face, slightly to left, in a wig, white neck-cloth, frill and ruffles;

both hands rest on the table, his left supporting a book. The light admitted from the right.

MADAN, CHARLOTTE, see MRS. WARDE.

MALTBY, MISS, see MRS. ELLIOTT.

MARSH, SARAH, see MRS. F. SMITH.

MARSHALL, DIGORY KING,

Of Truro, Surgeon, Died 1833, aged 79.

Painted very early, before 1780.

Canvas, 28 × 24 inches.

In possession of his relative, Lieut.-General Cavenagh, of Long Ditton.

MARTIN, SIMON,

Member of the Society of Friends; many years Manager of Gurney's Bank, Norwich, Died 1808, aged 66.

Painted after 1790.

Canvas, 29 × 23½ inches.

In possession of Mess: Gurneys, at the Bank, Norwich.

MASON, MISS, see MRS. TIPPETT.

MERCIER, LOUISA, see MRS. HOLCROFT.

MEUX, SIR HENRY, see Supplement.

MEYMOTT, MRS. ELIZABETH,

Daughter of Mr. Bunn, Solicitor, Deputy for Portsoken Ward, London, sister of Opie's first wife, married Mr. Meymott, a surveyor.

Painted between 1782 and 1786.

Engraved by J. R. Smith, fo. Mezzo, 1787, as Almeria.

¾ length, seated, in a large hat, hands clasped.

MILNER, REV. ISAAC, D.D., F.R.S.,

Professor of Chemistry, &c. at Cambridge, Dean of Carlisle, Born 1751, Senior Wrangler, 1774.



Painted before 1798.

Engraved by Facius, fo., 1798.

Seen to knees, seated, in his gown, full face; an alembic on the table at left, drapery behind.

MOIRA, LORD,

Second Earl of Moira, Born 1754, Died 1836; Governor General of India, cr. Marquis of Hastings, 1816.

Sold at Christie's, May 10, 1862 for Mrs. Vaughan, to Herring A. Hastings, for 151 guineas.

Whole length, in uniform, pointing to a map which lies on a table at his side; a spaniel at his feet.

MONTAGU, BASIL, Q.C.,

Born 1770, Died 1851.

Exhibited at Nat. Portrait Exhibition, 1868,

Canvas, 50 × 40 inches.

In possession of Mr. Bryan Waller Procter.

Seated, looking to left, black dress, a paper in his left hand.

MORCOM, CAPTAIN, see R. A. DANIELL.

MOORE, MRS. GEORGE,

Joanna Tregosse, née Jackson, wife of Rev. George Moore, Rector of Ladock, and Prebendary of Lincoln.

Painted about 1786.

Canvas, 28 × 24 inches.

In possession of her son, Rev. Charles Moore.

Seen to waist,  $\frac{3}{4}$  face to right, in a hat, her hair falling over her back; she holds a King Charles spaniel in her arms. Age about 14.

MORE, HANNAH,

Eminent authoress, Born 1744, Died 1833.

Painted 1786, for Mrs. Boscawen.

Exhibited No. 150 in Catalogue of Nat. Portrait Exhibition, 1868.

Canvas, 30 × 25 inches.

In possession of the Duke of Manchester.

Seen to waist, seated, in black dress, powdered hair, white neckerchief,  $\frac{3}{4}$  face to left; the light admitted from right hand.

Horace Walpole had, in 1788, a copy of this picture painted by Roberts, which was sold at Strawberry Hill Sale, Friday, May 6, 1842, to Mr. Money, for £8 18s. See Roberts' *Memoirs of Hannah More*, 2nd ed., 8<sup>o</sup>., 1834, vol. ii, under dates 1786, and 1788.

Engraved by Heath, 4<sup>o</sup>., 1798, for Lord Orford's Works, and by Woodman, 12<sup>o</sup>., 1838, for Roberts' *Memoirs of Hannah More*.

#### MORRISON, JOHN,

Deputy Commissary General in America.

Painted at the age of 35 to 40.

Canvas, 30 × 25 inches.

In possession of W. R. Bingley, Esq., bequeathed by Miss Abigail W. Morrison.

Seen to waist,  $\frac{3}{4}$  face to left, seated, in his official uniform, white neckcloth, ruffles, powdered hair, hazel eyes, the head well executed; the light admitted from the right hand.

#### MORSHEAD, SIR JOHN,

Cr. Baronet, 1783; Surveyor General to H.R.H. Prince of Wales, 1796; Lord Warden, 1798; Died 1813

Painted for himself; given by him to Rev. E. Morshead, Calstock.

Canvas, 30 × 24 $\frac{1}{4}$  inches.

In possession of Sir Warwick Morshead, Bart., from his aunt, Lady Mill, who was cousin of Rev. E. Morshead.

Half-length, in Windsor uniform, powdered hair,  $\frac{3}{4}$  face to left.

#### MUDGE, CAPT. ZACHARY, R.N.,

Born 1770, Died 1852; Rear Admiral of the White.

Painted about 1800.

Canvas, 29 $\frac{1}{2}$  × 24 $\frac{1}{2}$  inches.

In possession of his grandson, Arthur Mudge, Esq.  
Seen to waist,  $\frac{3}{4}$  face to left, in naval uniform.

## MUNDEN, JOSEPH SHEPHERD,

Famous comedian; he acted from 1790 to 1824. Born 1758,  
Died 1832.

Painted about 1801, at about the age of 45.

Canvas, 30 × 24 inches.

In possession of the Garrick Club.

Half-length,  $\frac{3}{4}$  face to left, seated, a paper in his right hand;  
a red curtain at back.

Engraved by S. W. Reynolds, fo. Mezzo.

## NANKIVELL, JOYCE,

Second daughter of Thomas Nankivell, of Rose-in-vale, St.  
Agnes, Born 1743, Married 1773, to Rev. Joseph Town-  
send, of Pusey, Wilts.

Painted about 1775, one of Opie's earliest portraits; relined  
by Graves, in excellent state.

Canvas, 28 × 23 inches.

In possession of her grand-daughter, Miss Frances Taunton,  
of Ashley.

Seen to waist,  $\frac{3}{4}$  face to right, in laced evening dress, her  
hair drawn back and encircled by a jewelled fillet; her left hand at  
waist; beautifully painted.

## NEWNHAM, MR. ALDERMAN NATHANIEL,

Lord Mayor of London, Nov., 1782.

Painted and exhibited No. 161 in Catalogue of Royal Acad-  
emy, 1788, as 'Portrait of a gentleman'; identified by  
Thos. Park, in *Anderdon Coll.*

In his official robes.

## NEWNHAM, COUNSELLOR,

Painted and exhibited No. 176 in Catalogue of Royal Acad-  
emy, 1788, as 'Portrait of a gentleman'; identified by  
Thos. Park, in *Anderdon Coll.*

NEWNHAM, COUNSELLOR, two children of,

Painted and exhibited No. 100 in Catalogue of Royal Academy, 1792, as 'Two children, a horse and a dog.'

NICHOLS, JOHN,

Wm. Smith's MS. Catalogue has this portrait, as engraved by Ridley, 1799, for the *Monthly Mirror*; oval, in a square.

NORFOLK, CHARLES, 11TH DUKE OF,

Born 1746, Died 1815, mentioned in Cartwright's History of the Rape of Arundel.

Full length, in his Peers' robes, with his Marshal's Baton.

NORTHCOTE, JAMES, R.A.,

The painter; friend and rival of Opie; Born 1746, Died 1831.

A 4°. Mezzo of this, unfortunately clipped, and retaining neither name of sitter nor engraver, but believed to be after Opie.

Bust,  $\frac{3}{4}$  face to right, in velvet coat, erect collar.

OATES, CAPTAIN MARK, R.M.,

Of Perran Zabuloe, neighbour and early friend of Opie's; Captain of Pendennis Castle. His early drawing of a butterfly is said to have first excited Opie's emulation; see Biographical Sketch. He painted portraits, and made the copy of Opie's Portrait of his Mother, now at Brompton Hospital.

Canvas, 23 × 19 inches.

In possession of Rev. J. H. Glencross, whose father bought it about 1837.

Bust,  $\frac{3}{4}$  face to right, in dark green dress, powdered hair.

OLLIVANT, MRS. WM.,

Mother of the Bishop of Llandaff.

Painted about 1803.

Canvas,  $28\frac{3}{4} \times 24$  inches.

In possession of the Bishop of Llandaff.

Seen to waist,  $\frac{3}{4}$  face to left, in low white dress, a dark blue-green mantle thrown over shoulders, dark brown hair falling over the forehead; behind, a dark curtain shewing a peep of distant landscape; the light admitted from the right hand.

## OPIE, EDWARD,

A village carpenter of St. Agnes, near Truro, father of John Opie, R.A.

Amelia Opie mentions this as *the painter's first portrait*, painted when he was a boy of 10 or 11 years old, (Preface to Lectures, page 12). Polwhele also mentions it as painted when he was 'about eleven years of age,' (Biogr. Sk. ii, p. 116). The portrait is lost, and its precise fate is unknown in the family.

## OPIE, MRS.,

Mary, wife of Edward Opie, the painter's mother, Died 1805, aged 92.

Painted about 1791; *Polwhele Biogr. Sk.* ii, 127.

Exhibited by Amelia Opie, No. 14 in Catalogue of British Institution, 1817, and at Polytechnic Hall, Falmouth, 1836.

Canvas, 30 × 24 inches.

In possession of Lady Williams, Tregullow, purchased from the family in 1836.

Seated at a table covered with dark green cloth, a Bible before her, which she turns with her left hand; spectacles in her right hand;  $\frac{3}{4}$  face to left; widow's cap, with black skull cap over it; a black shawl over white kerchief. Full of character.

## OPIE, MRS.,

The same. A small portrait of her was seen by Mr. Edward Opie at Norwich in 1826, believed to be sold there subsequently, about 1859.

These two are the only known original portraits by Opie of his mother.

## OPIE, JOHN, R.A.

Son of Edward and Mary Opie, of St. Agnes, near Truro,  
Born 1761, Died 1807, aged 46.

Painted 1775-6.

Canvas,  $13 \times 10\frac{1}{4}$  inches.

In possession of Mr. Rogers, of Penrose; formerly of Sir  
John St. Aubyn, the painter's early patron.

Head of a youth of about 15 years old,  $\frac{3}{4}$  face to left, white  
cravat; the light admitted from the right; shews his early and  
intuitive knowledge of *chiaro scuro*.

## OPIE, JOHN, R.A.

Painted 1777-8.

Canvas,  $13 \times 9$  inches.

In possession of C. G. Prideaux-Brune, Esq., whose ancestor  
obtained it from the painter.

Life sized head of a youth, aged 16,  $\frac{3}{4}$  face to right, white  
neck-cloth.

## OPIE, JOHN, R.A.

Painted 1777-80.

Canvas,  $30 \times 25$  inches.

In possession of G. P. Boyce, Esq., bought by him at  
Phillipps', Bond St., in 1873, as a portrait of Robert  
Burns, but since pronounced to be a portrait of Opie  
himself. Opie could not have painted Burns at the age  
represented.

Seen to waist, a youth, 16 to 19, resting his left elbow on a  
window sill, his right arm hanging at his side; in coat and waist-  
coat of olive green, white collar; sky beyond, foliage in foreground.

## OPIE, JOHN, R.A.

Painted 1779-81.

Canvas,  $19\frac{1}{2} \times 15\frac{1}{2}$  inches, relined by Merrott in 1876.

In possession of Frederick Ouvry, Esq., Pres. S.A., given by  
Mr. John Way to Mr. John Collier, father of J. Payne  
Collier, Mrs. Ouvry's uncle, before his death in 1801.

Bust,  $\frac{3}{4}$  face to right, in fancy dress, (possibly that from Prideaux Place) wide slouched hat, broad lace collar, tasselled, over olive coat; in fine *chiaro scuro*, the face highly finished; a *pendant* to Mr. Ouvry's portrait of Dr. Wolcot, of same size and date.

## OPIE, JOHN, R.A.

Painted 1780; marked in paint on stretcher, 'Portrait of J. Opie, by himself, Etatis \* \* \* June 17, Anno 1780.'

Canvas,  $20\frac{1}{2} \times 17$  inches, in its original state.

Formerly in possession of the late Sir Rose Price, for whom Opie painted some early pictures; bought by Mr. George Fournier, the present owner, at Christie's in 1853.

Bust, in slouched hat, and brown dress, with lace collar, tasselled,  $\frac{3}{4}$  face to left.

## OPIE, JOHN, R.A.

Painted 1785; signed, in paint, at back, with a fine brush, as if by the painter himself, '*J. Opie, pictor, 1785.*'

Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  inches, sight measure.

In the National Portrait Gallery; formerly Alfred Bunn's; bought in 1858 from a sale at Christie's.

Seen to waist,  $\frac{3}{4}$  face to left, in green coat, white cravat and frill, his left arm extended across the picture, holding a palette in left hand, a brush in right hand; highly finished throughout; the hair is combed over forehead, unpowdered.

Engraved by Ridley, 8<sup>o</sup>., 1789, in vol. ii of Polwhele's Biographical Sketches.

## OPIE, JOHN, R.A.

Painted 1786, for Miss Opie, his only sister, in one afternoon.

Canvas,  $21 \times 18$  inches.

In possession of Mr. Newton, of St. Agnes, Opie's birthplace.

Mrs. Newton was a grand-niece of the painter.

A sketchy portrait at the age of 25.

## OPIE, JOHN, R.A.

Painted 1790-1800, probably.

Exhibited No. 203 in Catalogue of Winter Exhibition of Royal Academy, 1873.

Canvas, 29 × 24 inches, relined 1872.

Bequeathed to Brompton Consumption Hospital, with several other pictures, in 1871, by Miss Read, whose mother was intimate with Opie.

Seen to waist,  $\frac{3}{4}$  face to left, within an oval, in deep collared grey coat, hair slightly powdered; a palette in his right hand; highly finished.

#### OPIE, JOHN, R.A.

Painted about 1791.

Canvas, 18 × 14 inches.

In possession of Mr. Henry Vaughan, from the collections of Mr. Knapp, and Rev. T. J. Judkins, Nov., 1872, at Christie's.

Bust,  $\frac{3}{4}$  face to left; a sketch at the age of about 30.

#### OPIE, JOHN, R.A.

Painted 1791-1801.

Canvas, 23 × 19 inches, sight measure.

In possession of W. P. Boxall, Esq., whose wife is granddaughter of Mr. Thomas Lane, who bought it in 1807.

Seen to waist,  $\frac{3}{4}$  face to left, age 30 to 40; a powerful painting.

#### OPIE, JOHN, R.A.

Painted about 1791.

Canvas, 22  $\frac{1}{2}$  × 18 inches.

In possession of J. M. Williams, Esq., Caerhays Castle; formerly in the collections of Dr. Wodehouse and the Bishop of Ely; bought at Christie's in 1864.

Bust, age about 30,  $\frac{3}{4}$  face to left of spectator; in black dress, white cravat.

#### OPIE, JOHN, R.A.



Painted about 1796.

Canvas, 20 × 17 inches.

In possession of J. D. Enys, Esq., bought in 1877 of Louis Hermann, from a sale at Christie's.

Bust,  $\frac{3}{4}$  face to right, in dark coat and white neck-cloth; age about 35.

Engraved 4°, Mezzo, proof before letters.

OPIE, JOHN, R.A.

Painted about 1798.

Exhibited No. 38 in Catalogue of Pictures at Council Hall, Truro, 1861.

Canvas, 24 × 21 inches.

In possession of the late Sir William Williams, Bart., purchased before 1824.

Bust,  $\frac{3}{4}$  face to left, in dark coat, white cravat; a finely finished work; said by Amelia Opie to be one of the best. Age 35 to 40.

OPIE, JOHN, R.A.

Painted about 1800, probably.

Canvas, 33 × 25 inches.

Presented to the Royal Cornwall Polytechnic Society by Amelia Opie, his widow, about 1853; retained by her after the painter's death, as one of his best portraits of himself. It is to this picture that she refers in her '*Lays of the Dead*,' (post. 8°, 1834). 'Portrait the sixth.

'But thou wast borne to a distinguished grave,  
'And by the side of kindred genius plac'd,  
'While at thy obsequies, as followers, came  
'The wise, the titled, talented and great!  
'But in thy breathing pictures I behold  
'A monument far dearer to my heart.'

Seen nearly to waist, standing,  $\frac{3}{4}$  face to left, in dark coat with high collar, buttoned closely, white frill; he holds palette and brushes in right hand, his left arm at his side. Age 40-45.

## OPIE, JOHN, R.A.

Painted about 1801.

Canvas, 37 × 32 inches.

In possession of P. G. Edward Taylor, Esq., of Beaconfield; given by Opie to his great grandfather, Mr. Thomas Taylor of West Ogwell, Devon.

Seen to waist,  $\frac{3}{4}$  face to left, white neck-cloth, hair slightly powdered; rich chiaro scuro; effect of Rembrandt. Age about 40.

## OPIE, JOHN, R.A.

Painted about 1801.

Canvas, 23 $\frac{1}{2}$  × 19 inches.

In possession of Rev. T. Heathcote Tragett, bequeathed to him by Sir T. F. Heathcote, 1825.

Bust,  $\frac{3}{4}$  face to right, 'cascade' neck-cloth, grave melancholy expression, bare forehead, sunken eye. Age about 40.

## OPIE, JOHN, R.A.

Painted 1801-2.

Exhibited No. 75 in Catalogue of British Institution 1817, by Henry Thomson, R.A., the friend of Opie; and in 1846 by the Royal Academy, at whose Winter Exhibition in 1872, it was again shown.

Canvas, 30 × 25 inches.

Presented to the Royal Academy by Henry Thomson, R.A., in 1827.

Bust,  $\frac{3}{4}$  face to left, short natural hair, and whisker; rich chiaro scuro. Age about 40.

Engraved by Henry Dawe, fo., Mezzo.

## OPIE, JOHN, R.A.

Painted about 1805, in octagonal frame.

Sold at Lime Grove Sale, Putney, Aug. 2, 1856, for £12 15s. by the trustees of the late Sir John St. Aubyn.

A highly finished portrait.

OPIE, JOHN, R.A.

Canvas,  $23\frac{3}{8} \times 20$  inches.

In the Gallery of Dulwich College, presented in 1812 by Sir Peter F. Bourgeois, Knt., R.A.

Bust, shoulder in profile, face turned towards spectator, dark coat, white neck-cloth.

OPIE, JOHN, R.A.

Sold at Christie's, Feb. 14, 1876, by the assignees of Wm. Kershaw, for £43 1s.

OPIE, JOHN, R.A.

Small panel,  $7\frac{3}{4} \times 6\frac{1}{2}$  inches, reduced by him for the engraver from a larger picture.

Formerly in possession of Mr. Charles L. Kenney; given by Amelia Opie to Thos. Holcroft, whose widow became Mr. Kenny's mother.

The picture was lost about 1836.

Bust,  $\frac{3}{4}$  face to left, looking over his left shoulder; in dark coat, white neck-cloth, hair rather short and scanty, sedate expression.

Engraved by S. W. Reynolds as frontispiece to Opie's Lectures, 4<sup>o</sup>., 1809.

Besides the engravings already mentioned, after portraits of Opie by himself, the following have not yet been identified with the originals from which they were taken; they are placed in the order of date of publication:

1. Bust in an oval, by Ridley, 8<sup>o</sup>., stippled, 1793,  $\frac{3}{4}$  face to right, powdered hair; a pleasing and expressive portrait; probably the same as that mentioned in Wm. Smith's MS. Cat. as 'oval ha. len., by Ridley, 1793, for general magazine.'

2. Bust in an oval, by Leney, 8<sup>o</sup>., mixed, 1795,  $\frac{3}{4}$  face to left, slightly powdered long hair and queue; gloomy expression.

3. Half-length in border, by S. W. Reynolds, 1798, la. fo., Mezzo, (Wm. Smith's MS. Cat.).

4. Square ha. len. with trees, by Ridley, 1801, (Wm. Smith's MS. Cat.).

5. Bust in an oval, by Hopwood, 8°, mixed, 1807,  $\frac{3}{4}$  face to right, swarthy countenance, short hair.

6. Square ha. len. 8°, by Meyer, 1809, (Wm. Smith's MS. Cat.).

7. Bust, 'Mr. Opie,' without engraver's name, or date, a small stippled sketch;  $\frac{3}{4}$  face to right, erect figure, short hair, a slight smile.

Nos. 1, 2, 5, 7, are in the possession of the author; Nos. 3, 4, 6, are so described by Mr. Wm. Smith.

The great number of portraits of himself affords abundant proof of the painter's diligence. Many were executed for the purpose of making experiments in pigments, and in methods of treatment.

OPIE, MARY, the Painter's first wife,

Daughter of Mr. Bunn, a City Solicitor, Deputy of Portsoken Ward, London, through whom, as Sir Charles Bell says, Opie used to sell some of his pictures, (letters, 1870). She was married to Mr. Opie Dec. 4, 1872, but divorced in 1796. She afterwards married Mr. John Edwards, with whom she had previously eloped.

Painted probably about 1782, before her marriage.

On panel,  $7 \times 5\frac{1}{2}$  inches.

In possession of Rev. Ed. Penwarne Wellings, to whose grandfather, John Penwarne, Opie gave the portrait.

Bust, a quarter size,  $\frac{3}{4}$  face to left, a dark-eyed beauty, light brown flowing hair, light blue neckerchief, blue bow and pearl pendant over forehead; white muslin dress, red cloak.

OPIE, MARY,

The same.

Painted probably about 1785.

Canvas,  $30 \times 25$  inches.

In possession of Mr. Samuel Lewis, formerly of Samuel Humphreys Pellew.

Seen to waist,  $\frac{3}{4}$  face to left, in full white morning dress, white neckerchief, broad straw hat and ostrich feathers shading her face; her left hand across her waist; seated in a rocky recess at sea-side, sea, sky and ships at left, beyond.

OPIE, AMELIA, see AMELIA ALDERSON,

Only child of James Alderson, M.D. of Norwich, and Amelia, his wife, Born 1767, Died 1853, aged 84, married John Opie, the painter, May 8, 1798.

Painted between 1798 and 1802.

Canvas,  $27\frac{1}{4} \times 35\frac{1}{2}$  inches.

In possession of Revd. J. Carr, Broadstairs; formerly of Mr. Thos. Alderson, her first cousin, from whom it passed to his niece, Mrs. Carr, daughter of Mr. H. P. Briggs, R.A.

Seen to waist,  $\frac{3}{4}$  face to right, frizzed and flowing hair, in dishabille, frilled morning dress; pensive face.

Engraved by Ridley, 8<sup>o</sup>., in an oval, 1803, for the European Magazine.

OPIE, AMELIA,

Painted after 1798.

Canvas,  $27\frac{1}{4} \times 35\frac{1}{2}$  inches.

In possession of Revd. J. H. Carr, Broadstairs, formerly of Mr. Thos. Alderson, who had it from his cousin, Mrs. Opie.

A double portrait, that on the left is a full-faced bust, in white dress; that on the right a bust in profile to the left, in black dress, holding a guitar in her hand. A copy of this is at Chyverton.

OPIE, AMELIA,

Exhibited at Burlington House, Winter Exhibition 1873, No. 50, by W. Kershaw, Esq., as 'A Lady,' unnamed; sold for his assignees at Christie's, Feb. 14, 1876, as 'Portrait of the Artist's wife,' for £179 11s.

OPIE, AMELIA,

'Head of Mrs. Opie, a sketch,' sold at Christie's, June 3, 1871, by E. W. Cooke, for £18 7s. 6d.

## OPIE, AMELIA,

Painted 1798, the year of her marriage, at the age of 29.

Bust, full face, in frilled morning gown open at neck, hair dressed very high, a double horizontal plait half hid.

Boldly etched by Mrs. Dawson Turner, and inscribed by her, 'Mrs. Opie, John Opie Esq. pinx. 1798.'

## OPIE, AMELIA,

A small stippled engraving by Mackenzie, publ. March 1, 1801 by Vernon and Hood, Poultry.

Full face, short hair under a cap, in dark dress, open and frilled white at neck, seen to waist.

## OPIE, AMELIA,

A small engraving by Hopwood, publ. June 2, 1807, by Matthews and Leigh, is inserted in Anderdon Coll.

Three-quarter face to right, in frilled morning dress, hair elaborately arranged.

## OPIE, AMELIA,

Wm. Smith's MS. Catalogue mentions an "oval ha. len. with "lyre, flowers, &c., 8°, Mrs. Opie, engraved by Hopwood, 1817."

## OPIE, AMELIA,

An engraving by R. Cooper, published Feb. 1, 1821, for *La Belle Assemblée*, No. 145, roy. 8°.

Seen to waist,  $\frac{3}{4}$  face to right, shortly curled hair, in frilled evening dress, a triple necklace of pearls with small cross.

## OPIE, BETTY,

The Painter's only sister, Born 1748, Died 1826, aged 78.

Canvas, 24 × 19 inches.

In possession of Mr. T. Hitchens, St. Agnes.

Bust, in crimson velvet, white kerchief, powdered hair.

## OPIE, WILLIAM,

Nephew of the Painter.

Canvas, 20 × 17 inches.

In possession of his nephew, Edward Opie, of Plymouth, to whom it was given by his father.

A Bust, in a blue coat, at the age of 12.

OPIE, EDWARD,

Son of Edward and Mary Opie, and brother of John Opie, R.A. Died unmarried.

Canvas, 24 × 20 inches.

In possession of his grand-nephew, Mr. Edward Opie, the painter, of Plymouth.

A Bust.

OPIE, EDWARD, JUN.,

Nephew of John Opie, R.A., and father of Edward Opie, the painter, of Plymouth, Born 1784.

Painted 1788.

Canvas, 15 × 12 inches.

In possession of his son Mr. John Opie, of St. Agnes.

Bust, as a boy of 4 years old, a sketch.

OWEN, VEN. ARCHDEACON JOHN,

An early pupil and friend of Opie's. Born 1754, Died 1824; British Chaplain in Bengal, Rector of S. Benet's, Paul's Wharf, London, and East Horsley, Surrey; Archdeacon of Richmond, York.

Canvas, 24 × 20 inches.

In possession of his great niece, Miss Beardmore, Croydon.

Seen to waist,  $\frac{3}{4}$  face to right, powdered hair, brown coat.

PADLEY, SILVANUS,

Son of William Padley, of Swansea.

Painted 1783, at Swansea.

Canvas, 24 × 18 inches.

In possession of Mr. Silvanus Padley, junr., Swansea.

Seen to waist, a boy at the age of 9,  $\frac{3}{4}$  face to right, the

figure being in profile, red cloak, white collar turned over it, curly head. 'One of the most charming of Opie's portraits,' painted, together with the following picture, whilst he was on a visit with his first wife and Dr. Wolcot.

**PADLEY, MARY and ELIZABETH,**

Twin daughters of William Padley, of Swansea.

Painted 1783, at Swansea; sixteen sittings.

Canvas, 25 × 30 inches.

In possession of Mr. Silvanus Padley, junr., Swansea.

A double portrait; each girl, at the age of 16, seen to waist; the sister on the left full face, in a close cap, whilst the other leans her head on her sister's shoulder; her hair in ringlets.

**PADLEY, PAUL,**

Second son of William Padley, of Swansea.

A child represented as Cupid.

Painted 1783, at Swansea.

**PAGET, HONBLE. MRS. BERKELEY,**

Sophia Askeff, dau. of Hon. William Bucknell, Married in 1804 to Hon. Berkeley Paget, brother of the 1st Marquis of Anglesey.

Painted 1807.

Canvas, 24 × 19 inches.

In possession of her son, Colonel Leopold G. Paget, R.H.A.

Seen to waist, nearly full face, brown and red drapery at back. The face and neck beautifully executed, but the dress was unfinished at Opie's death in 1807.

**PARR, REV. SAMUEL, LL.D.**

The learned Divine and Classical Scholar, Born 1747, Died 1825.

Painted and exhibited No. 284 in Catalogue of Royal Academy, 1807.

Canvas, 36 × 28 inches.



In possession of the Earl of Leicester, at Holkham; presented by Dr. Parr to the first Earl.

Half-length, life size, full face, in his wig, black silk gown and bands, his right hand resting on a portfolio; at the age of 60.

Professor Dugald Stewart writes to Dr. Parr, Jan. 11, 1820, to thank him for his present of an engraving from his portrait, which he speaks of as 'one of the most pleasing as well as powerful pictures I have seen.' *Parr's Works*, 8<sup>o</sup>., 1828, vol. i, p. 709.

Engraved by Facius, fo., 1808; and by Picart, fo. 1811, for *Cadell's British Gallery*.

PARR, REV. SAMUEL, LL.D.

Canvas, 36 × 28 inches.

In possession of R. M. Fellowes, Esq.; in his family since 1829.

Similar in size and design to the preceding, and probably a repetition of it by Opie.

PATCH, JOHN, JUN.

Surgeon to Devon and Exeter Hospital, 1741. Died 1787.

Painted probably 1781, during Opie's visit to Exeter.

Exhibited No. 152 in Catalogue of Devon and Cornwall Worthies 1873, at Exeter.

In possession of Devon and Exeter Hospital.

In a wig, 'an excellent portrait, rich and mellow in colour, and full of character.' (Mr. George Scharf, Keeper of Nat. Port. Gallery).

Engraved by E. A. Ezekiel, la. fo., 1789.

PEELE, REV. JOHN,

Of Norwich. Born 1720, Died 1804.

Evans' Catalogue mentions an engraving by Facius, fo. 1806.

'In clerical robes, half-length, spectacles in his right hand.' (Wm. Smith MS. Cat.).

PENNECK, CHARLES,

Of Tregembo, Cornwall. Died 1801.

Painted about 1780.

Canvas, 24 × 20 inches.

In possession of his nephew, Rev. M. N. Peters, Vicar of Madron.

In a plain morning coat, frilled at wrist, at the age of 23-5.

#### PENTREATH, DOLLY,

Daughter of Nicholas Pentreath: said to have been the last person who spoke the Cornish language. She was certainly one of the last; Died 1777, at the reputed age of 102; buried at Paul, near Penzance, where Prince Louis Lucien Bonaparte has erected a monument to her memory.

Painted about 1777.

Exhibited No. 6 in Catalogue of Devon and Cornwall Worthies, 1873, at Exeter.

Canvas, 30½ × 25½ inches.

In possession of Sir John St. Aubyn, Bart.

A very old woman seated in a high-backed chair, full face, in white cloak and cap, stooping forwards, her right hand rests on a large book, closed and on its edge, on her knees.

Etched on copper by Opie himself, about 1784, as appears by the following memorandum at the back of an impression on card, which is preserved in the Penwarne family.

“This etching (the only one I believe he ever did) was done “by Mr. Opie, in my presence, at his house in Great Queen “Street, I believe in the year 1784. Jno. Penwarne.”

The plate is 3⅝ × 2⅜ inches.

Etched also by Katherine St. Aubyn (Mrs. Wm. Molesworth) 1789, private plate, 8½ × 6⅝ inches.

#### PENWARNE, JOHN,

Of Penwarne, near Falmouth, Born 1721, Died 1788.

Painted about 1786, at the age of 65.

Canvas, 29 × 24 inches.

In possession of Rev. Edward Penwarne Wellings.

Seen to waist,  $\frac{3}{4}$  face to left, in russet coat, bushy grey wig, white cravat and ruffles, a contemplative face; an open book in his left hand.

PENWARNE, JOHN, JUN.,

Of Penwarne, eldest surviving son of John Penwarne above,  
Born 1758, author of a vol. of Poems. London, 12<sup>o</sup>.,  
1807.

Painted 1778-81.

Canvas, 29 × 24 inches.

In possession of Rev. E. P. Wellings.

Seen to waist,  $\frac{3}{4}$  face to left, in olive fancy dress, broad linen collar, and ruffles; he rests on a mossy bank, beneath an ivied rock, holding in his right hand a book, from which he turns his eyes to spectator.

PENWARNE, JOHN, JUN.,

Painted 1778-81.

Canvas, 29 × 24 inches.

In possession of Rev. E. P. Wellings.

Seen to waist,  $\frac{3}{4}$  face to left, in fancy russet dress, lace collar, slouched hat, a cloak over his right arm. A rich Titianesque head. The dress may possibly be that which he received at Prideaux Place. See Biographical Sketch.

PENWARNE, EDWARD,

Second surviving son of the first named John Penwarne, Born  
about 1760, Died 1813.

Painted about 1800.

Canvas, 27 × 21  $\frac{1}{2}$  inches.

In possession of Rev. E. P. Wellings.

Seen to waist,  $\frac{3}{4}$  face to right, powdered but dishevelled hair; in light blue coat, pink waistcoat, full white cravat. A very expressive portrait.

PENWARNE, MISS ELIZABETH,

Daughter of the first-named John Penwarne, Born 1760, Died 1799, unmarried.

Painted about 1785.

Canvas, 29 × 24 inches.

In possession of Rev. E. P. Wellings.

Seen to waist, a handsome face  $\frac{3}{4}$  to right, dark flowing ringlets under a wide black felt hat with white ostrich feathers; in frilled white muslin dress to the throat, tied with pink ribbon; a carefully finished picture.

PENWARNE, ANNE,

Daughter and heiress of John Penwarne junr. above-mentioned, Born 1793, Married to Mr. George Wellings, of Ludlow.

Painted about 1806.

Canvas, (twilled) 23½ × 18½ inches.

In possession of her son, Rev. E. Penwarne Wellings.

A bold sketchy kitcat, in Gainsborough's manner; full face, short dark hair, hazel eyes, shaded, with beautiful transparency, by a wide grey felt hat, trimmed with fur, a grey cloak over her shoulders. A bright peep of blue sky between bold masses of foliage.

These six portraits form an interesting and instructive group, being of very different dates, and all well preserved.

John and Edward Penwarne were early patrons of Opie, and remained his firm and intimate friends until his death.

PETERS, CAPT. JOHN, R.N.,

Painted before 1783, probably.

Canvas, 22½ × 19 inches.

In possession of his son, Rev. M. N. Peters, of Penwarne.

Half-length, to waist, in full dress Naval uniform,  $\frac{3}{4}$  face to left, powdered hair and queue, frilled shirt.

Probably painted before that of his wife, as both face to left, and this is much more carefully finished than that of Mrs. Peters, and probably before Opie went to London in 1781.

## PETERS, CATHERINE,

Wife of Captain John Peters, R.N.

Painted 1783, the year of her marriage.

Canvas,  $22\frac{1}{2} \times 19$  inches.

In possession of her son Rev. M. N. Peters.

Half-length to waist, in russet morning dress, white muslin kerchief over shoulders;  $\frac{3}{4}$  face to left, full rich brown hair flowing over neck; a sketchy portrait, the features coarsely painted.

Labelled on paper at back, "by Opie, in the year 1783."

## PETERS, MRS. COLONEL, see FRANCES READ.

## PICKETT, MR. ALDERMAN,

Painted and Exhibited No. 196 in Catalogue of Royal Academy, 1792, as 'Portrait of a Gentleman;' identified by Mr. Algernon Graves.

## PICKFORD, JAMES,

Of Markyate Street, Beds.

Painted 1800, at the age of about 27.

Canvas,  $30 \times 25$  inches.

In possession of C. T. Pickford, Esq.

Bust, shewing one hand which holds a glove; in blue coat and bright buttons.

## PICKFORD, MARY,

Afterwards Mrs. Seabroke of Market Harborough.

Painted 1800, at the age of about 20.

Canvas,  $29 \times 24\frac{1}{2}$  inches.

In possession of C. T. Pickford, Esq.

Bust, shewing the hands, in white silk dress, and black lace scarf.

## PICKFORD, THOMAS.

## PICKFORD, MARTHA,

Daughter of said Thomas Pickford.

## PICKFORD, MATTHEW,

Son of said Thomas Pickford.

These three portraits were painted by Opie at the same time with the two former, but were burnt in the fire at Markyate Street.

## PINDAR, PETER, see DR. WOLCOT.

## PINDER, DANIEL,

Member of the Common Council of the City of London, 1765.

Painted 1807, subscribed for, and presented to the corporation by several of his colleagues, in 1807, when he was senior member of the Common Council.

Canvas, 55 × 43½ inches.

At Guildhall, London.

Three quarter-length, full face, in his Mazarene robe, a roll of papers in his left hand, as in the act of speaking.

## PLEYDELL, JENNY, see MRS. PRIDEAUX.

## POLWHELE, REV. RICHARD,

Author of the Histories of Cornwall and Devon, and other works, Born 1760, Died 1838.

Painted about 1778, 'one of the first efforts of his genius.'

Exhibited No. 84 in Catalogue of Devon and Cornwall worthies, 1873, at Exeter.

Canvas, 21 × 17 inches.

In possession of his son, Rev. Edward Polwhele.

Bust, ¾ face to left, hair curled over the ear; in brown coat, white neck-cloth and shirt-frill. See his *Traditions and Recollections*, vol i, 74.

Engraved by Audinet, as frontispiece to his *Biographical Sketches*, 12<sup>o</sup>., 1826.

## POMERY, REV. JOSEPH,

Vicar of St. Kew, 1777-1837, Born 1749, Died 1837; 'the oldest clergyman in Cornwall.'

Painted 1778-80.

Canvas, 28 × 24 inches.

In possession of his grandson Captain J. Pomery, Boconnion.  
Seen to waist,  $\frac{3}{4}$  face, in his gown and bands.

POMERY, MRS. JOSEPH,

Melloney Scobell, wife of Rev. Joseph Pomery, Vicar of St.  
Kew, Married Dec., 1778, Died 1784.

Painted 1778-80.

Canvas, 28 × 24 inches.

In possession of her grandson, Captain J. Pomery.  
Seen to waist,  $\frac{3}{4}$  face, in evening dress.

POMERY, MRS. JOSEPH, see MISS M. SCOBELL.

Another portrait.

PONSONBY, LADY F.,

Painted and exhibited No. 57 in Catalogue of Royal Academy, 1804, 'as Rebecca.'

"The best of Opie's female portraits this year." *Monthly Mirror*, 1804.

POPHAM, CAPTAIN JOSEPH LAMB, R.N.

Born 1771, Died 1833, Married in 1801, Philippa, d. and h.  
of Christopher Wallis, of Trevarno, Cornwall.

Painted 1801-2.

Canvas, 24 × 20 inches.

In possession of Mrs. C. W. Popham.

Seen to waist,  $\frac{3}{4}$  face to left, in the uniform of a Post Captain.

POPHAM, MRS. J. LAMB,

Daughter and heiress of Christopher Wallis, of Trevarno,  
Cornwall, Married Capt. Popham in 1801.

Born 1775, Died 1859.

Painted 1801-2.

Canvas, 24 × 20 inches.

In possession of Mrs. C. W. Popham.

Seen to waist,  $\frac{3}{4}$  face to right, in demi-toilette.

## PRETYMAN, MRS. JOHN,

Anne Kedington, wife of Dr. John Pretymán, Prebendary of Norwich.

Painted about 1807.

Canvas,  $29\frac{1}{4} \times 24\frac{1}{4}$  inches.

In possession of her grandson, Rev. J. R. Pretymán, M.A., Bournemouth.

Seen to waist, at age of about 48,  $\frac{3}{4}$  face to left of spectator; in white evening dress, a black shawl over shoulders, blue head-dress, her right arm in long yellow glove.

## PRICE, SIR ROSE, BART.

Of Trengwainton, Cornwall, Born 1768, Died 1834, cr. Baronet 1815.

Painted before 1781.

A youth in a Spanish Costume: an early work.

## PRICE, SIR ROSE, BART.

Born 1768, Died 1834.

A Kitcat, in possession of the Earl of Shrewsbury and Talbot.

Bequeathed by Sir R. Price to Earl Talbot, together with the full length portrait of Lady Price, which follows.

## PRICE, LADY,

Elizabeth Mary Lambart, Married to Mr., afterwards Sir Rose Price, Bart., 1795, Died 1826.

Painted before 1795.

Canvas,  $92 \times 56$  inches.

In possession of the Earl of Shrewsbury and Talbot.

Bequeathed by Sir Rose Price to Earl Talbot.

Full length, standing, in a very plain cream coloured morning dress, at the age of 17.

It is probably of this picture that Thos. Holcroft writes, March 1, 1799, "Sate to Opie, Northcote there, who warmly "praised his whole-length of Mrs. Price."



## PRIDEAUX, MRS.,

Jenny, dau. of Mr. Neville Morton Pleydell of Dorset, second wife of Humphrey Prideaux, of Prideaux Place, who died 1793.

Painted before 1781.

Canvas, 30 × 25 inches.

In possession of Sir Charles B. Graves Sawle, Bart.

A Kitcat in blue and grey saque, a book in her hand.

## PRIESTLEY, JOSEPH, LL.D.

Dissenting divine, and natural philosopher.

Born 1733, Died 1804.

Exhibited No. 588 in Catalogue of Nat. Portrait Exhibition, 1867.

Canvas, 30 × 25 inches.

In possession of Manchester New College, London.

Bust, in dark coat, grey wig.

Engraved by Caldwell, in *Thornton's Botany*, 1801, "oval hal. supported by an Eagle." Wm. Smith's MS. Cat.

## PROUT, THOMAS OLIVIE,

Of St. Agnes, near Truro.

Painted about 1800.

Canvas, 30 × 24 inches.

In possession of his daughter, Mrs. Walter W. Aldridge.

In blue coat, powdered hair, white neck-cloth.

## PYE, REV. CHARLES,

Rector of St. Mary's, Truro, 1761 to 1803.

Canvas, 36 × 28 inches.

In possession of Mr. J. R. Collins.

Three-quarter length portrait.

## QUICK, MR.,

A humble parishioner of Zennor.

Painted before 1781, for John Rogers, of Penrose.

Exhibited at Polytechnic Hall, Falmouth, 1854.

Canvas,  $24\frac{1}{4} \times 21$  inches.

In possession of the Author, Mr. Rogers, of Penrose.

A flaxen haired old man, seen to waist,  $\frac{3}{4}$  face to right, in russet coat and waistcoat; a very good though sketchy specimen. The light admitted from the right.

#### RASHLEIGH, PHILIP, M.P.

Eldest son of Jonathan and Mary Rashleigh, of Menabilly, M.P. for Fowey; formed the collection of minerals; Born 1729, Died 1810.

Painted about 1795, probably.

Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  inches.

In possession of Mr. Jonathan Rashleigh, of Menabilly.

Seated in a chair,  $\frac{3}{4}$  face to left, in brown coat with ruffles, powdered wig and queue. A fine specimen of the painter's best period.

#### RASHLEIGH, ROBERT,

Of Coombe, near Fowey, 5th son of Jonathan and Mary Rashleigh, of Menabilly, Born 1744, Died 1784.

Painted before 1781.

Canvas,  $29 \times 24\frac{1}{4}$  inches.

In possession of Mr. Jonathan Rashleigh, of Menabilly.

Seen to waist, full face, powdered hair, in light grey coat, and figured green waistcoat; the light admitted from the right.

#### RAWLINGS, WILLIAM,

A Merchant, of Padstow, Died 1795, Married Catherine Warne in 1755.

Painted about 1778.

Canvas,  $15 \times 12$  inches.

In possession of his grand-daughter, Miss Rawlings, Saunders Hill.

Bust, in black coat and waistcoat, powdered hair.

#### RAWLINGS, MRS. WILLIAM,

Of Padstow, Married 1755.

Painted about 1778.

Canvas, 15 × 12 inches.

In possession of Miss Rawlings, of Saunders Hill.

Bust, lace mob cap, white kerchief, a black velvet band round the neck.

RAWLINGS, THOMAS,

Son of William and Catherine Rawlings, of Padstow.

Painted about 1778.

Canvas, 29 × 26 inches.

In possession of his daughter, Miss Rawlings, of Saunders Hill.

Seen to waist, in gentleman's full dress of the period, at the age of about 20.

READ, HENRY, together with his sister FRANCES.

Eldest son and daughter of John Read of Walthamstow. He was Born 1767, and was afterwards Henry Revell of Round Oak, Englefield; Frances married Colonel Peters, Equerry to H.R.H. the Duke of York.

Painted 1783.

Canvas, 61½ × 39½ inches.

In possession of his son, Lieut.-Col. J. L. Revell.

A double portrait, in a landscape, both full length: the brother, seated at foot of a tree, embraces his sister, as he looks up at her; she is full-faced, dressed in white, with a broad light-blue sash, at the age of 12; he about 15, in chocolate coat, black knee-breeches, white stockings, and silver-buckled shoes, with white frilled collar open at throat; a beautiful picture.

READ, MRS.,

Jane Beetham, wife of Mr. Read, a London Solicitor, and mother of Miss Cordelia Angelica Read. She painted in oils, probably under Opie's instruction, and executed miniature likenesses in *aqua tinta*, after a method of her own.

Painted 1790-1800.

Canvas, 30 × 25 inches, relined 1872.

At Brompton Consumption Hospital, bequeathed by Miss C. A. Read, her daughter, 1871.

Seen to waist,  $\frac{3}{4}$  face to left, the bust in profile, blue eyes, dark brown hair, in natural curl; in black dress, a light blue kerchief tied over her head and round the throat, a blue bead necklace, dark back-ground.

REES, ABRAHAM, D.D.

Editor of the Cyclopædia, Born 1743, Died 1825, aged 82.

Painted and exhibited No. 350 in Catalogue of Royal Academy, 1796, as 'Portrait of a Clergyman'; identified by Mr. Algernon Graves.

Seen to waist, seated, nearly full face, powdered wig, in black coat and waistcoat, small white cravat, and gown; his right elbow rests on a table, with inkstand, his right hand holds a paper; drapery at back.

Engraved by J. Yeatherd, fo., Mezzo, 1797, in a border; by W. Holl, stippled, as frontispiece to the Cyclopædia, 1811; and by J. Thomson, square, 1820, in European Magazine.

REYNOLDS, MISS ELIZABETH,

Exhibited at Winter Exhibition of Royal Academy, 1875, by W. Walker, Esq.

On Panel, 21 × 16 inches.

REYNOLDS, SIR JOSHUA, see Supplement.

RICHARDS, MRS. JAMES,

Grace, daughter of Thomas Giddy, who married Mary, Dr. Wolcot's sister, and wife of James Richards, of Helston.

Born 1767.

Painted about 1781, at Penzance.

Canvas, 14 × 11 inches, lately re-lined.

In possession of her daughter, Emily, Mrs. Lambe, of Bath. Bust, at the age of 14, nearly full face, hair fringed on fore-

head, long behind ; in a low pale blue boddice, edged with narrow lace, and fancy lace cap sprinkled with small flowers.

A charmingly pretty picture, beautifully executed with a very fine brush, in pure harmonious tones.

ROBINSON, CAPTAIN,

Said to have been the first to leap into Tippoo Sahib's gardens at the taking of Seringapatam, 1799.

Painted about 1800, probably on his return from India.

Canvas, 30 × 25 inches.

In possession of Rev. Henry Barrett, Durham, who obtained it from one of the painter's family.

Seen to waist,  $\frac{3}{4}$  face to right, in dark cloak over scarlet uniform, his arms crossed : a handsome intrepid countenance. In Gainsborough's manner, and pronounced by Sir Wm. Beechey to be one of Opie's best.

RUSH, GEORGE,

Painted and exhibited No. 129 in Catalogue of Royal Academy, 1806.

REEVE, PLEASANCE, see LADY SMITH.

ST. AUBYN, SIR JOHN BART., M.P.

The fifth Bart. of Clowance, Born 1757, Died 1839.

Painted about 1780.

Exhibited No. 281 in Catalogue of Winter Exhibition of Royal Academy, 1876.

Canvas,  $94\frac{1}{2} \times 58\frac{1}{2}$  inches.

In possession of Sir John St. Aubyn, M.P.

Full length, in brown coat, knee breeches, powdered hair, hat and cane in hand, with a greyhound : age about 25. St. Michael's Mount in back ground.

Mrs. Opie speaks of Sir J. St. Aubyn as "that early and just "appreciator of the merits of Mr. Opie, who, through the whole "of his professional career, united the kindness of a friend to the "services of a patron."—*Preface to Lectures*, page 48.

Engraved by S. W. Reynolds, Mezzo.

## ST. AUBYN, SIR JOHN,

The same.

Painted about 1797.

Canvas,  $52\frac{1}{4} \times 40\frac{1}{2}$  inches.

In possession of Sir John St. Aubyn, M.P.

Three-quarter length, to below knee, seated in an armed chair, his legs crossed, in an easy attitude of attention; in evening dress,  $\frac{3}{4}$  face to right, powdered hair, a roll in his right hand; landscape at right, seen through an open window.

Engraved by W. W. Barney, fo., Mezzo, 1809.

## ST. AUBYN, SIR JOHN,

The same.

Painted about 1790, after Sir Joshua Reynolds, to whom he sate in March, 1786. Taylor's Life of Reynolds.

Canvas,  $27 \times 22$  inches, oval.

In possession of Sir John St. Aubyn, M.P.

Bust, powdered hair. The original is at Tehidy.

Sir Thomas Barrett-Lennard has also a repetition of this portrait by Opie.

Bust, to left, in black coat, full white neck-cloth, powdered hair.

## ST. AUBYN, LADY,

Juliana, wife of the 5th Baronet, Sir John St. Aubyn, Died 1856, aged 83.

Painted and exhibited No. 208 in Catalogue of Royal Academy, 1796, as 'Portrait of a Lady.'

Canvas,  $36\frac{1}{2} \times 28\frac{1}{2}$  inches.

In possession of Sir John St. Aubyn, M.P.

Half-length, seated,  $\frac{3}{4}$  face to right, in white dress, hair curling over forehead, and bound by a broad velvet band; in a landscape. A very pretty picture.

Engraved by W. Ward, 1833, private plate.

## ST. AUBYN, DOROTHY, see LADY LENNARD.

ST. JOHN, HON. LOUISA, see LADY BAGOT.

SALISBURY, COUNTESS OF,

Lady Mary Amelia Hill, dau. of Wills, 1st Marquis of Downshire, Born 1750, Died 1835, aged 85, Married in 1773 James, 7th Earl of Salisbury; she lost her life in the fire at Hatfield.

Painted 1782.

In possession of the Marquis of Salisbury, at Hatfield House.

SANDWICH, EARL OF,

John, 4th Earl, thrice 1st Lord of the Admiralty, Died 1792.

Painted and Exhibited No. 218 in Catalogue of Royal Academy, 1787, as 'A Nobleman;' identified in *Anderdon Coll.*

Canvas, 94 × 58 inches.

At the Marine Barracks, at Stonehouse.

Full length, standing, in court dress, robed, his coronet in his left hand.

Marked at lower left corner, '*J. Opie, 1804*'. It seems doubtful whether this indicates the date of presentation, or of the painting; if the latter, it is probably a repetition by Opie, of the Exhibited portrait.

SAYERS, FRANCIS, M.D.

Author of *Essay on Beauty, &c.*, Born 1763, Died 1817.

Painted 1800, for John Taylor, of Norwich.

Canvas, 28 × 24 inches.

In possession of W. H. Amyot, Esq., to whose father it was left by Mr. Wm. Taylor.

Seen to waist,  $\frac{3}{4}$  face to left, in buttoned coat and waistcoat, full white neck-cloth.

Engraved by W. C. Edwards, of Bungay, as a frontispiece to *Dr. Sayers collective works by Wm. Taylor, 1823*.

SCOBELL, REV. GEORGE PENDER,

Eldest son of George and Mary Scobell, of Nancealverne,  
Vicar of Sancreed, Died 1811.

Painted about 1779.

Canvas 29 × 22 inches.

At Nancealverne.

SCOBELL, MRS. GEORGE PENDER, AND CHILD,

Elizabeth dau. of George Stark, of Tiverton, wife of Rev. G.  
P. Scobell.

Painted about 1779.

She is represented with a babe in arms, her second son John,  
the late Colonel Scobell, of Nancealverne.

An exceedingly pretty picture.

SCOBELL, JOHN,

Second son of George and Mary Scobell, of Nancealverne,  
Collector of H.M. Customs at Penzance, Died 1797.

Painted about 1779.

Canvas, 29 × 22 inches.

At Nancealverne.

SCOBELL, MISS MELLONEY,

Daughter of George and Mary Scobell, afterwards wife of  
Rev. George Pomery, Vicar of St. Kew, Died 1784.

Painted about 1779.

Canvas, 29 × 22 inches.

At Nancealverne.

SCOBELL, MISS MARY,

Daughter of George and Mary Scobell, first wife of Mr. David  
Wise, of Redruth, Surgeon.

Painted about 1779.

Canvas, 29 × 22 inches.

At Nancealverne.

SCOBELL, ALLOAN,

Younger son of George and Mary Scobell. At the age of 20.



Painted about 1779.

Canvas, 29 × 22 inches.

At Nancealverne.

SCOBELL, REV. GEORGE, D.D.

Eldest son of Rev. George Pender Scobell, and Vicar of Turville, Bucks, Died 1837.

Painted 1779, for his father.

Canvas, 29 × 22 inches.

In possession of his son, Rev. George R. Scobell, of Shaugh Prior.

A child of 5 years old, seated on a table, holding a dog in his arms. A very pretty picture.

SEABROKE, MRS., see MARY PICKFORD.

SEALE, TWO CHILDREN OF MR. JOHN,

Elizabeth Maria, at the age of about 10 years, afterwards wife of George Kekewich, Chief Justice of the Cape of Good Hope; and Harriett Anne, as a child, afterwards wife of Thomas Lister, Esq.,—children of John Seale, of Mount Boon, Devon.

Painted 1784, for Mr. Seale.

Exhibited No. 216 in Catalogue of Royal Academy, 1784, as 'Two children'; identified in *Anderdon Coll.*

Canvas, 54 × 42 inches.

In possession of Sir Henry P. Seale, Bart.

Full length portraits.

SEALE, JOHN HENRY,

Of Mount Boon, Devon, cr. Baronet 1838, Born 1785, Died 1844.

Painted 1789.

Canvas, 54 × 42 inches.

In possession of Sir H. P. Seale, Bart.

Full length child of 4 years old, playing with a favourite dog.

One of Opie's best pictures.

## SEALY, CAPT. J.,

Captain in the East India Co.'s Navy, Evans' Catalogue contains an Engraving by Reynolds, fo. Mezzo.

## SEBRIGHT, HENRIETTA SAUNDERS,

Eldest daughter of Sir John Sebright, 6th Baronet, aged 15, married in 1794 to Henry 2nd Earl of Harewood.

Painted about 1784.

Canvas, 30 × 25 inches.

In possession of Sir John G. S. Sebright, Bart., at Beechwood.

Seen to waist, in profile to right, brown curly hair, in black dress, white ruff and chemisette; in the act of painting.

## SEBRIGHT, MARY SAUNDERS.

Younger daughter of Sir J. Sebright, 6th Baronet, aged 6; afterwards the wife of Nicholas L. Fenwick, Esq., of Norfolk.

Painted about 1784.

Canvas, 30 × 25 inches.

In possession of Sir John G. S. Sebright, Bart.

Seated, full face, in white dress and ruff, large straw hat, brown hair; she holds her right hand finger up, to command the obedience of a spaniel on her lap.

## SEBRIGHT, HENRIETTA AND MARY,

Henrietta Saunders, aged 15, Countess of 2nd Earl Harewood in 1794, and Mary Saunders, aged 6, afterwards wife of Nicholas L. Fenwick, Esq.

Painted after 1784 for their uncle, Mr. Payne Knight, from the two preceding pictures.

Canvas 48½ × 48½ inches.

In possession of Mrs. Barwick Baker by descent from Colonel Edward Sebright, to whom Mr. Payne Knight left the picture.

The two sisters in one picture; the elder ¾ length, in profile to right, in black dress, white ruff and habit-shirt, her brown hair

brushed back in curls, her hand raised as if to draw her sister's portrait on an easel: the younger seated, full length, her hair cut square on forehead, in straw hat, white frock.

## SEWARD, ANNA,

Poetess, dau. of Rev. Thos. Seward, Born 1747, Died 1809.  
Exhibited No. 140 in Catalogue of National Portrait Exhibition 1868.

Canvas 30 × 25 inches.

In possession of Mr. W. Percival Boxall, bought after the death of William Hayley, poet of Felpham, to whom Opie presented the picture.

Seen to waist, seated,  $\frac{3}{4}$  face to right, in open white dress.  
A fine portrait.

## SHIELD, WILLIAM,

Musical Composer, Born 1754, Died 1829.

Painted and exhibited No. 5 in Catalogue of Royal Academy, 1787, as 'A Gentleman'; identified in *Anderdon Coll.*

Canvas, 30 × 25 inches.

In possession of Mr. T. H. Bates, formerly of Mr. H. F. Long, who sold it at Puttick and Simpson's, in Feb., 1864, where it was again sold in Nov. 1866 to Madame Nosada, from whom Mr. Bates obtained it.

Seen to waist,  $\frac{3}{4}$  face to right, florid complexion, hair slightly powdered, in dress of the period, white cravat.

Engraved by R. Dunkarton, Mezzo, 1788; and by Ridley, oval, in the *Monthly Mirror*, 1798.

## SIDDONS, WILLIAM,

Actor; husband of the celebrated Mrs. Siddons.

Canvas, 30 × 25 inches.

In the National Gallery, bequeathed by his daughter, Mrs. Cecilia Combe, in 1868.

A bust, life size.

SIDDONS, MRS., see Supplement.

## SLIGO, MARQUIS OF, K.P.

John Denis, first Marquis, cr. 1800, Born 1756, Died 1809.

Painted 1800-6, for himself.

Canvas, 30 × 25 inches.

In possession of the present Marquis of Sligo.

Seen to waist, in black coat and white neck-cloth, short natural hair; decorated with the star and ribbon of the order of St. Patrick: a red curtain behind.

Engraved by W. W. Barney, fo.

## SLIGO, LOUISA MARCHIONESS OF, see ALTAMONT.

## SMITH, SIR JOHN,

Born 1744, Died 1807, Sheriff of Dorset in 1772, cr. Baronet in 1774.

Painted 1784.

Canvas, 29½ × 24 inches.

In possession of Sir W. Smith Marriott, Bart.

Bust, full face, stiffly curled hair, powdered, neck-cloth, frilled shirt, striped under waistcoat, in black academic gown.

Engraved by J. R. Smith, Mezzo, inscribed '*Sir John Smith, Bart, painted 1784,*' and by J. Walker, 4<sup>o</sup>., oval, ha. len. in square, (*Wm. Smith's MS. Cat.*); an engraving is also inserted in *Anderdon Coll.* 1794, with date 1795 over coat of arms; engraver's name cut off.

## SMITH, MASTER,

Son of Sir John Smith, probably the eldest son, afterwards Sir John Wyldbore Smith, Born 1770, Died 1852.

Painted about 1783.

In possession of the late Rev. J. Digby Wingfield.

Engraved by W. Ward, 1784.

## SMITH, ADMIRAL SIR W. SIDNEY, G.C.B.

Born 1764, Died 1840, aged 76.

Engraved by S. Cheesman, fo. 1796. (*Evans, and Wm. Smith's MS. Cat.*).

SMITH, WILLIAM, M.P.

Represented Norwich many years; Born 1756, Died 1835.

Painted for the family.

In possession of Madame Bodichon.

Seen to waist,  $\frac{3}{4}$  face to left; in dark coat, buff waistcoat, white neck-cloth; a crimson curtain behind.

SMITH, WILLIAM, TWO CHILDREN OF,

Probably the children of the preceding Wm. Smith, of Norwich.

Painted and Exhibited No. 196 in Catalogue of Royal Academy, 1796, as 'Portraits of two children'.

SMITH, LADY,

Pleasance, dau. of Robert and Pleasance Reeve, and wife of Sir James Edward Smith, Founder of the Linnæan Society, who Died 1828. She was Born 1773, Died 1877, aged 103.

Painted 1797, soon after her marriage.

Exhibited No. 105 in Catalogue of British Institution, 1817.

Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  inches.

In possession of the Earl of Coventry in 1817.

Seen to waist,  $\frac{3}{4}$  face to right, dressed as a gipsy, her hat thrown back on her neck, and hanging by a muslin scarf tied in front beneath her chin; dishevelled hair about her brow, both hands shown, her right fore finger resting in the left palm; an arch smile, and pretty face.

A repetition of this portrait, by Opie, is at Lowestofft.

An inferior lithograph, printed by Graf and Soret, 4<sup>o.</sup>, *n.d.*, has '*J. Opie, pinxit, 1797.*'

SMITH, FRANCIS,

Of Norwich, brother of Sir J. E. Smith, Pres. Lin. Soc.

Most probably that which was painted and exhibited No. 39 in Catalogue of Royal Academy, 1800.

Canvas,  $28\frac{1}{2} \times 24$  inches, cleaned in 1875.

In possession of his granddaughter, Miss Barnard.

Seen to waist,  $\frac{3}{4}$  face to left, in black dress, white neck-cloth, his hat in his hand; at the age of 36.

SMITH, MRS. FRANCIS,

Sarah Marsh, wife of preceding Francis Smith, married 1795.

Most probably that which was Painted and Exhibited No. 189 in Catalogue of Royal Academy, 1800.

Canvas,  $28\frac{1}{2} \times 24$  inches, cleaned in 1875.

In possession of her granddaughter, Miss Barnard.

Seen to waist, seated,  $\frac{3}{4}$  face to right; in open white dress, holding a sketch-book and *porte-crayon* in her hand.

SMITH, JAMES,

Of Ashlyns Hall, Herts, Born 1768, Died 1843.

Painted about 1805.

Canvas,  $30 \times 26$  inches.

In possession of his son, Colonel R. A. Smith-Dorrien, Haresfoot, Herts.

Seen to waist,  $\frac{3}{4}$  face to left, in olive green coat buttoned up, white neck-cloth, powdered hair.

SMITH, JAMES, JUN.,

Eldest son of James Smith, of Ashlyns Hall, Born 1800, Died 1811.

Painted about 1805.

Canvas,  $30 \times 26$  inches.

In possession of his half-brother, Colonel R. A. Smith-Dorrien.

Full length portrait of a child of 5 years old, seated, cross-legged, full face, a hand on each knee; in white frock with crimson sash and steel buckle in front, red slippers. A crimson curtain, lined green, over his head.

An engraving from this picture is called 'the little Nabob,' from his dress and attitude.

SMITH, MRS. CHARLES,

Née Beaver, sister of Mrs. John Gillies.

Painted before 1806.

Canvas, 36 × 27 inches.

In possession of Miss C. B. Gillies, niece of Dr. John Gillies, the historian.

Half-length, in white dress, ruffled at neck, black lace shawl, pink sash, powdered hair bound with white ribbon, hands gloved.

A repetition of this picture, by Opie, is in possession of her grandson, Mr. Henry Smith, of Ellingham Hall, Suffolk.

SMITH, COLONEL JOHN, and his sister LUCY,

Children of the preceding Mrs. Charles Smith, at the ages of 7 and 6 years respectively; Colonel Smith afterwards commanded the 2nd Madras Light Cavalry.

Painted 1806.

Canvas, 35 $\frac{3}{8}$  × 27 $\frac{3}{8}$  inches.

In possession of Colonel Smith's son, Mr. Henry Smith, of Ellingham Hall, Suffolk.

A fancy portrait of 2 children, the boy with a bow and arrow in his hands; the girl holding her straw hat at her side in one hand, a bunch of flowers in the other. One of Opie's finest works, and in excellent preservation.

SMITH, CHARLOTTE,

Poetess, daughter of Nicholas Turner of Bignor, and wife of Mr. — Smith, Born 1749, Died 1806.

Formerly in the possession of Wm. Hayley, the poet.

Engraved by Duncan, sq. ha. len. in Walker's Poets, 8<sup>o</sup>., 1824. —Wm. Smith's MS. Cat.

SOMERSET, LORD CHARLES HENRY,

Brother of Henry Charles, 6th Duke of Beaufort; a general in the army, and Governor of the Cape of Good Hope, Born 1767, Died 1831.

Painted probably after 1782.

Canvas, 21 × 17 inches.

In possession of Viscount Falmouth.

A small kitcat, age about 15, in blue coat, and buff waistcoat, flowing hair, cut short over forehead; fresh clear flesh tints; a pendant to that of his brother, the Duke of Beaufort.

SOMERSET, LADY ARTHUR,

Elizabeth Boscawen, dau. of George Evelyn, 3rd Viscount Falmouth, afterwards wife of Lord Arthur Somerset, 1808.

Painted probably after 1782.

Canvas, 30 × 25 inches.

In possession of her son, Rev. George Somerset, to whom it was given in 1875 by Viscount Falmouth.

A kitcat.

SOUTHEY, ROBERT,

The Poet Laureate, Born 1774, Died 1843.

Painted 1806, for John Taylor, of Norwich.

Exhibited No. 230 in Catalogue of the Winter Exhibition of Royal Academy, 1876.

Canvas, 28½ × 23½ inches.

In possession of Reginald Southey, M.D., bequeathed by Mr. John Taylor to Dr. Henry Herbert Southey, the Poet's brother. Taylor says of it, "We are delighted with it; 'tis one of Opie's best likenesses, and in his best "manner." (*Life of J. Taylor*, ii, 204). Mr. Scharf, Keeper of the Nat. Port. Gallery, considers it one of his finest male portraits.

Seen to waist, ¾ face to left, in dark olive green coat, with high collar, folded white neck-cloth; the expression is full of poetic fire, intellectual power, and self-reliant haughtiness.

Engraved by W. H. Egleton, as frontispiece to the 1st vol. of the *Life and Correspondence of Robt. Southey*, 1849.

SPEARE, REV. DR. WILLIAM,

Prebendary of Exeter Cathedral,

Canvas, 30 × 25 inches,



In possession of Rev. W. Speare Cole, Vicar of S. Brent.  
Seen to waist, full face, in morning dress ; age about 40.

SPEARE, ARTHUR,

Canvas, 30 × 25 inches.

In possession of Rev. W. Speare Cole.

Seen to waist, full face, in morning dress ; age about 50.

SPRY, MRS. THOMAS, see A. M. THOMAS.

STANHOPE, EARL OF,

Charles, 3rd Earl, distinguished for his mechanical genius.

Born 1753, Died 1816.

Painted and exhibited No. 63 in Catalogue of Royal Academy, 1803.

Probably that at Holland House, bequeated to Lord Holland by the Earl. (See *Faulkner's Kensington*, page 156).

STANLEY, MR.,

Painted and Exhibited No. 61 in Catalogue of Royal Academy, 1789, as 'Portrait of a Gentleman.'

STEWARDSON, THOMAS,

Portrait painter to Queen Caroline ; said to have been a pupil of Opie's. Born 1786, Died 1859.

Painted about 1804, the year in which he first Exhibited at the Royal Academy.

An engraving by W. W. Barney, la. fo., Mezzo, in Athenæum Library, represents him as a young man, full face, leaning on his right arm, seated at a table, in cloak, his shirt collar turned over.

STEWARDSON, MRS.,

Exhibited, No. 104 at the British Institution, 1817, by Thomas Stewardson.

STEWART, ISABELLA, see MRS. JOHN HAMILTON.

TALBOT, LADY CHARLOTTE,

Mentioned in a letter of Dr. Wolcot's to Mr. J. James, of Rosenvale, St. Agnes, and in Mr. Ed. Collins Giddy's MS. See Biographical Sketch.

Painted 1782.

TALBOT, MISS,

Painted and Exhibited No. 247 in Catalogue of Royal Academy, 1802. She is represented in the character of Lavinia.

TAYLOR, THOMAS,

Of Ogwell House, Devon.

Evans' Catalogue has an Engraving by Mackenzie, 4°, and Wm. Smith's MS. Cat. adds 'oval half-length.'

TAYLOR, THOMAS,

Of East Ogwell, Devon.

Painted probably before 1782.

Canvas, 30 × 25 inches.

In possession of the Earl of Devon, at Powderham Castle.

An elderly gentleman, half-length in an oval, looking to left; in ordinary morning dress, brown coat, red waistcoat, flaxen wig.

Possibly the preceding engraving, by Mackenzie, may be from this picture.

TAYLOR, DR.,

Painted probably after 1798.

Canvas, 19 × 18¾ inches.

In possession of Mr. Wm. C. Maclean, of Great Yarmouth, bought by him at Norwich, in 1871.

Bust, within a circle, ¾ face to left, bald head, grey whiskers, a speaking likeness.

TAYLOR, MR.,

Surgeon.

Painted and Exhibited No. 526 in Catalogue of Royal Academy, 1792, as 'Portrait of a Gentleman.'

## THOMAS, JOHN,

Of Chyverton, Vice Warden of the Stannaries 1784-1817.

Died 1825.

Painted before 1780.

Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  inches.

In possession of Mrs. T. H. Peter, at Chyverton, whose mother was the dau. and heiress of Mr. Thomas.

## THOMAS, MRS. JOHN,

Frances, wife of John Thomas, Vice Warden. Died 1786.

Painted before 1780.

Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  inches.

In possession of Mrs. T. H. Peter.

## THOMAS, SAMUEL,

Of Tregolls, Truro, Died about 1796.

Canvas,  $30 \times 25$  inches.

At Place House, Anthony.

Seen to waist, powdered hair, in blue coat and buff waistcoat, at the age of about 30; in a landscape.

## THOMAS, ANNA MARIA,

Sister of the preceding Samuel Thomas, of Tregolls; married 1796 to Admiral Thomas Spry.

Canvas,  $30 \times 25$  inches.

At Place House, Anthony.

Seen to waist, powdered hair, in white dress, at the age of about 30; in a landscape.

## THOMAS, THOMAS EDWARD,

Painted about 1796, a miniature, on ivory.

Ivory,  $2\frac{3}{4} \times 2\frac{3}{8}$  inches, oval.

In possession of his son, Mr. Iltid Thomas, of Glaumor, Swansea.

Bust,  $\frac{3}{4}$  face to left, powdered hair with a rolled curl at the ear; in dark blue dress coat, white neck-cloth.

## THOMAS, MRS. T. E.,

Daughter of Thos. Wilkins Morgan, of Somerset, Married in 1811 to Thomas Edward Thomas, and Died 1822, aged 42.

Painted about 1796, a miniature on ivory.

Ivory,  $2\frac{3}{4} \times 2\frac{3}{8}$  inches, oval.

In possession of her son, Mr. Iltid Thomas.

Bust,  $\frac{3}{4}$  face to left, a white muslin veil lightly thrown over her powdered hair, and loosely crossed over bosom.

These two portraits, which are well preserved, are the only examples of miniature painting by Opie; they were executed for Mr. Morgan, before his daughter's marriage.

## THOMPSON, ALEXANDER,

A Master in Chancery, afterwards Baron Thompson.

Painted 1782, signed by Opie '1782.'

Canvas, 29 x 24 inches.

A family portrait in possession of William Coxhead, Esq., Bath.

Half-length, seated in his robes as a Master in Chancery, nearly full face, inscribed at back.

'Alexander Thompson, Esq., Master in Chancery, 11 May, 1782, Sir Alex. T. Knight, afterwards one of the Barons of the 'Court of Exchequer, 9 Feb., 1787. J. Opie pinxt. 1782.'

## THOMPSON, SIR ALEXANDER,

Baron of the Court of Exchequer, 1787.

Painted and Exhibited No. 272 in Catalogue of Royal Academy, 1789, as 'A Judge,' identified in *Anderdon Coll.*

## THOMPSON, MRS. CHARLES, see JULIANA KETT.

## TIPPETT, MRS. JAMES,

Née Mason, daughter of the Governor of St. Helena; married June 1771 to Mr. James Tippett, of Truro, who Died 1786, at Bombay.

Painted 1779-80.

Canvas, 23 × 15 inches.

A family portrait in possession of Mr. Edward P. Tippet, Plymouth.

TODD, LOVELL,

Of Falmouth.

Painted about 1778.

Canvas, 14¼ × 10¼ inches. Signed, '*Opie hoc. delin.*'

In possession of his son, Rev. Fortescue Todd, Vicar of St. Austell, a gift of the painter to Mr. Lovell Todd.

A Bust, an excellent specimen of his early manner.

TONKIN, MARY, see MRS. E. OPIE.

TOOKE, JOHN HORNE.

Politician and Philologist.

Born 1736, Died 1812.

TOWGOOD, REV. MICHAIAH,

Dissenting Minister, of Devon, Born 1700, Died 1792, aged 92.

Painted 1783, at the age of 83.

In possession of Rev. J. Manning in 1794, as appears by Ezekiel's engraving.

Seen to waist, full face, in a lay dress, with bands, and full wig.

Engraved by Anker Smith in an oval, 8°, 1787, for his *Dissent from the Church of England justified*; and by E. Ezekiel, more fully, sheet, 1794.

TOWNLEY, CHARLES, see Supplement.

TOWNSEND, Rev. JOSEPH,

Rector of Pusey, Wilts, author of a *Journey through Spain in 1786-7*, and other works, Born about 1740, Died 1816.

An engraving by Holl, 4°, in an oval, represents him as seen to waist, ¾ face to left, in black coat and waistcoat, white cravat,

he looks up thoughtfully from an open book in his hands; a vignette of the Escorial is introduced.

TOWNSEND, MRS. JOSEPH,

Joyce Nankivell, of Rosenvale, married 1773 to Rev. Joseph Townsend, see JOYCE NANKIVELL.

TOZER, REV. ABRAHAM,

Of Exeter, Died about 1796.

Canvas, 29 × 24, in very good state.

In possession of his great grandson Mr. Edgar Tozer, Exeter.

Seen to waist, within an oval,  $\frac{3}{4}$  face to left, in clerical robes and bands, powdered bushy wig.

TOZER, MRS. ABRAHAM,

Rebecca Holman, wife of Rev. Abraham Tozer, Died about 1809.

Canvas, 29 × 24.

In possession of her great grandson, Mr. Edgar Tozer, Exeter.

Seen to waist, within an oval,  $\frac{3}{4}$  face to right, in evening dress of violet silk, edged with deep black lace, white lace collar, white satin cap, tied with black under her chin.

TREGENNA, MARTHA, see MRS. THOS. BIDDULPH.

TREMAYNE, ARTHUR,

Of Sydenham, Devon, Born 1735, Died 1808.

Painted about 1795, Signed '*Opie pt.*'

Canvas, 30 × 25, in excellent preservation.

In possession of Mr. John Tremayne, M.P., at Sydenham.

A stout gentleman, about 60 years old, seated in a red chair; in brown coat buttoned, light brown natural hair.

TRESHAM, HENRY, R.A.,

A native of Ireland; painted 3 scenes from Anthony and Cleopatra for Boydell's Shakespeare Gallery. Died 1814.

Painted and Exhibited No. 132 in Catalogue of Royal Academy, 1806.

An engraving by Freeman, in an oval, 1809, inserted in *Anderdon Coll.*, represents him nearly full face, bald head, smooth face, coat buttoned to throat. The portrait was said 'almost to breathe,' in the *Literary Panorama* of Sep. 1807.

TREVENEN, MATTHEW, .

Youngest son of Rev. John Trevenen, of Rosewarne, B.A., Cambridge, 1783, Born 1762, Died 1785, aged 23.

Painted 1782, one of the 4 pictures which Opie shewed King George III, at his first visit to Buckingham House, in 1782.

Canvas, 30 × 25 inches, in very good state.

In possession of his nephew, Mr. James Trevenen, at Plymouth.

Seen to waist,  $\frac{3}{4}$  face to left, in brown coat, white fur-edged waistcoat, white cravat, his arms folded, light brown hair. Age 20. An attractive picture.

TURNER, CHARLOTTE, see MRS. SMITH.

TURNER, MRS., see Supplement.

TWISS, MRS. FRANCIS,

Fanny Kemble, sister of Mrs. Siddons, and mother of Horace Twiss, Q.C.

Painted 1799, for Amelia Opie, and retained until her death. (see her life, p. 286).

Canvas, 30 × 25 inches.

In possession of her grandson, Mr. Quintin Twiss.

Seen to waist, in profile,  $\frac{3}{4}$  face to left, in black dress to throat, short sleeves, shewing well-modelled arms; dark auburn hair in short curls on forehead, black hair wound closely round the head; her right hand holds a netting needle; a highly finished picture, shewing the influence of Sir T. Lawrence. It is the subject of one of Mrs. Opie's *Lays of the Dead*, 8<sup>o</sup>., 1834, "Portrait the second, addressed to Mr. Opie on his having painted "for me the picture of Mrs. Twiss, 1799." Life page 72.

USTICKE, CATHERINE, see MRS. JOHN PETERS.

VALPY, REV. RICHARD, D.D.,

Eminent Classical Scholar, many years Head Master of Reading School, Born 1754, Died 1836.

Painted and exhibited No. 282 in Catalogue of Royal Academy, 1801; 'painted for his pupils by subscription.'

Canvas, 96 × 57 inches.

In possession of Mr. Richard Valpy, of Champneys, Herts.

Full length, seated, resting his elbow on a table, in gown and bands, spectacles in his left hand; drapery and landscape beyond.

Engraved by C. Turner, la. Mezzo, 1811.

VAUGHAN, GEORGE,

Died 1828.

Exhibited No. 182 in Catalogue of British Institution, 1862, by Mr. Henry Vaughan.

Canvas, enlarged to 36 × 27 inches.

In possession of Mrs. Vaughan, Westbourne Terrace.

Seen to waist,  $\frac{3}{4}$  face to left. At the age of about 40.

VAUGHAN, MISS,

Painted and exhibited No. 94 in Catalogue of Royal Academy, 1806.

VINICOMBE, REV. JOHN,

Of Pembroke College, Oxford; Tutor to Sir Rose Price, Bart. Died 1808.

Painted 1796.

Canvas, 30 × 25 inches.

Bequeathed by Sir Rose Price to Pembroke College, Oxford.

A kitcat,  $\frac{3}{4}$  face to right, in black coat, ample white neck-cloth, grey hair; a curtain at back, shewing a landscape beyond. 'An excellent picture.' (*Davies Gilbert, Hist. of Cornwall*, iii, 87).

VIVIAN, JOHN,

Of Pencalenick, Sheriff of Cornwall, 1812, Born 1771, Died 1817, s.p.



Canvas,  $29 \times 24\frac{1}{4}$  inches.

In possession of Mrs. Vivian Vivian.

Seen to waist  $\frac{3}{4}$  face to right, in blue coat, and buff waist-coat, leaning on his elbow.

VIVIAN, MATTHEW,

Of Redruth, father of J. Ennis Vivian, M.P. for Truro, Died  
1814.

Painted before 1781.

Canvas,  $29 \times 23$  inches, relined by Neill.

In possession of his relative, Mr. E. A. Magor, Lamellen.

Seen to waist,  $\frac{3}{4}$  face to left, powdered hair, in dark green coat, white neck-cloth; one hand half hid in his waistcoat.

VIVIAN, MRS. MATTHEW,

Mary Ennis, wife of Matthew Vivian, of Redruth. She Died  
1850, aged 80.

Painted before 1781.

Canvas,  $29 \times 23$  inches, relined by Neill.

In possession of Mr. E. A. Magor, Lamellen.

Seen to waist,  $\frac{3}{4}$  face to right; in sea-green evening dress, lace frill, and short sleeves frilled with lace; natural hair.

WALKER, MRS. ROBERT, see SOPHIA WARRICK.

WALLER, MRS. FREDERICK,

Anne Westcott, wife of Frederick Waller, of Doughty Street,  
London.

Painted 1799.

Canvas,  $20 \times 16$  inches.

In possession of her son, Mr. Edmund Waller.

Seen to waist,  $\frac{3}{4}$  face to left; in low white dress, yellow sash; long ringlets, hair cut short over forehead; back ground of clear sky and scenery. A very interesting face of a girl of about 15 years old.

WALLER, MRS. BENJAMIN,

Mary Westcott, afterwards wife of Mr. Benjamin Waller, of Kilburn, and sister of Anne Westcott, above.

Painted 1799.

Canvas, 20 × 16 inches.

In possession of her granddaughter, Mrs. Oldham.

Seen to waist,  $\frac{3}{4}$  face to left, in low white dress and yellow sash; a very pleasing likeness.

WALMSLEY, REV. EDWARD,

Rector of Falmouth from 1734 to 1794.

Painted 1780, signed and dated.

Canvas, 29 × 25 inches.

In possession of Mr. W. T. Tresidder, St. Ives, Cornwall.

Seated, in academic gown, bands, and grey wig.

WARDE, RIGHT HON. GENERAL GEORGE,

Commander in chief in Ireland, Born 1725, Died 1803.

Exhibited No. 868 in Catalogue of Nat. Portrait Exhibition, 1868.

Canvas, 50 × 40 inches.

In possession of Admiral Warde.

Half-length, standing, in scarlet military uniform, in a landscape, holding his horse.

WARDE, MRS. GEORGE,

Charlotte, daughter of Dr. Madan, Bishop of Peterborough, Married 1781, to General George Warde, of Woodland Castle, Glamorgan, nephew of the preceding General Warde; she Died 1832, aged 75.

Painted about 1782.

Canvas, 29 × 24 inches.

In possession of Lieut. Col. Warde, of Squerries Court, Kent.

Seen to waist, full face, in frilled white morning dress and kerchief, wide Leghorn hat, trimmed with blue ribbon; curling powdered hair, hazel eyes; a pretty young face. The light admitted from the right hand.

## WARREN, ADMIRAL SIR JOHN BORLASE, G.C.B.

Ambassador to the Russian Court, 1803-5, Admiral 1810,  
Born 1754, Died 1822.

Painted and Exhibited No. 205 in Catalogue of Royal Academy, 1799, and No. 720 in Catalogue of Nat. Portrait Exhibition, 1867.

Canvas, 30 × 25 inches.

In possession of Rev. Sir J. W. Hayes, Bart., whose father was a friend of the Admiral.

Bust, in naval uniform, ribbon of the Bath.

## WARREN, ADMIRAL, SIR J. B., G.C.B.

The same.

Canvas, 30 × 25 inches.

Presented to Greenwich Hospital in 1824, by the Admiral's widow.

Seen to waist,  $\frac{3}{4}$  face to left, in Admiral's uniform.

Wm. Smith's MS. Cat. has an engraving by H. Richter, fo., in an oval, surrounded by trophies, &c., but it does not appear from which of these two portraits it was taken.

## WARRICK, MARGERY,

Daughter of Christopher Warrick, Surgeon, of Truro, who Married Miss Peters, of Park.

Painted before 1781.

Canvas,  $21\frac{1}{4} \times 17\frac{1}{4}$  inches.

In possession of Hon. Captain Vivian, at Park.

Bust, full face, in low white dress, with dark lace trimming.  
Age about 19.

## WARRICK, SOPHIA,

Sister of Margery Warrick, of Park; she Married Rev. Robert Walker, Vicar of St. Winnow from 1781 to 1834.

Painted before 1781.

Canvas,  $21\frac{1}{2} \times 17\frac{1}{2}$  inches.

In possession of Hon. Captain Vivian, at Park.

Bust,  $\frac{3}{4}$  face to left, in low dress of greenish blue, trimmed with black lace. Age about 18.

WELLINGS, MRS. GEORGE, see ANNE PENWARNE.

WESTCOTT, MRS. JOHN,

Hannah Hancock, wife of John Westcott, of Kingsbridge, Devon, who Died 1790; she was Born 1750, Died 1794. Mr. and Mrs. Westcott were intimate friends of Dr. Wolcot, who was born near Kingsbridge.

Painted 1793.

Canvas, 30 × 25 inches, relined.

In possession of her grandson, Mr. Danby P. Fry.

Seen to waist, seated, full face, frizzed light hair, in lace cap and fichu, her hands folded on her lap, in her right hand is an open letter, signed HONOR FRY, the name of her married daughter, whose miniature likeness hangs from her neck. A red curtain at back. A carefully finished picture.

WESTCOTT, PETER THOMAS,

Eldest son of John and Hannah Westcott, of Kingsbridge, Born 1783, Died 1846.

Painted 1793, and specifically bequeathed to him by his mother, 1794.

Canvas, 20 × 16 inches, relined.

In possession of his Nephew, Mr. Danby P. Fry.

Seen to waist,  $\frac{3}{4}$  face to right, long rich auburn hair; in dark coat, gilt buttons, frilled collar. A youth aged about 10.

WESTCOTT, JOHN HANCOCK.

Second son of John and Hannah Westcott, of Kingsbridge; an officer in the army. Born 1787, Died 1849.

Painted 1793, and specifically bequeathed to him by his mother, 1794.

Canvas, 21 × 17 inches, relined.

In possession of his Nephew, Mr. Danby P. Fry.

Seen to waist,  $\frac{3}{4}$  face to left, long glossy light-brown hair, tall

black velvet hat, in red coat with frilled collar, holding a black spaniel at left, in shadow; in a landscape. A boy aged about 7.

WESTCOTT, JANE SARAH SUSANNAH,

Daughter of John and Hannah Westcott, of Kingsbridge,  
Born 1790, Died 1834. She married Mr. Alfred Augustus Fry.

Painted 1793, and specifically bequeathed to her by her mother, 1794.

Canvas, 20½ × 16½ inches, relined.

In possession of her son, Mr. Danby P. Fry.

Seen to waist, seated in a landscape, with clear grey sky; ¾ face to right, blue eyes, flaxen hair, in short-sleeved white frock, and buff sash; a spaniel on her lap with pink ribbon round his neck; a girl of the age of 4; a very graceful portrait, finely executed throughout. The head shews the influence of Reynolds.

WESTMORELAND, EARL OF, see Supplement.

WHEELER, PENELOPE, see MRS. W. W. BIRD.

WHITBREAD, SAMUEL, M.P.

Distinguished politician, Born 1758, Died 1815, Married 1789, Lady Elizabeth, eldest dau. of 1st Earl Grey.

Painted and exhibited No. 106 in Catalogue of Royal Academy, 1804.

Seen to waist, full face, coat buttoned over light waistcoat, white cravat. 'A truly fine portrait, possessing every quality of excellence.' *Monthly Mirror*, 1804.

Engraved by Hopwood, 8°, 1805, by S. W. Reynolds, 1806, and by T. Blood, 1813.

WHITBREAD, SAMUEL, M.P.

The same.

An engraving by S. W. Reynolds, Mezzo, 1804, represents him full length, seated, nearly full face, looking to left, natural hair, in morning dress, with hessian boots, his right hand resting on a table; a landscape over the table to the left.

## WHITBREAD, LADY ELIZABETH,

Eldest daughter of the first Earl Grey; Born 1765, Married, 1789, to Samuel Whitbread, M.P., of Southill; Died 1846.

Wm. Smith's MS. Cat. has an engraving by A. Cardon, square ha. len. in *La Belle Assemblée*, 1808; pose of figure not mentioned.

## WHITE, THOMAS,

Of Fordlands, Exeter, Barrister, a Bencher of Lincoln's Inn. Painted about 1781.

Canvas, 30 × 24 inches, in perfect state.

In possession of his relative, Miss Abbott, of Exmouth.

Seen to waist, full face, in dark red coat and ruffles, powdered hair, an open book in his right hand, at the age of about 40; considered a very fine specimen.

## WILKIE, SIR DAVID, R.A.,

Distinguished painter, son of Rev. David Wilkie, Pastor of Cults, Fife, Scotland, Born 1785, Died 1841. He came to London 1805, at the age of 20.

Sold at W. Anthony's sale at Christie's, Feb. 20, 1871, for £28 7s.

## WILLIAMS, CATHERINE EYCOTT, see MRS. BULKELEY.

## WILLIAMS, SIR DANIEL, KNIGHT,

Colonel of the Tower Hamlets Militia; was the magistrate sent to take the depositions after the Mutiny at the Nore, 1797.

Painted and exhibited No. 89 in Catalogue of Royal Academy, 1807.

Canvas, 50 × 40 inches, in perfect state.

In possession of Mr. Mansel Rees.

Seated in a chair, seen to knees,  $\frac{3}{4}$  face to left, in plain clothes, natural grey hair; an official paper in his right hand, his left rests on the elbow of the chair. The Tower of London is seen through an open window on the left.

## WILLS, REV. THOMAS,

Vicar of Wendron 1784 to 1837, the year in which he died, aged 84.

Painted 1779-81, before he entered Holy Orders.

On his sister Miss Wills' death in 1856, the picture was, by her desire, removed from its frame, rolled up, and buried with her.

Full length, less than life size,  $\frac{3}{4}$  face to right, in Court suit, with sword, and dress hat under his left arm, lace ruffles, with knee and shoe buckles.

## WILSON, MISS,

Painted and exhibited No. 206 in Catalogue of Royal Academy, 1805.

## WILSON, JOHN PETER,

Painted 1807, for his father.

Canvas, 30 × 24 inches.

In possession of his son, Mr. J. P. Cockburn, The Mount, Totnes.

Seen to waist, seated,  $\frac{3}{4}$  face to left, fair auburn hair, in dark brown coat, white waistcoat and cravat, frilled shirt; his right arm rests on a table, a dog's head appears over his shoulder: landscape beyond. He is represented at the age of 16. His last sittings were on 15th and 16th March, when Opie left his sick bed to paint the portrait, which remained unfinished at his death, April 9.

## WISE, MRS. DAVID, see MARY SCOBELL.

## WOLCOT, DR. JOHN (PETER PINDAR),

Of Dodbrook, Devon, the early patron of Opie, and satiric poet, under his assumed name of Peter Pindar, Born 1738, Died 1819.

A drawing in crayon on paper before 1781.

Exhibited No. 20 in Catalogue of Pictures at Brit. Assoc., Plymouth, Aug., 1877.

Size, 14 × 11  $\frac{1}{2}$  inches.

In possession of Mr. E. Trewbody Carlyon, Truro, previously in the Giddy family, with whom Dr. Wolcot was connected.

The drawing is marked at the back, "A young man residing at Fowey," evidently a jocular reference to the days of Wolcot's apprenticeship there; he was 23 years older than Opie.

Bust,  $\frac{3}{4}$  face, in blue coat and white neckcloth.

WOLCOT, DR. J. (PETER PINDAR).

Painted 1778-88.

Exhibited No. 9 in Catalogue of Pictures at the Council Hall, Truro, 1861.

Canvas, 21 × 15 inches.

In possession of Admiral Woolcombe, in whose family it has been 50 years.

Bust portrait, in profile to left, swarthy countenance, powdered wig and queue, high collared coat, white shirtfrill.

WOLCOT, DR. J. (PETER PINDAR).

Painted probably 1779-1781.

Canvas,  $19\frac{1}{2} \times 15\frac{1}{2}$  inches, relined by Merrott.

In possession of Frederick Ouvry, Esq., Pres. S.A., given (together with Opie's portrait of himself to which this forms a *pendant*) by Mr. John Way to Mr. John Collier, father of John Payne Collier, Mrs. Ouvry's uncle, before his death in 1801.

Bust,  $\frac{3}{4}$  face to left, in a fur cap, dark olive coat, velvet collar, white cravat; solemn expression. In rich *chiaro scuro*, highly finished.

WOLCOT, DR. J. (PETER PINDAR).

Painted probably before 1782.

Canvas, 21 × 15 inches, well preserved.

A family portrait in possession of Mrs. Lambe, of Bath, niece of Miss Mary Wolcot Giddy, and grandniece of Dr. Wolcot.

Bust,  $\frac{3}{4}$  face to left, in a fur cap, sunburnt and swarthy complexion, in black coat, shewing very little white cravat.

WOLCOT, DR. J. (PETER PINDAR).

Painted before 1789.



Canvas, 24 × 20 inches.

In possession of Sir Henry P. Seale, Bart., Norton Park.

Bust,  $\frac{3}{4}$  face, "a striking resemblance."

This portrait was given to Mr. Seale by Opie about 1789, when he painted Mr. Seale's portrait, above.

WOLCOT, DR. J. (PETER PINDAR).

Exhibited No. 809 in Catalogue of Nat. Portrait Exhibition, 1867.

Canvas, 30 × 25 inches.

In possession of Mr. J. Stirling Taylor.

Seen to waist, seated in a nailed arm chair, looking upwards,  $\frac{3}{4}$  face to right, leaning on his right hand; curled wig, coat buttoned, ruffle at wrist: a bold, effective portrait.

Engraved by C. H. Hodges, 4<sup>o</sup>., Mezzo, 1787, with autograph; and Mezzo, 4<sup>o</sup>., unnamed, publ. by G. Kearsley, Dec. 23, 1788, inscribed 'Peter Pindar, Esq.'

WOLCOT, DR. J. (PETER PINDAR).

Canvas, 23 × 19 $\frac{1}{2}$  inches.

In possession of Mr. F. W. Bond, given him by Mr. George Read, who obtained it from the late Mr. Tregellas, of Truro.

Bust, in profile to the left; in black coat and powdered wig; double chin.

WOLCOT, DR. JOHN.

Painted probably after 1800.

Canvas, 22 $\frac{1}{2}$  × 19 $\frac{1}{2}$  inches.

Lately in possession of Mr. John Heugh; sold at Christie's, May 11, 1878, for 23 guineas.

Bust, side face to left, less than profile, an old man with ruddy cheeks, natural grey hair, in a grey coat.

See Supplement for other portraits of Wolcot.

Besides the engravings already mentioned, after portraits of Dr. Wolcot by Opie, the following have not yet been identified with the originals from which they were taken:

1. Bust, in an oval, by Corner, 8°, in *European Magazine*, vol. 12, inscribed "Peter Pindar, Esq."  $\frac{3}{4}$  face to right, in a wig, coat buttoned, white neck-cloth and frill; stern expression. It accompanies anecdotes of him, and an account of his poetical works to date, Aug., 1787.

2. Half-length, in an oval, by Ridley, 8°, 1792, in the *General Magazine*.

3. Bust, in an oval, no engraver's name; as frontispiece to his Works in 3 vols., by Walker, 1794.  $\frac{3}{4}$  face to right, in a powdered wig, buttoned coat; sedate expression; inscribed, 'Peter Pindar, esq.'

4. Bust, in an oval, by K. Mackenzie, for the 4<sup>o</sup>. ed. of *Tales of the Hoy*, 1798, Richardson.  $\frac{3}{4}$  face to right, scratch wig, buttoned coat, white neck-cloth, suppressing a smile.

WOLLSTONECRAFT, MARY, see GODWIN.

WOLLSTONECRAFT, MRS.,

The mother of Mrs. W. Godwin.

An engraving by Ridley, in *Monthly Mirror*, 1796, represents her as half-length, in an oval,  $\frac{3}{4}$  face to right, white curly hair, a kerchief round her head, striped dress, to waist, (Bromley; and Wm. Smith MS. Cat.).

WOODHOUSE, DR.,

Possibly Robert Woodhouse, keeper of the Observatory at Cambridge, 1824, Died 1827.

A portrait was exhibited under this title, by Robert Woodhouse, Esq., at the British Institution, 1817.

WOODIS, OR WOODHOUSE, THOMAS,

Mentioned in Life of Admiral Lord Exmouth, Died 1818, at Penzance.

Painted about 1799.

Canvas, 28 x 24 inches.

A family portrait, in possession of Mr. G. B. Millett, Penzance.

Half-length, seated,  $\frac{3}{4}$  face to right, in white wig; a book in his right hand. Age about 60, or more.

## WRIGHT, JOHN,

Vintner, of Soho Square, Died 1816, aged 81. Master of the  
Vintner's Company, 1797.

Painted probably about 1797.

Canvas, 30 × 24 inches.

At Vintners' Hall, London; presented.

Seen to waist,  $\frac{3}{4}$  face to left, in black coat, red vest, full  
white neckcloth, wearing the medal of the Company.

Engraved by Ridley, 8°.

## WYATT, ISABELLA,

Daughter of Richard Wyatt, a patron of Opie's after he  
reached London.

Painted about 1785, for Mr. Richard Wyatt of Egham.

Canvas, 29½ × 24½ inches.

In possession of his relative, Mr. A. Wyatt-Edgell, Lymptone.

Nearly in profile, her hand raised to her face.

## WYCHE, MRS.,

Née Mary Pymar.

Painted about 1800.

Canvas, 29 × 24 inches.

In possession of her niece, Mrs. Ferrier, at Beccles.

Seen to waist, full face, in dress of the time. Age 20.

## WYNYARD, BRIGADIER GENERAL,

Colonel of Coldstream Guards. Deputy Adjutant General,  
and Equerry to H.R.H. the Duke of York.

An Engraving by W. W. Barney, Mezzo, 1809, represents him  
half-length, in uniform.

## YOUNG, ELIZABETH, see MRS. H. BURTON.

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NOTE.—A few other named Portraits will be found in the Supplement.

Un-named Portraits, exhibited by the Painter at the Royal Academy, will  
be found in a table which follows Part II.

*The following are not known to have been exhibited:*

PORTRAIT OF A GIRL.

Canvas, 30 × 25 inches.

In possession of Mr. Jas. Fitzroy Morris, Salisbury, recently acquired.

Seen to waist, in white frock with black sash;  $\frac{3}{4}$  face to right, seated at a window, a book in her right hand; landscape beyond.

PORTRAIT OF A GIRL HOLDING A KING CHARLES' SPANIEL.

Painted before 1782.

Canvas, 29½ × 24½ inches.

In possession of Mrs. E. F. Stopford Sackville, formerly and for many years at Menabilly, removed to London.

A girl with red scarf, seated,  $\frac{3}{4}$  length, holding a spaniel in her arms.

PORTRAIT OF A GIRL.

An early work, in possession of Hon. Capt. Vivian, at Park.

Canvas, 21 × 13¼ inches.

Bust,  $\frac{3}{4}$  face to right, in a low dress; hair falling over shoulders, unfinished.

PORTRAIT OF AN OLD ST. AGNES MAN.

Painted early, before 1781.

Canvas, 27 × 19½ inches.

In possession of J. M. Williams, Esq., purchased in 1861, of Mr. Graves.

Believed to be from the same model as the portrait of an old man at Trelissick.

*PICTURES by JOHN OPIE, R.A.*



PART II. SUBJECTS, VIZ:—

SACRED—HISTORICAL—SHAKSPEARE—POETICAL  
and FANCY—LANDSCAPE.

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*SACRED SUBJECTS.*

CHARITY CLOTHING THE NAKED.

Canvas, 93 × 66 inches.

In possession of Lord Leconfield, at Petworth.

CHRIST HEALING THE WOMAN ON THE SABBATH DAY.

Luke xiii, 13-15.

Engraved by W. Bromley to. line, for T. Macklin, 1799.

CONFESSION.

Painted and exhibited No. 90 in Catalogue of Royal Academy, 1800.

Formerly in possession of Mr. Thos. Alderson.

A lady confessing to a Priest.

CRUCIFIXION, THE.

Painted 1789-91—some time in progress.

Canvas, 60½ × 49½ inches, rising to 66¼ in the centre: injured by damp.

In the chancel of Cornworthy Church, Devon, presented in 1791 by Mr. John Seale, of Mount Boon, Patron, and Lord of the Manor, for whom it was painted for the position which it occupies in the Reredos, when the Chancel was restored.

A life-sized figure of our Saviour on the Cross, his head inclined to his right shoulder : the upper limb of the cross bears an inscription

Jesus  
Nazareus  
rex ille  
Judæorum.

Jerusalem appears on left in the darkened landscape.

#### DEVOTION.

Painted after 1782.

Exhibited at Roy. Cornwall Polytechnic Hall, 1854.

Canvas, 24 × 20 inches.

In possession of Viscount Falmouth, at Tregothnan.

A youth in dark red velvet,  $\frac{3}{4}$  face to right, in an attitude of devotion, before a cross, his left hand folded across his breast.

#### JEPHTHAH'S DAUGHTER, THE SACRIFICE OF,

Judges, xi, 39, 40.

Painted about 1790, for T. Macklin.

Canvas, 82 × 60 inches.

In possession of Mr. W. Cox, British Gallery, Pall Mall, bought at Christie's.

Jephthah, in Priest's robes and jewelled breast-plate, holds a knife in his upraised hand ; his daughter, blindfolded, in white robe, nude to waist, kneels before him, while a youth in red dress and white sleeves kneels beside her, holding a dish for the blood. A sacrificial altar at the left. The head of a fourth figure is seen at back. A very touching composition.

Engraved by J. Hall, oblong fo. line, for Macklin's *Bible prints*, 1791.

## JEPHTHAH'S DAUGHTER, THE SACRIFICE OF,

Judges, xi, 39, 40.

Painted probably about 1790.

Canvas, 18 × 14 inches.

In possession of Rev. Wm. Norris, Warblington Rectory, formerly of Captain Lethem, and purchased by Mr. Norris, his friend and neighbour, after his death in 1832.

The same composition as the preceding picture, and probably reduced by Opie himself for the engraver, as in the case of the two Assassination pictures.

This once popular picture was copied in needlework for Miss Linwood's Gallery in Leicester Square; sold at Christie's, April 23, 1846, for sixteen guineas.

## JEPHTHAH'S RASH VOW.

Judges xi, 39-40.

Canvas, 70 × 56 inches.

In possession of Mr. J. Fitzroy Morris, Salisbury.

The composition seems similar to that of the two preceding pictures, though different from each in size.

## JUDITH, ATTIRING.

Judith x, 1-3.

Painted about 1792, for T. Macklin.

Exhibited No. 3 in Catalogue of British Institution, 1817, by the Earl of Egremont.

Engraved by W. Sharpe, fo. line, 1794.

## JOSEPH SOLD BY HIS BRETHREN.

Genesis xxxvii, 27, 28.

An Engraving by W. Bromley fo. 8<sup>o</sup>, 1814, is inserted as an illustration of *Tatler*, No. 233, in *Sharpe's British Classics*, vol. iv.

Three brethren, dressed as Shepherds in a group on the right, hand young Joseph, weeping, to the two Merchants, robed and turbaned, on the left. Two others recline on the ground in the distance, observing. In a landscape.

## THE LORD OF THE VINEYARD.

Matth. xx, 14.

Painted before 1793, for T. Macklin.

Five figures.

Engraved by J. Hall, obl. fo., line, for T. Macklin, 1793, and by H. Gillbank, Mezzo, obl. fo., 1802, for Daniell.

## THE INFANT MOSES TREADING ON PHARAOH'S CROWN.

Painted and exhibited No. 151 in Catalogue of Royal Academy, 1803. Sold by Opie's executors, June, 1807, for 21 guineas, No. 88 in Catalogue, and described as 'sweetly coloured.'

Not in Macklin's Bible.

## ST. PAUL, EXPELLING THE EVIL SPIRIT FROM THE DAMSEL OF PHILIPPI.

Acts xvi, 16-18.

Painted before 1795.

Engraved by J. Fittler, fo. line, for T. Macklin.

## ST. PETER, STUDY FOR HEAD OF,

From the head an old man at Pendennis Castle, Falmouth.

Painted before 1782, for Mr. Peter Ilbert, who died 1825.

Canvas, 30 x 26 inches.

In possession of Mr. Wm. Roope Ilbert.

Half-length figure of an old man, cloaked, holding a key in his right hand.

## PRESENTATION OF CHRIST IN THE TEMPLE.

St. Luke ii, 22-28.

Painted about 1791, for T. Macklin.

Exhibited No. 41 in Catalogue of British Institution, 1817, by Sir T. Bernard, and again, No. 133, Brit. Inst., 1824, by the Bishop of Durham.

Sold, No. 70 in Cat. of Opie's Sale, June, 1807.

Engraved by W. Bromley, for Macklin's Bible, 1795.



## PROPHET RAISING THE SICK CHILD.

1 Kings xvii, 22.

Canvas, 49 × 40 inches.

In possession of Mr. William Lambert, Exeter.

## RIZPAH WATCHING BY THE BODIES OF SAUL'S SONS.

2 Samuel xxi, 10.

Painted and exhibited No. 180 in Catalogue of Royal Academy, 1802.

Canvas reduced to suit a small room.

Formerly in possession of Mr. Favell, of Camberwell.

This is not one of the subjects in Macklin's Bible.

## SAMUEL AND ELI.

Hannah presents Samuel to Eli in the Temple. 1 Sam. i, 25.

Painted 1783-96.

Canvas, 84 × 60 inches.

In possession of John Carwardine, Esq., Colne Priory, Essex; obtained direct from Opie by his grandfather, Rev. Thos. Carwardine.

Eli is seated, in left profile, on the right, robed in red, hair and beard grey; Hannah, in white, her dark hair bound by a fillet of black, kneels on one knee, in right profile, on the left; Samuel, a nude, ruddy child, with light curly hair, stands between them; Eli gently lays the child's left hand on his knee, as his mother holds his right hand.

Engraved by W. Bromley, line, fo., 1796 for T. Macklin.

## SAMUEL, THE CALLING OF,

1 Samuel iii, 4.

No. 56 in Catalogue of the Tabley Gallery, 1821.

Canvas, 50 × 40 inches.

Formerly in possession of Lord de Tabley.

Samuel kneels upon his bed, listening, his right hand raised to draw the curtain aside, his left hand on his breast.

Etched by John Young, in his Catalogue of the Tabley House Gallery, 4<sup>o</sup>., 1821.

ELI TEACHING SAMUEL.

Canvas, 49 × 40 inches.

In possession of Mr. William Lambert, Exeter.

SAMUEL.

Sold in lot 68 at Opie's Sale, June 1807, as 'Head, a sketch, 'a study for Samuel, in possession of Sir Jno. Leycester, Bart., 'with a female Sketch,' for seven guineas.

SAPPHIRA, DEATH OF,

Acts v, 7-10.

Painted about 1795. Sold at Christie's, Feb. 25, 1809, for £36 15s.

Five male figures, and Sapphira. Peter and another Apostle are seated in Judgment on the left, one other supports the prostrate figure of Sapphira; two others behind. A vigorous composition.

Engraved by J. Hall, fo. line, for T. Macklin, 1796, and by H. Gillbank, fo. Mezzo, 1802.

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*HISTORICAL SUBJECTS.*

ASSASSINATION OF JAMES I. OF SCOTLAND, 1437.

*From Buchanan's History of Scotland.*

Painted and exhibited No. 96 in Catalogue of Royal Academy, 1786, and afterwards in Boydell's Shakspeare Gallery.

Canvas, 68 × 85 inches.

Presented by Alderman Boydell to the Corporation of London, and now in the Common Council Chamber.

The heads of the King, Queen, and assassin on the right (supposed by some to be Wolcot) have been inserted in the canvas, probably before the rest of the picture was painted.

This was one of the most popular, and is one of the best of Opie's historical pictures.

A replica, or copy, is at Brompton Hospital, part of Miss Read's bequest.

Engraved by T. Ryder, plate 19 × 24 inches; published Aug., 1792.

#### ASSASSINATION OF JAMES I OF SCOTLAND.

Painted probably about 1789.

Exhibited No. 225 in Catalogue of Old Masters at Burlington House, 1875.

On panel 19 × 24 inches, the size of Ryder's engraving.

In possession of Mr. J. H. Anderdon, Upper Grosvenor Street, purchased by him from the collection of a lady, at Christie's.

A beautiful composition, full of spirit, harmonious in tone and rich in colour, carefully finished throughout, and in excellent preservation. Believed to have been reduced by Opie, for the engraver, from his larger picture. The assassin on the left is Opie's own head, that on the right is supposed to be Wolcot. See the controversy on this point in the *Biographical Sketch*.

A picture entitled 'The death of James I of Scotland,' was sold at Christie's, March 11, 1871, for 13½ guineas, the property of a gentleman, deceased.

#### ASSASSINATION OF DAVID RIZZIO.

Painted and exhibited No. 26 in Catalogue of Royal Academy, 1787, at the British Institution, 1817 and 1852, and at South Kensington International, 1862.

Canvas, about 96 × 132 inches.

Presented by Alderman Boydell to the Corporation of London, and now at Guildhall.

Considered to be one of the painter's best works.

This and the preceding work won for Opie his admission to the Academy; A.R.A. 1786, R.A. 1787. Redgrave, *Century of British Painters*, 1866.

Engraved by Isaac Taylor, jun., for Boydell, publ. Jan., 1791. Mrs. Gilbert, his daughter, states in her *Autobiography*, page 63, that he obtained the gold medal of the Society of Arts for this, as the best engraving of the year. The plate is 18 × 24 inches.

#### ASSASSINATION OF DAVID RIZZIO.

Painted probably about 1788.

On panel, 18 × 24 inches, the size of Taylor's engraving.

In possession of Mr. Frederick J. Turner, whose father bought it in London previously to 1839.

Believed to have been reduced by Opie, for the engraver, from the larger picture.

#### QUEEN ELIZABETH, LAST MOMENTS OF,

A sketch.

Formerly in possession of Sir Thomas Lawrence, P.R.A.

Sold in 1830 for 5 guineas. Seguier's *Dict. of Works of Painters*, 1870.

#### HISTORIC GALLERY.

Eleven historical pictures, painted 1792-1800, for the illustration of Bowyer's edit. of *Hume's History of England*, fo., 1806. The titles are those of the engraved plates, and differ from the titles given in the Catalogue of the sale of the pictures by Peter Coxe, Saville Passage, May 29 and 30, 1807. They are here placed in the order of the dates of the engravings, which are in line, and of the uniform size of 18½ × 12½ inches. The size of the original paintings is not recorded.

1. THE DEATH OF BECKET, engraved by J. Stowe, 1793.
2. THE SEIZURE OF MORTIMER, J. Fittler, 1794.
3. DUKE OF YORK, BROTHER TO EDWARD V, RESIGNED BY THE QUEEN.

Exhibited at the British Institution, No. 166, 1853, by G. Young, Esq., as "Elizabeth, Queen of Edward IV, placing the Duke of York in Sanctuary."

Engraved by J. Fittler, 1795.

4. BOADICEA HARANGUING THE BRITONS.

Engraved by Sharp.

5. MARY, QUEEN OF SCOTS.

She kneels at the block, an Executioner, armed, holds an axe at the right, and a soldier blindfolds the Queen; two females in attitudes of grief.

Engraved by Skelton, 1795, and by A. H. Payne, 8<sup>o</sup>., n.d.

6. MARY, QUEEN OF JAMES II, QUITTING THE KINGDOM.

Canvas, 93 × 69 inches.

Presented to the Corporation of Devonport by the late Sir John St. Aubyn. In the Town Hall.

The Queen in white dress, and red cloak lined white, an infant in her arms, steps into a boat, assisted by an attendant in a red coat; a boatman's head appears behind, while another holds the rope; an old man on shore behind the Queen: a strong light thrown on the Queen's face, the infant and the attendant.

Engraved by J. Stowe, 1796.

7. JOAN OF ARC DECLARING HER MISSION.

Engraved by T. Holloway, 1796.

8. CORONATION OF HENRY VI (AT PARIS).

Painted and exhibited No. 243 in Catalogue of Royal Academy, 1797.

Formerly in possession of Mr. John Green, and sold at his sale at Christie's, April 26, 1830, for 73 guineas.

Engraved by T. Holloway, also by A. H. Payne, n.d. 8<sup>o</sup>.

9. BALIOL SURRENDERING HIS CROWN.

Engraved by J. Parker, 1799, and by J. Rogers, n.d., 8<sup>o</sup>.

## 10. DEATH OF ARCHBISHOP SHARPE.

Painted and exhibited No. 257 in Catalogue of Royal Academy, 1797.

Engraved by T. Holloway, 1799.

## 11. ELIZABETH GREY PETITIONING EDWARD IV FOR RESTORATION OF HER ESTATES.

This is the title of the Academy Catalogue.

Painted and exhibited No. 26 in Catalogue of Royal Academy, 1798, and at British Institution, by Sir Thomas Baring, 1817. No. 155 in Cat.

Waagen says, 'Of great power in the colouring, but feeble in the drawing.'

Engraved by W. Bromley, line, 1800, also by J. Rogers for Tallis, 8°. n.d.

## ISABELLA, QUEEN, SEIZED AT NOTTINGHAM CASTLE.

The mother of Edward III imprisoned Nov., 1330.

A modern engraving, by George Virtue, represents the Queen, standing, robed in satin, with tiara and flowing veil and hair, between an armed soldier on her right, and a bald-headed warder on her left, whilst a group of other armed soldiers ascends from below as if to seize her.

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 SHAKSPEARE SUBJECTS.

## ARTHUR AND HUBERT.

Scene from Shakspeare's Play, *King John*, Act iv, sc. 1.

Painted 1786-9, for Boydell.

Arthur is supplicating Hubert; scene Northampton Castle.

Engraved by J. Hall, sm. fo. line, for Boydell's Shakspeare.

## ARTHUR TAKEN PRISONER.

Scene from Shakspeare's Play, *King John*.

Painted 1786-9, for Boydell.

Canvas, 72 × 48 inches.

In possession of Mr. Clarke, Museum Gallery, bought at Christie's, Apl. 21, 1877, for 15 guineas, from Mr. Robert Vernon's, of Hatley Park.

The young Prince, in white, dejected, his hands clasped before him, steps forward between two male figures, an armed soldier on the left who thrusts aside the third who is robed, and interceding for the Prince.

A touching composition.

Engraved by J. Fittler, sm. fo. line, 1794, for Boydell's Shakspeare.

## JULIET, IN THE BALCONY.

Scene from Shakspeare's play, *Romeo and Juliet*, Act ii, sc. 2.

Painted and exhibited No. 44 in Catalogue of Royal Academy, 1803.

Sold at Opie's sale in 1807, No. 103, for £60 18s. under the title of 'Juliet in the garden scene.'

Formerly in possession of Mr. John Green, of Covent Garden; sold at Christie's some years ago.

Juliet, full length, in white, in a balcony, rests her cheek upon her left hand, her right hand and left elbow on a balustrade, overlooking the garden, moonlight; an Indian red curtain at the right.

## JULIET, ON HER COUCH.

Scene from Shakspeare's Play, *Romeo and Juliet*, Act iv, sc. 5.

Painted 1786-9, for Boydell's Shakspeare Gallery.

Sold May 17, 1805 to Mr. John Green for 39 guineas.

Juliet lies in a trance upon a couch, the centre of a group of fourteen figures.

Engraved fo. mixed, by G. S. and J. G. Facius, 1791, for Boydell's Shakspeare.

The same scene, containing only nine of the fourteen figures, was also engraved by J. P. Simon, sm. fo. stipple, for Boydell's smaller Shakspeare, 1792.

#### KING HENRY THE SIXTH,

Scene from Shakspeare's Play, *first part*. Act ii, sc. 3.

Painted 1786-89, for Boydell.

Sold May 17, 1805, by P. Coxe, to W. Lygon, M.P., for £52 10s.

The Countess of Auvergue, Talbot, porter, &c.

Engraved by Robt. Thew, fo. mixed, 1796, for Boydell's Shakspeare.

#### KING HENRY THE SIXTH,

Scene from Shakspeare's Play, *second part*, Act 1, sc. 4.

Painted 1786-9, for Boydell.

Sold May 18, 1805, by P. Coxe, to Robert Bowyer, for £19 19s.

Bolingbroke consulting the spirits; five figures; a fine composition.

Engraved by C. G. Playtor, finished by Rt. Thew, fo. mixed, for Boydell's Shakspeare.

#### KING RICHARD THE THIRD.

Scene from Shakspeare's Play, Act v, Sc. 3.

Painted 1792-3.

Scene on Bosworth field.

Engraved by W. Sharp, sm. fo., line, 1794.

#### OTHELLO.

Scene from Shakspeare's Play, Act. ii, sc. 12.

Canvas, 27½ × 35½ inches.

In possession of Lord Leconfield, at Petworth.

#### TIMON OF ATHENS.

Scene from Shakspeare's Play, Act. iv, sc. 3.

Painted 1789, for Boydell.



Exhibited No. 54 in Catalogue of Shakspeare Gallery, 1790.  
Sold May 20, 1805, by P. Coxe to Mr. John Green for  
£32 11s.

Scene, a wood, Timon, Alcibiades, Phrynia and Timandra.

Opie tells his friend, Rev. John Owen, that he is painting this picture, Dec. 24, 1789: (letter preserved in Mr. Owen's family).

Engraved by Robt. Thew, fo., mixed, 1799, for Boydell's Shakspeare.

#### WINTER'S TALE.

Scene from Shakspeare's Play, Act. ii, sc. 3.

Painted 1786-9, for Boydell.

Exhibited No. 16 in Catalogue of Shakspeare Gallery, 1790.

Sold May 18, 1805, by P. Coxe to Mr. G. Stainforth, for  
£55 13s.

Leontes administers the oath to Antigonus.

Engraved by J. P. Simon, fo., mixed, 1793, for Boydell's Shakspeare.

#### WINTER'S TALE.

Scene from Shakspeare's Play, Act. iii, sc. 3.

Painted 1792-3.

Antigonus, having laid the child on the ground, is alarmed at the sight of the bear approaching.

Engraved by J. Hall, sm. fo., line, 1794.

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### POETICAL AND FANCY SUBJECTS.

#### A BEGGAR.

Painted and exhibited No. 384 in Catalogue of Royal Academy, 1782, Opie's first season in London.

Probably the picture mentioned by Dr. Wolcot, as shewn by him to Sir Joshua Reynolds in 1782. See Biographical Sketch.

Mr. C. R. Leslie adds to his description of this picture '*In an Armenian dress*': but these words do not occur in the Catalogue of the Royal Academy. *Life of Reynolds*, vol. ii, page 366.

#### ÆSCULAPIUS AND CERES.

Painted as part of the subject of '*Æsculapius, Flora, Ceres, and Cupid, honouring the Bust of Linnæus*,' by John Russell, R.A. and Opie.

Engraved by Caldwell, fo. 1807, in Thornton's *Sexual system of Linnæus*, fo. 1808.

#### AGE AND INFANCY.

Painted before 1786.

Exhibited No. 124 in Manchester Art Exhibition, 1857.

Canvas, 50 × 40 inches.

In possession of the Royal Academy of Arts.

This was Opie's *Diploma picture*, deposited 1786, when he became R.A. Elect.

An old man, in furred robe, stoops anxiously forward over the couch of a sickly child. A dark red curtain is drawn back on each side of the picture.

#### AGE AND INFANCY.

A different composition from the preceding.

Painted and exhibited No. 6 in Catalogue of Royal Academy, 1783.

Canvas, 39 × 50 inches.

In possession of Sir W. H. Smith Marriott, Bart., bought of Opie by his grandfather Sir John Smith of Sydling.

An old man; wrinkled and grey-headed, grasping a staff, on the left, and a lovely infant on a bed at the right.

J. T. Smith relates of this picture, on the authority of Mr. Richard Wyatt of Egham, an early patron of Opie in London, that Opie, at Mr. Wyatt's request, changed the male figure from an assassin to a venerable old man, and gave it its present title. *Nollekens and his times*, 1829, vol. ii, 289.

Engraved by J. R. Smith, fo. 1785.

## AGE AND YOUTH.

Painted about 1782, probably.

Exhibited No. 151 in Catalogue of British Institution, 1844.

Canvas, 30½ × 25½ inches.

In possession of Viscount Falmouth, at Tregothnan.

A blind old man, grey headed, his long hair blown aside by the wind, is led by a girl of about 14, in red cloak and hat, each half-length.

## AGNES ENTERING FITZHENRY'S CELL.

Frontispiece to Mrs. Opie's Tale, *Father and Daughter*, 7th ed., 1813.

Engraved by Reynolds, 12°.

A bald-headed man seated on a couch points to Agnes' name which he has written with a coal upon the wall; she stands on the left at the opened door, in a bonnet and scarf, turning her face from him in distress.

## AMORET, THE FREEING OF, BY BRITOMARTES.

Scene from Spenser's *Faery Queene*, Bk. iii, canto 12.

Painted about 1790, for T. Macklin.

Engraved by Bartolozzi, fo., mixed, for T. Macklin, 1792.

Eight lines are quoted from Spenser,

‘And rising up’—  
—‘if ought she did offend.’

## AN AGED BEGGAR.

Painted about 1778, ‘at the request of Mr. Price, the father of Sir Rose Price.’ ‘Report says this is admirably executed.’  
*Polwhele, Biogr. Sk.*

In possession of Sir Rose Price, 1831.

## THE BLIND BEGGAR.

Sold at Christie's, May 7, 1870 to S. C. Miller for £20 9s. 6d.; previously the property of Thos. Creswick, R.A.

ANGRY FATHER, THE, OR DISCOVERY OF THE CLANDESTINE  
CORRESPONDENCE.

Painted and exhibited No. 195 in Catalogue of Royal Academy, 1802.

Canvas, 96 × 66 inches.

In possession of the Corporation of Birmingham—originally in the house of Dr. Alderson, Mrs. Opie's father, at Norwich; retained by her at his death, until sold in 1829, at Christie's. Mr. Joseph Strutt, of Derby, afterwards left it to his son-in-law, Mr. J. Howard Galton, who presented it to the Society of Arts at Birmingham.

A spirited composition of three figures. An old man, seated, with a letter in his hand signed '*Eternally yours, Henry,*' an open trunk of papers and dresses at his feet. The bashful daughter standing, dejected, at right; a female servant between them, expostulating.

Engraved by James Ward, fo., fine Mezzo.

AN OLD MAN'S HEAD.

Painted probably before 1782.

Exhibited No. 147 in Catalogue of Royal Academy, 1782, Opie's first season in London.

BEGGAR AND HIS DOG.

Painted before 1781.

Purchased by King George III; one of the pictures taken by Opie to Buckingham House in the spring of 1782; it is not now in any of the Royal Collections.

BELISARIUS.

Formerly in the British Gallery, afterwards in possession of the Marquis of Stafford.

Sir Benjamin West said of this picture, 'one of the happiest instances of his labours, in perfect harmony of tone, is that of Belisarius.' *Preface to Opie's Lectures*, 4<sup>o</sup>., 1809, p. 72.

## BETHNAL GREEN, THE BLIND BEGGAR OF, AND HIS DAUGHTER BESSIE.

Supposed to be from the same model as Sir J. Reynolds took for his Belisarius. W. Owen, R.A., also painted a *Blind Beggar of Bethnal Green*, whole length, led by a boy.

Painted after 1782.

Canvas, 35 × 27 inches.

In possession of Mr. C. D. E. Fortnum, Stanmore Hill; has been in his family from the time it was painted.

The old man, greyheaded, in dark grey woollen cap—a fine head—leans upon his staff, clad in warm brown cloak: the girl, a charmingly simple pretty face, in red cloak, cottage bonnet tied under chin with a yellow-grey kerchief, matches in her right hand; the blind father rests his left hand on her shoulder: each full face, the figures half-length.

A characteristic picture, with powerful effects of light and shade.

## BETHNAL GREEN, THE BLIND BEGGAR OF, AND HIS DAUGHTER BESS.

Painted after 1782.

Canvas, 35 × 27 inches.

In possession of Mr. J. A. Locke, Northmoor, Somerset: obtained by his father about 1799.

Same composition as Mr. Fortnum's, and probably a repetition by Opie.

## BETHNAL GREEN, THE BLIND BEGGAR OF, AND HIS DAUGHTER BESSIE.

Painted after 1782.

Canvas, 35 × 27 inches.

In possession of Mr. J. Henderson, of Durham; said to have been painted for Mr. Hall, near Durham, towards the end of the last century, sold, when his family left the county in 1806, to Mrs. Methold, at whose death in 1827 it was bought by Dr. Cooke, of Durham, from whom it was obtained by Mr. Henderson in 1834.

The same composition as the two preceding, and probably a repetition of them by Opie.

There seems to be no record of either of these pictures having been exhibited or engraved.

#### BLIND MAN LED BY A GIRL.

Canvas,  $36\frac{1}{2} \times 28\frac{1}{2}$  inches.

In possession of Sir Richard Brooke, Bart., many years previously to 1814.

Nearly life size, a bald-headed old man, stooping forward, his staff in his right hand, is led by a young girl in straw hat and red cloak.

#### BOY AND BIRD.

Painted early.

Exhibited No. 29 in Catalogue of Pictures at Council Hall, Truro, 1861.

Canvas,  $30 \times 25$  inches.

In possession of George Williams, Esq., Scorrier House.

A child holding a bird in a cage.

#### BOY AND DOG.

Exhibited No. 224 in Catalogue of Royal Academy, 1782.

Formerly in possession of Mrs. Impey, a relation of Opie's first wife, and sold at her death. It was subsequently sold, June 5, 1875, at Christie's, to Lord Dunmore, for 260 guineas.

The boy is represented as clasping a large dog round the neck.

#### BOY IN CRIMSON DRESS.

Painted after 1782.

Canvas,  $30 \times 30$  inches.

In possession of J. M. Williams, Esq., purchased at Christie's in 1861.

Believed to be a portrait of one of the Bunn family.

A Boy in a landscape, with a Dog.

## BOY AND GIRL.

No. 205 in *Cat. of Royal Academy*, 1783.

## BOY, HEAD OF.

Sold March 27, 1876, at Christie's to Agnew for £65 2s.

## BOY KILLING THE GOOSE FOR THE GOLDEN EGG.

Canvas, 70 × 54 inches.

In possession of Mr. W. P. Boxall, Brighton, bought about 1857 from the previous owner for whose father Opie painted it.

The boy seated at table laments his disappointment; the dead goose lies upon his left knee; a female figure is dimly seen behind.

## BOY MENDING A PEN.

Canvas, 32½ × 25½ inches.

In possession of Mr. Wm. Bell Christian, Isle of Man, from his maternal grandfather, Lewis Robert Allen of Bath, to whom Dr. Wolcot presented it.

A boy at a table, mending a pen, ¾ face to right, seen to waist, in a close jacket frilled at neck. A very effective picture.

## BOY PLAYING WITH A HOOP.

Canvas, 54 × 44 inches.

In possession of Rev. John Purton, bought at Mr. Williams' sale at Bridgenorth, about 1862; formerly the property of Mr. Durant of Tong Castle.

A boy of 12 or 13 years of age with a hoop in his left hand, the stick in his right, full length, full face, in a jacket frilled at neck; in a landscape, hills in the distance.

## BOY WITH DEAD PIGEON.

Canvas, 28 × 23 inches, relined in 1877.

In possession of Mrs. Nasfield Robison, of Brooklands, Penrith, from Miss Cleator of York.

A boy standing ¾ length, in brown coat, large white collar,

and hat at back of his head,  $\frac{3}{4}$  face to left, holds a dead pigeon in his left hand.

BOY IN RED DRESS.

Canvas, 12 × 8 inches.

In possession of Mr. F. Taylor, acquired by his father many years ago.

Profile of a boy in red dress, and Byron collar, seated, holding in his hand a sketch of a nude figure; landscape seen through open window.

DOY IN RED DRESS, see LIEUT. MC. DONOUGH.

BOY, SPARTAN.

Sold at Opie's Sale, June, 1807, No. 77 for eighteen guineas.

BROKEN PITCHER, THE.

Canvas, 36 × 27  $\frac{1}{4}$  inches.

In possession of Mr. Louis Huth, of Possingworth; probably the same as that sold under this title at Christie's, July 19, 1860, for £8 15s.

A girl is seated,  $\frac{3}{4}$  face to left, in Indian red dress, lamenting her broken pitcher. In a landscape.

CAPTIVE, THE.

Sold No. 62 in Catalogue of Opie's Sale, June, 1807; described as 'an upright picture.'

CARD-PLAYERS, THE.

Painted and exhibited No. 236 in Catalogue of Royal Academy, 1785. A MS. paper label at back, 'The card-players, painted by Mr. Opie.'

Canvas, 40 × 49  $\frac{1}{2}$  inches, relined in 1872.

Bequeathed by Miss Read, to the Consumption Hospital, at Brompton, 1871.

Three figures, seen to waist, seated, at cards, the central female figure, full face, in white muslin dress, shews a winning hand, while a younger girl, in left profile on the right, throws her cards upon



the table; she is in pale blue silk dress; the boy about 12 years old, in black velvet, frilled, in right profile, laughs heartily. Red drapery behind the 2 girls, shewing a landscape at left behind the boy.

CARD-PLAYERS, THE, alias PAM, FLUSH, AND LOO.

Exhibited No. 150 in Catalogue of British Institution, 1817, by W. Owen, Esq., as the *Card Players*.

Canvas, 38 × 50 inches.

In possession of Lord Leconfield, at Petworth.

A different design from the preceding.

Engraved by H. Meyer, 'from the original painting in the possession of W. Owen, Esq., R.A., 1825,' and entitled 'Pam, Flush, and Loo,' from those terms used in the game of Loo.

CHILD, A.

Portrait of a child from Trevelles Downs, in St. Agnes.

Painted before 1781.

Canvas, 19 × 23 inches.

In possession of Mrs. Salter, Truro, obtained by Mr. Salter from Mr. Opie at Harmony Cot.

Seen to waist, a fine healthy child aged 4 to 5 years, full-face, in grey white dress, and black band.

CHILD, RELATING A TALE TO ITS MOTHER,

A Sketch, sold No. 61 at Opie's Sale, June, 1807.

CHILD, FEEDING A SPANIEL.

Painted before 1781.

Formerly in possession of Sir John St. Aubyn, of Clowance.

Sold at Lime Grove Sale, in 1856, for £51, No. 1169 in Catalogue.

A CHILD AND DOG.

No. 121 in Cat. of Royal Academy, 1788.

CHILD STUDYING HORN-BOOK.

Sold No. 82 in Catalogue of Opie's Sale, June, 1807, for

£17 3s. 6d.; probably the same as that sold as "*The Studious Child*," at Christie's, March 23, 1878, No. 55 in Catalogue, to Mr. W. B. Denison, M.P. for 25 guineas.

A chubby child, life size, with yellow hair, and dark brown grey frock, (no white,) conning over a small square tablet; a brilliant evening sky and landscape seen through a square opening to right; a very fine example.

#### CHILDREN IN THE WOOD.

Painted and exhibited No. 64 in Catalogue of Royal Academy, 1797.

#### CHILDREN PLAYING AT FORFEITS.

Formerly in possession of Mr. Johnston, sold at Christie's, April 24, 1857, for 19 guineas, obtained by the proprietor from the artist.

In a landscape; 'an admirable example,' (*Catalogue*).

#### CONJUROR, THE.

Painted 1782-92.

Canvas, 58 × 48 inches.

In possession of Mr. J. D. Bell, and his father Professor George Joseph Bell, since 1807, and once in the collection of Sir Joshua Reynolds; known as the *lost Opie*, 'one of the finest specimens of the Master,' (*Letters of Sir Ch. Bell*, 1870, p. 116).

It represents the famous conjuror Chamberlain, and Opie's first wife; she is dressed in white, with red sash: he, an old man, holds her hand in his, as if telling her fortune. His head very fine; mingled fear and exultation in her face. In the shadow of a curtain behind him is the face of the painter himself.

#### CORNISH MINER, A.

A title suggested by the Author.

Painted probably about 1790, erroneously marked in ink at back, on stretcher, 'Opie, Peter Pindar,' but having no resemblance to him.

Canvas, 29 × 25 inches.

In possession of Captain B. Hamilton, bought by him in 1873, from Mr. W. J. Nichols, who had it many years, from a sale at a mansion near Sevenoaks.

Probably a portrait; a refined intelligent face of a man of 45,  $\frac{3}{4}$  face to left, dishevelled greyish hair, whiskers cut off below the ear; in a rough bright russet coat thrown open, shewing bare neck, with loose black kerchief tucked carelessly into his red jersey; a fine specimen, rich and mellow in tone, and broadly painted.

#### COTTAGE GIRL, A.

No. 16 in Catalogue of the Ilam Gallery, (Mr. Jesse Watts Russell's).

In possession of Lord Dunmore; bought at Christie's from the Ilam Gallery, July 3, 1875, for 84 guineas.

A picture bearing the same title was exhibited No. 33 in the Catalogue of British Institution 1817, by Mrs. Lawrence.

#### COUNTRY BOY AND GIRL.

Painted probably before 1782.

Exhibited No. 199 in Catalogue of Royal Academy, 1782.

#### COUNTRY GIRL, A.

No. 124 in Catalogue of Royal Academy, 1795.

#### COUNTRY BOY AND GIRL AT AN APPLE STALL.

Formerly in possession of Right Hon. W. E. Gladstone, M.P.

Sold at Christie's, June 26, 1875, for 31 guineas.

The boy is attempting to steal a kiss.

#### COURTSHIP, PASTORAL.

No. 1 in Catalogue of Royal Academy, 1796.

#### COURTSHIP, SCOTCH.

Sold for Richard Walker, Esq., in 1803, for £78 15s.

#### COURTSHIP IN THE PARK.

Painted and exhibited No. 268 in Catalogue of Royal Academy, 1797.

## CUPID PROTECTING A NYMPH FROM A SATYR.

Painted and exhibited No. 123 in Catalogue of Royal Academy, 1799; probably the same as that sold as 'Sleeping Nymph, Cupid and Satyr, in a landscape,' No. 107 in Opie's Sale, 1807, described in Catalogue as 'a glowing, harmonious, beautiful composition.' It sold for £68 5s.

## CUPID.

A SLEEPING NYMPH, AND CUPID STEALING A KISS.

Painted and exhibited No. 136 in Catalogue of Royal Academy, 1786.

## DAMON AND MUSIDORA.

From *Thomson's Seasons, Summer*.

Painted about 1788, for T. Macklin.

Canvas, 50 × 40 inches.

In possession of Lord de Tabley in 1821, and sold in 1827 for 79 guineas: believed to be now at Petworth.

Musidora, at full length, seated on the ground, in a wood; her short curling hair tied by a ribbon.  $\frac{3}{4}$  face modestly downcast, her neck, right arm, and shoulders bare, as she prepares to bathe. The head of Damon appears behind the trunk of a tree, as he approaches.

Engraved by Bartolozzi, line, for Macklin's Poets, 1788-9, oblong folio: also etched by John Young for his Tabley House Gallery, 1821.

## DAMON AND MUSIDORA.

From *Thomson's Seasons, Summer*.

Painted and exhibited No. 162 in Catalogue of Royal Academy, 1802.

Probably a different picture from the preceding. (See MUSIDORA).

## DIANA.

Exhibited at Taunton Castle 1875.

Canvas, 38 × 28 inches.

In possession of Messrs. H. and E. Hardwill, Taunton, from the sale of Miss Thompson's, of Shrapnells.

The Goddess stands looking to the right, in a loose zone fastened over her right breast by a chain ending in two jewelled clasps; a pointed arrow in her left hand, and a stretched bow in her right, prepared to shoot; auburn hair coiled at back of head, and bound by a fillet on her brow, on which is a crescent; arms nude.

#### DOG'S HEAD.

Painted about 1778, at Prideaux Place.

In possession of Mr. C. G. Prideaux-Brune.

A small head of a beagle, looking to the left; most probably a portrait.

#### DOG'S HEAD.

Painted about 1778, at Prideaux Place.

In possession of Mr. C. G. Prideaux-Brune.

A small head of a long haired white dog, resting on his paws, looking to the right; most probably a portrait.

#### ELOISA, A NUN.

A copy, in worsted, of this picture was exhibited No. 31 in Catalogue of Miss Linwood's Pictures in worsted, and sold at Christie's, April 23, 1846, for £6.

A nun, in profile to the left, full length, is seated at a table in a cell; bible and skull on the table; the light thrown strongly on her head from a grated window at left.

Engraved by J. Ogborne, roy. 8<sup>o</sup>., 1793.

#### FAERY QUEENE, SPENSER'S.

A scene from Book vi, Canto 7, 8. Serena rescued by Sir Calepine.

Painted and exhibited No. 46 in Catalogue of Royal Academy, 1798.

Canvas, 92 × 65 inches, relined.

In possession of Mr. Wm. Cox, British Gallery, Pall Mall;

bought at Christie's, about 1862. Probably the same as that sold at Lime Grove, July, 1856, from the late Sir John St. Aubyn's collection, entitled, '*A Gallery Picture, —subject from Spenser's Faerie Queen.*'

Sir Calepine, in full armour, stands behind the nude figure of Serena, whom the savages have stripped for the sacrifice; he gently takes her hand in his, while she tries to hide her confusion and alarm.

The Poet Southey writes to Mr. Cottle, at Bristol in 1797, of this picture, "He (Opie) has begun a picture from Spenser, which "he himself thinks the best design he has made, but it has remained untouched for three years. The outline is wonderfully "fine." *Anderdon Coll.*, 1797.

#### FANCY SUBJECT, A.

'A very early picture,' sold in lot 61 at Opie's Sale, June, 1807.

#### FARM YARD.

Opie's first attempt at a picture in oil, being a copy of a picture of a farm yard at the house of a neighbour, Mr. Nankivell, of St. Agnes. *Polwhele's Biographical Sketches*, ii, page 115.

Painted 1771-2, when he was 10 years old.

Canvas, 45 × 37 inches.

Formerly in possession of Mrs. Walker, mother of the Vicar of St. Winnow, who bought it for five shillings.

The original, which is described as a grotesque daub, is still preserved at Tresillian House, Mrs. Gully Bennet having rescued it from destruction on the death of her father, Mr. Richard Hosken, in whose possession it was when Polwhele wrote. Opie's copy cannot be traced.

#### FEMALE, HEAD OF.

Sold 'with another' at Opie's Sale, June, 1807, for £9 19s. 6d.

#### FEMALE, IN BLACK DRAPERY, DRAWING ON HER GLOVES.

Sold No. 84, in Opie's Sale, June, 1807, for 11 guineas.

## FISHERMAN, A.

Sold at Christie's, May 9, 1865, to Mr. Graves, for £11 os. 6d.  
Destroyed by the fire at H.M. Theatre, Dec., 1865.

Previously in possession of Mr. Wm. Hardman, of Manchester.

## FLOWER-GIRL, THE.

Sold at Christie's, June 26, 1869, for £20 5s.

## FORTUNE-TELLER, A.

Together with portraits of three children of John Gurney, of Earlham, viz: Richenda, who married Rev. Francis Cunningham; Hannah, who married Sir Thomas Fowell Buxton, Bart., and John Gurney, jun., who died 1814, s.p.

Exhibited No. 126 in Catalogue of British Institution, 1817.

Canvas, 37 × 49 inches.

In possession of the Marquis Cholmondeley.

A picturesque group of four figures in a woody landscape, portraits of the Gurney family, viz: Lady Buxton, Mrs. Cunningham, and John Gurney, jun., of Earlham, Norfolk. An old woman on the left, in right profile, raises her right hand from beneath her cloak, whilst the two young ladies, seated, each  $\frac{3}{4}$  face to left, and a boy of 6 years old, in front, attentively listen to her tale.

## FRUIT GIRL, THE.

Sold at Christie's, Feb. 7, 1873, for 10 guineas.

Previously in possession of Mr. Partridge. See companion picture, THE MILKMAID, in Supplement.

## FUGITIVE, THE, OR LA FILLE MAL GARDÉE,

Painted and exhibited No. 154 in Catalogue of Royal Academy, 1800, and No. 23 at British Institution, 1817, by N. R. Colborn, Esq. (Lord Colborn) as 'The Elopement.'

Canvas, 108 × 72 inches.

In possession of Sir George Nugent, Bart.: bought by Lord Colborn of Opie's widow.

A large picture. An old woman is asleep in a chair at a cottage

door, with her arms folded: a young woman in her bonnet, watches the sleeper, and makes towards a stile close by; a Highlander standing on the other side of the fence, looking up into her face, is holding out his hand to help her.

Engraved.

#### GAMESTER, THE,

Scene from Ed. Moore's Play *the Gamester*, Act v. s. 4.

Painted between 1782 and 1792.

An engraving by Fittler, in *Bell's British Theatre*, 8°. 1792, within an ornamental circle, quoting the passage

‘Thou power that mad'st me...  
‘Send me a gleam of hope.’

A scene in prison. Beverley, the Gamester, kneels in the centre, his wife at the left, standing, his sister at the right crouching in anguish; Jarvis supports him from behind. A grated prison window is seen beneath the stone vaulting, at the back. The phial of poison, which Beverley has taken, lies before him.

#### GHOST STORY, THE,

Painted after 1782.

Exhibited No. 167 in Catalogue of British Institution, 1844.

Canvas, 40¼ × 50 inches.

In possession of Viscount Falmouth, at Tregothnan.

A vigorous composition of five young female figures, one of whom is telling the story, whilst the others in varied attitudes are attentively listening.

A large Mezzo engraving without engraver's name, represents the same composition as the Ghost Story, except that a fifth figure appears listening, and an indefinite form in the back ground, dimly seen, possibly the Ghost; published Dec. 1, 1785, and entitled ‘A Winter's Tale.’

#### GIL BLAS TAKING THE KEY FROM DAME LEONARDA IN THE CAVERN OF THE BANDITTI.—(*Gil Blas*, Book 1, cap. 10).



Painted and exhibited No. 71 in Catalogue of Royal Academy, 1804.

Canvas, enlarged to 93 × 57 from 82 × 53 inches.

Formerly in the Hall at Kingsley House, purchased by J. L. Brenchley, Esq., and presented by him to the Museum at Maidstone, Kent.

Sold No. 105 for Opie's Executors, June 6, 1807, for 45 guineas.

The young lady, whom Gil Blas is about to rescue, stands erect, a light in her right hand, held aloft, cords in her left. Leonarda, on the ground, struggles with Gil Blas for the key, whilst he threatens her with his sword.

#### GIL BLAS,

'A l'aide de la dame, je liai Leonarde aux pieds d'une grosse table.' Livre 1, cap. 10.

Canvas, 42 × 30 inches.

In possession of Mr. Vincent J. Reynolds and his father about 50 years.

A subsequent passage in the same scene as the preceding. The lady stands erect, holding the lamp above her head, the key in her left hand, Gil Blas is binding Leonarda with the cords; his hat has fallen on the ground, and one leg of the table appears on the left; the attitudes of the lady and Gil Blas are changed, and she is differently draped, from those in the preceding picture.

Mr. John W. Mellor, Q.C. has a fac-simile of this picture, formerly Sir Thos. Parkyns'.

#### GIL BLAS, ESCAPING FROM THE ROBBERS' CAVERN.

A third passage from the same scene, Book 1, Cap. 10.

Painted for Mr. Wright of Upton Hall.

Sold at Christie's Feb. 23, 1861, for £5 10s.

Previously in possession of Rev. Jesse Spencer, York.

#### GIPSY, THE.

Exhibited No. 136 in Catalogue of British Institution, 1852.

Then in possession of Mr. Beriah Botfield.

## GIRL, A,

Exhibited at British Institution, 1817.

Then in possession of H. Thomson, R.A., an intimate friend of the painter.

## GIRL, HEAD OF A,

Sold at Christie's, Feb. 14, 1874, for £60 18s.

Previously in possession of Mr. Samuel Turner, of Gray's Inn.

## GIRL ASLEEP AT HER TOILET.

Canvas, 30 × 24 inches.

In possession of Mr. H. S. Jones, at Leicester, bought at Mr. Clarke's sale at Brentingby Hall, about 1860.

A girl,  $\frac{3}{4}$  length, seated, has fallen asleep at her toilet; neck and arms nude, her head rests on her right arm, head dress of rich colour.

## GIRL WITH BEER.

Mentioned as warmly praised by Jas. Northcote, R.A. to Thos. Holcroft, March 1, 1799. *Holcroft's Diary by Hazlett*, 12<sup>o</sup>. 1816.

## GIRL, EATING BREAKFAST OUT OF A PIPKIN, A DOG WISHING TO BE A PARTAKER WITH HER.

Sold No. 78 at Opie's Sale, June 1807, for £29 8s.

## GIRL WITH A PITCHER.

Sold at Christie's, March 23, 1868, for £25 10s.

Previously in possession of Mrs. Seymour.

## GIRL, VILLAGE, IN A LANDSCAPE.

Sold No. 95 in Opie's Sale, June 1807, for £23 2s.

## GLENER, THE,

Painted after 1782, probably.

Exhibited at Roy. Cornwall Polytechnic Hall, 1854.

Canvas, 30 × 24 inches, in very good state.

In possession of Rev. C. W. Boase, Exeter Coll., Oxford.

Mrs. Opie's favourite picture, which she reserved for her drawing room, at Opie's death; from her it passed to her nephew, from whom Mr. Boase's father obtained it, in 1838.

## HENRY AND EMMA.

From Mat. Prior's Poem, *Henry and Emma*.

Painted about 1793.

Engraved by F. Bartolozzi, fo. mixed, 1796, for *Macklin's Poets*, 10 lines quoted, 'A Shepherd'—'offend her ear.'

## HEROD AND MARIAMNE.

From Josephus, Book xv, in illustration of Spectator, No. 171, in vol. vii of *Sharpe's British Classics*, motto '*Credula res amor est.*' *Ovid*.

Mariamne, seated on a couch, alarmed, whilst Herod, in a fit of jealousy, has risen from her side, and grasps his scymeter, threatening his suspected uncle's death.

Engraved by Anker Smith, 1803.

## HOBNELIA, OR THE SPELL.

From Gay's *Shepherd's Week*.

Painted and exhibited No. 80 in Catalogue of Royal Academy, 1803.

Canvas, 55 × 45 inches, relined.

In possession of the Earl of Denbigh, inherited from Mr. David Pennant, of Downing, Flint.

A female figure full length in short sleeved black dress, stoops forward to watch a snail which creeps before her; arms beautifully modelled; in a rich landscape. A highly finished work, in his very best manner.

Engraved by P. W. Tomkins, 12<sup>o</sup>., in Gay's Poems, inscribed 'Slow crawls the snail.'—

## HOBNELIA, ON THE SPELL.

Same subject as the preceding.

Painted probably about 1803.

Canvas, 29 × 24 inches.

In possession of Mr. J. M. Williams, Caerhays Castle, bought in 1862 through Mr. Graves.

Probably the picture sold at Opie's Sale in 1807, for £9 19s. 6d.

The same composition as Lord Denbigh's, but smaller.

HUNTER, MRS. JOHN, BALLAD OF,

'Subject from a Ballad of Mrs. John Hunter, a female contemplating the sea.'

Sold under this title No. 90 in Opie's Sale, June 1807.

JEW, AN OLD,

Painted before 1781.

Exhibited at Royal Cornwall Polytechnic hall, 1854.

Canvas, 26½ × 17¾ inches.

In possession of Mr. Enys, of Enys.

Bust, full face, a rugged countenance, with crisp dark hair; a phylactery is bound round his brow.

This was one of the pictures taken by Opie to Buckingham House, when first sent for by the King; obtained from Opie by Mr. Davies Gilbert, P.R.S.

LADY IN A COTTAGER'S FAMILY ACCOMPANIED BY A BLACK SERVANT.

Probably the same as that exhibited No. 16 in Catalogue of Royal Academy, 1803, as the visit to the Cottage, or clothing the naked.

Sold No. 106 in Cat. of Opie's Sale, June 1807, for £125, 'a delightful group.'

LADY WITH TWO CHILDREN, AND A PARROT.

Sold No. 104 in Catalogue of Opie's Sale, June 1807, for £60 18s.

Canvas, 66½ × 47 inches.

In the Museum at Maidstone, Kent; presented by J. L. Brenchley, M.A.

The lady is seated with an infant on her lap, and holding a parrot on her left hand; another child kneels at her left side, looking into the infant's face.

LADY IN THE CHARACTER OF CRESSIDA, A PORTRAIT,

Unknown; the scene is from Shakspeare's Play, Act iii, sc. 2.  
Painted and exhibited No. 117 in Catalogue of Royal Academy, 1800.

Canvas, 92 × 57 inches.

Mr. Edward Opie thinks this is the National Gallery Picture No. 1026, called 'TROIUS, CRESSIDA, AND PANDARUS.'

Bequeathed by Mr. George Silk, in 1834.

Pandarus is unveiling Cressida, and says 'Come draw this curtain and let's see your picture'; full sized figures in a woody landscape.

Engraved by P. Lightfoot, roy. 8°. n.d.

LAUGHING GIRL, THE,

After Sir Joshua Reynolds.

Painted after 1782.

Exhibited No. 13 in Catalogue of Pictures, at Council Hall, Truro, 1861.

Canvas, 24 × 21 inches.

In possession of George Williams, Esq., Scorrier House.

A copy by Opie of a favourite picture by Sir Joshua Reynolds, sold at Opie's death in 1807, for £430.

Subject, a girl with folded arms leaning on a window cill.

LAVINIA.

Exhibited No. 46 in Catalogue of British Institution, 1817, by Robert Burrowes, and No. 173, 1843, by Lady Woolmore.

LIDFORD FALL, DEVON, THE GUARDIAN OF,

Probably a portrait.

Painted probably before 1782.

Canvas, 57½ × 37½ inches.

In possession of Rev. Donald M. Owen, Mark's Tey Rectory, Colchester, bought in 1876, and long previously in the possession of Mr. Turner, Exeter, the original owner.

An old peasant, seated, with Bible on his knee, and spectacles; another book lies on the table at his side; his expression denotes a difficult passage. Well finished in the upper part.

#### LION IN LOVE, THE, OR THE LION TAMED BY BEAUTY.

Painted about 1790, probably.

Canvas, 50 × 40 inches, reduced and relined.

Seen Nov. 1877, at Mr. Faucett's, King Street, Covent Garden.

A female figure, full length, in white, with blue ribbon, smiles triumphantly as she compels a lion, crouching at her feet, to allow his claws to be clipped by a half nude man who stoops to clip them.

#### LOST OPIE, THE, see CONJUROR.

#### LOVE-SCENE, A,

An unfinished picture, given by Opie to a pupil, who gave it to Mr. P. G. Dodd, on whose death it was bought by the present owner's son for him, about 1867.

Canvas, 30 × 39 inches.

In possession of Mr. J. S. Courtney, Penzance.

Half-length figures of a young man and woman; he holds her left hand, and looks earnestly at her, while she turns her face from him.

#### LOVESICK MAID, THE, OR THE DOCTOR PUZZLED.

Painted and exhibited No. 183 in Catalogue of Royal Academy, 1801. Bought in at Christie's, May 23, 1807, for £99 5s.

Formerly in possession of Mr. Ward.

An engraving, name and date unknown, represents the Doctor as gravely perplexed by a sickly maid, whose malady puzzles him, her brother, behind her back, plays laughingly with a Cupid's dart.

## MAN'S HEAD.

Painted before 1781.

Canvas, 14 × 12 inches.

In possession of Dr. H. H. Drake, Fowey.

An early study of a head, nearly life size, olive tone in the shadows.

## MINSTREL, THE,

From Beattie's *Minstrel*, Book 1, st. 16.

'And yet poor Edwin was no common boy,  
'Deep thought oft seemed to fix his infant eye;  
'Dainties he heeded not, nor gaud, nor toy,  
'Save one short pipe of rudest minstrelsy.'

Painted 1782-5, cleaned by Yates in 1852.

Canvas, 29 × 24 inches.

In possession of Sir W. H. Smith Marriott, Bart., from his grandfather Sir John Smith, of Down House.

In a circle, a boy of about 12, in reddish brown dress, seated,  $\frac{3}{4}$  face to right, holding a sylvan pipe in his right hand which rests upon his knee; he reclines against the trunk of a large tree in a picturesque landscape; sheep, trees and a rivulet crossed by a rustic bridge beyond. A very pretty picture.

Engraved by W. Ward, 1785, 'from an original in possession of Sir John Smith, Bart.'

## MIRANDA, A HEAD FROM THE,

Painted 1806-7, 'literally the last which Mr. Opie finished.'

Mrs. Opie, *Preface to his Lectures*, p. 37.

Painted for Mr. Lyster Parker, but Sir John Leicester having expressed a wish to possess it, Mr. Parker, out of regard for Opie's memory, resigned it to him, as one of his finest works. (J. Young, in Cat.)

Canvas, 30 × 25 inches.

In possession of Sir John Leicester, in 1809-21.

Seen to waist,  $\frac{3}{4}$  face to right, short curling hair, neck and

left arm nude, right arm and left shoulder draped ; arm and hand bent gracefully to neck.

Mrs. Opie mentions this under the title above, meaning the portrait of Mrs. Heathcote as Miranda, 'differing from it both in 'features and in drapery.'—'Perhaps the most spirited as well as 'the most beautiful female head that he ever painted,' *Preface to Lectures*, p. 37.

Etched by John Young, 4°. 1821, in his Catalogue of the Leicester Gallery.

#### MUSICAL PARTY.

A group of supposed portraits.

Sold at Foster's, Feb. 1876, for 15 Guineas.

In possession of Henry Graves and Co.

#### MUSIDORA.

From *Thomson's Seasons, Summer*.

Most probably the picture which was sold at Opie's Sale, June 1807, for £26 5s.

Canvas, 48 × 39 inches.

In possession of Dr. Thos. Spinks, obtained from the late Mr. Hedge, in whose family it was said to have been ever since it came from Opie's easel.

Musidora is seated almost nude on a bank, her right hand removing the stocking from her left foot, which is doubled under the right leg : her hair is bound with a broad ribbon ; chaste expression ; a shawl lying on the Bank. No Damon, as in the Tabley picture ; (see Damon).

#### OLD MAN, PORTRAIT OF,

Supposed to be an old man of St. Agnes, Opie's birthplace.

Painted before 1781, relined in 1869.

Canvas, 29 × 25 inches.

In possession of Mr. C. Davies Gilbert, at Trelissick.

An old man in dark coat with deep collar, slightly looking up, his left hand spread over his chest ;  $\frac{3}{4}$  face to right, black hair,



short beard and moustache, obtained from Opie by Mr. Davies Gilbert, P.R.S.

OLD MAN, AN,

An early study, from life.

Painted before 1782.

Canvas,  $29\frac{1}{2} \times 24\frac{1}{2}$  inches.

In possession of Mrs. E. F. Stopford Sackville, from her father, Mr. W. Rashleigh, of Menabilly.

Supposed to be the portrait of a labourer at Menabilly. Bust of an old man with flowing hair.

OLD WOMAN, AN,

Painted probably before 1782.

Exhibited No. 371 in Catalogue of Royal Academy, 1782, Opie's first Season in London.

OLD MAN, BUST OF,

In possession of Mr. Knee, at Chippenham. A carefully finished early work.

OLD MAN'S HEAD, AN,

Painted before 1795.

Canvas,  $20\frac{1}{2} \times 18\frac{1}{2}$  inches, enlarged.

In possession of Rev. St. Aubyn M. St. Aubyn, at Clowance.

Study of a bald-headed old man, stooping forward, long grey locks at each side of his head, down-cast eyes; a red robe over the shoulders; said to have been cut out, in lozenge shape, from a large picture, re-inserted in another canvas and finished for Opie's pupil, Katherine St. Aubyn, afterwards Mrs. Molesworth, of St. Breock.

The head resembles that of Jephthah in his picture of that subject.

OYSTER-GIRL, AN,

Painted 1798: labelled at back, 'Opie, from the life, 1798, 15 Guineas.'

Panel 6 × 5 inches.

In possession of Mr. F. J. Hext, of Tredethy, to whom it was bequeathed by Mrs. Mary Graves.

A very small head of a girl in brown boddice, and dark skirt, a white kerchief folded across her breast, mob cap with ribbon; she is bare-armed, opening oysters at a tub: full of nature, and beautifully executed.

#### PASTORAL COURTSHIP.

Painted and exhibited No. 1 in Catalogue of Royal Academy, 1796.

#### PASTORAL SUBJECT.

Exhibited No. 147 at British Institution, 1848, by T. Chamberlayne, Esq.

#### PEASANT GIRL, WITH SCOTCH TERRIER.

Canvas, 31½ × 42½ inches.

In possession of Miss Bellasis, bought by her father Mr. Serjeant Bellasis, about 1837, from a collection in Montague Place.

A pretty peasant girl is seated at the side of a pool, tying her garter, whilst the dog laps the water. In a landscape in Gainsborough's manner.

#### PEASANT GIRL, A,

An Unfinished Sketch.

Painted early.

Exhibited No. 65 in Catalogue of Exhibition of Pictures at Council Hall, Truro, 1861, as *Rustic Figure*.

Canvas, 29½ × 29½ inches.

In possession of J. M. Williams, Esq., from his father.

#### PENZANCE SCAVENGER, A,

A reputed portrait—name unknown.

Painted about 1778.

Exhibited No. 64 in Catalogue of Devon and Cornwall Worthies, at Exeter, 1873.

In possession of Mr. N. H. P. Lawrence, at Launceston ;  
bought at Bath in 1790 by Mr. Humphry Lawrence.

A bold, rugged picturesque old man, grasping a stick with  
both hands.

PROPOSAL, THE,

Exhibited No. 130 in Catalogue of British Institution, 1849,  
by H. C. Long, Esq.

SAILOR'S ORPHAN, THE,

Painted about 1778.

Canvas, 36 × 30 inches.

In possession of Mrs. Marchant, Carlton Hill.

A young girl, with pretty face, large dark eyes and bright  
complexion, in the short-waisted peasant's dress of the time, is  
seated on the sea-shore, pensively observing a burning ship in the  
distance, which seems to tell of her orphan fate.

The face and hair beautifully finished.

SCHOOL, A, MORE RECENTLY KNOWN AS THE SCHOOLMISTRESS.

Painted and exhibited No. 162 in Catalogue of Royal Acad-  
emy, 1784; sold in 1823 for Mr. G. Watson Taylor, M.P.  
for 90 Guineas: and in 1875 at sale of Ilam Gallery for  
750 Guineas, probably the highest price ever paid for a  
picture by Opie.

Canvas, 39 × 49 inches.

In possession of Lord Overstone.

A spirited composition of an old woman, as schoolmistress,  
with 5 boys and a cat; said to have been the first subject picture  
that brought Opie into notice. 'Painted with a plain back ground  
'of a dark transparent grey, giving the picture a Rembrandt-like  
'effect.' Cat.

Horace Walpole notes, in his Catalogue of 1784, of this pic-  
ture, 'Great nature, the best of his works yet.'—Leslie and Taylor's  
*Life of Reynolds*, vol. ii, page 437.

Engraved by Young, and also by V. Green, Mezzo, fo. 1785,  
entitled *The School*.

## SCHOOLMISTRESS, THE,

Exhibited No. 133 in Catalogue of Manchester Exhibition of Art Treasures, 1857.

In possession of the Earl of Stamford and Warrington.

## SHEPHERD BOY.

Formerly in possession of Mr. Wm. Hardman, of Manchester; sold at Christie's, May 9, 1865, to Messrs. Graves, for 31 Guineas.

The boy has a stick in his hand, and his dog accompanies him. Very fine.

The companion picture, A FISHERMAN, was also bought by Messrs. Graves at the same sale, but was destroyed at the fire of H.M. Theatre, Dec., 1867.

## SHEPHERD BOY.

Canvas, 52 × 39 inches.

In possession of Mr. Daniel Gurney, North Runcton.

A boy and dog, the size of life.

## SHEPHERD BOY.

In Gainsborough's manner; mentioned in the Life of Mrs. Opie, p. 286, as being at the house of her father, Dr. Alderson, at St. George's, Norwich, at the date of his death in 1825. This may be Mr. Gurney's picture, as it is described as of large size, and was probably sold when Mrs. Opie gave up her father's house in 1832.

## SLEEPING NYMPH, AND CUPID STEALING A KISS.

Painted and exhibited No. 136 in Catalogue of Royal Academy, 1786, and by Boydell in his Shakspeare Gallery, 1790.

Mr. Anderdon inserts a copy of Opie's receipt to Boydell for £42, in full, for the "Nymph and Cupid." Engraved, without name, *Anderdon Coll.*, 1786; probably the same as the "Sleeping Nymph" engraved by Peter Simon, (Bryan's Dict.).

SPECTATOR, No. 611,

Motto, *Perfidious man.*

The revenge of a Spanish lady on her guilty lover. Vol. xii  
of *Sharpe's British Classics.*

The lady stands in the vault of a church, holding up a lamp in her left hand, a dagger in her right, about to cut the false heart from the dead body of her lover whom she has slain.

Engraved by Jos. Collyer, 8<sup>o</sup>., line, 1803.

STUDENT, THE,

Canvas, 18 $\frac{3}{4}$  × 15 $\frac{1}{4}$  inches.

Lately in possession of Mr. John Heugh; sold at Christie's,  
May 11, 1878, for 150 Guineas.

Bust of a handsome boy,  $\frac{3}{4}$  face to right, in a blue coat and white collar; long dark glossy hair, and deep blue eyes; the fingers of his left hand shewing over the edge of a red leather folio, which he holds before him. Finely painted.

SURPRIZE, THE,

Sold No. 98 in Catalogue of Opie's Sale, June 1807, for  
£22 11s. 6d.

Canvas, 55 × 45 inches.

In the Museum at Maidstone, Kent, presented by J. L.  
Brenchley, M.A.

A lady reposing on a woodland seat, resting her head on her right arm; a sportsman with his gun, to the right, surprized at finding her; a setter in front gazes in the lady's face.

SWEET POLL OF PLYMOUTH.

Painted and exhibited No. 391 in Catalogue of Royal Academy, 1785.

TIRED SOLDIER, THE,

Painted and exhibited No. 31 in Catalogue of Royal Academy, 1799.

Sold by H. Phillips, Bond St., June 3, 1807, and thus described in the Sale Catalogue.

“That admirable *chef d'ouvres*, ‘*The Tired Soldier*,’ painted “with great truth of nature, and surprizing force and brilliancy of colour, a most capital picture of that celebrated artist:”—probably the same as the *Old Soldier*, praised by Jas. Northcote, R.A., Mch. 1, 1799. *Holcroft's Diary*, 12<sup>o</sup>. 1816.

Destroyed at Messrs. Graves', by the fire at H.M. Theatre, Dec. 6, 1867.

## TWO JOLLY COBBLERS.

Canvas, 22 × 18 inches.

In possession of Mr. E. C. Edward Collins, of Trewordale, bought by his father from Mrs. Hasley, to whose husband it was left many years ago by one of Opie's family.

The two cobblers are seated at table, carousing; a pewter pot, an old boot and the heel of another are on the table; one sits in a high-backed chair, and has a fine grey bald head. Marked *J. Opie, pinxit*, in lower left corner.

## TWO PEASANT CHILDREN.

Painted about 1783, probably.

Canvas, 49 × 40 inches.

In possession of John Michael Williams, Esq., purchased by Michael Williams, M.P., at Lord Orford's Sale, in 1856.

A girl, standing, points to a distant object, a boy seated on the ground: a rough haired dog introduced. In the spirit of Gainsborough.

This is probably the picture of which Waagen says, ‘favourably distinguished for great power and transparency of colour, and unusually careful execution.’ *Treasures of Art*, vol. iii, 436.

## UNFORTUNATE TRAVELLER, THE,

Painted and exhibited No. 30 in Catalogue of Royal Academy, 1802, with a motto of 4 lines, anon.

Probably the same as No. 86 in Opie's Sale, June 6, 1807. *The dead traveller and his faithful dog.*: sold for 19 Guineas.

VENUS AND ADONIS.

Exhibited No. 126 in Catalogue of British Institution, 1843,  
by E. T. Carver, Esq.

A picture with the same title, and described as 'very richly  
coloured,' was sold at Christie's, March 27, 1857, for £4 10s.

WATCHMAN, AND HIS DOG.

Sold No. 74 in Catalogue of Opie's Sale, June 1807, for  
£11 os. 6d.

WIDOW, THE,

This title is suggested for an engraving which forms the frontis-  
piece of Poems by Mrs. Opie, 3rd ed., 12<sup>o</sup>., 1804, engraved by  
Reynolds, sm. Mezzo.

A full length female, in left profile, in black dress with short  
sleeves, her hands clasped before her, a long veil falling over her  
back to the ground, in a church yard at her 'Henry's' grave: the  
church porch at the right, sunset in a landscape to the left.

WINTER PIECE, A,

Painted and exhibited No. 121 in Catalogue of Royal Acad-  
emy, 1797.

WOMAN'S STORY AT A WINTER'S FIRE, A,

Painted and exhibited No. 202 in Catalogue of Royal Acad-  
emy, 1785.

YOUNG GIRL, A,

A study.

Exhibited No. 229 in Catalogue of Winter Exhibition of Old  
Masters, 1873.

Canvas, 30 × 25 inches, relined 1872.

Bequeathed by Miss Read to the Consumption Hospital, at  
Brompton, 1871.

A girl of about 12 years old, seated, in a landscape; a rose in  
her hand.

YOUNG LADY, A,

Exhibited No. 211 in Catalogue of Winter Exhibition of Old Masters, 1873.

Canvas, 30 × 25 inches, relined in 1872.

Bequeathed by Miss Read to the Consumption Hospital, at Brompton, 1871.

Probably a portrait,  $\frac{3}{4}$  face to left, in olive dress, white frill, dishevelled hair; age about 19.

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### LANDSCAPES.

#### LANDSCAPE NEAR PENRYN.

Painted 1779-81, for Mr. John Penwarne.

Canvas, 14 × 17½ inches.

In possession of his grandson, Rev. E. Penwarne Wellings.

A bold, effective study. A woody dell on a creek of Penryn estuary; a house on a knoll beyond; rocks, water, and figures in foreground. Indorsed on the canvas by Mr. Penwarne's own hand, 'An original sketch by Opie, sketched and painted from a view 'near Penryn, in my presence, the building introduced from fancy. 'J. Penwarne.'

#### LANDSCAPE, AT NORWICH.

A sketch from the garden of Mr. Robert Alderson's residence at St. Helens.

Painted after 1798.

Canvas, 17½ × 25 inches.

In possession of Mr. H. Gerard Hoare, Stansted House; given to Mrs. Hoare's father by Rev. S. H. Alderson.

#### VIEW OF ST. MICHAEL'S MOUNT.

From the beach at Marazion. Fishermen drawing a net.

Painted 1785.

Exhibited No. 50 in Catalogue of Pictures at Council Hall, Truro, 1861.



Canvas, 40 × 52 inches.

In possession of Sir J. St. Aubyn, Bart., M.P.

Engraved, 1788, by W. Birch, enamel painter; plate,  $6\frac{1}{8} \times 7\frac{1}{8}$  inches; published also, 1791, by the same engraver, as one of the 'views in Great Britain,' oblong 4<sup>o</sup>., under the title of *Delices de la Grande Bretagne*. Bibl. Cornub., 414.

#### VIEW OF ST. MICHAEL'S MOUNT.

From Long-rock.

Painted before 1798.

Canvas, 53 × 51½ inches.

In possession of Sir John St. Aubyn, Bart., M.P.

A moonlight scene; fishermen and women in foreground, with lantern.

Thos. Holcroft refers to this picture in his Diary, Oct. 19, 1798, 'Called on Opie; saw his view of St. Michael's Mount; a 'moonlight; the manner hard, but scenery and effects grand, and 'composition good.' *Memoirs*, 12<sup>o</sup>., 1852.

#### VIEW OF ST. MICHAEL'S MOUNT.

From the North end of the causeway.

Canvas,  $41\frac{1}{2} \times 51\frac{1}{2}$  inches.

In possession of Sir John St. Aubyn, Bart. M.P.

A few other small landscapes will be found in the Supplement.



*List of 143 Pictures exhibited by John Opie,  
R.A., at the Royal Academy, 1782-1807.*



The Numbers and Titles are those which appear in the Catalogues of the Royal Academy.

The identification of Portraits which are unnamed in the Catalogues is derived partly from Mr. J. H. Anderdon's Collection of those Catalogues in the Print Room of the British Museum, and partly from information supplied by Mr. Algernon Graves, of Pall Mall.



EXHIBITED PICTURES.

<i>A.D.</i>	<i>No.</i>	<i>Title.</i>	<i>A.D.</i>	<i>No.</i>	<i>Title.</i>
1782.	147	An Old Man's Head.	1785.	22	Portrait of a Gentleman, whole length.
	199	Country Boy and Girl.		103	Portrait of a Lady.
	224	Boy and Dog.		202	A Woman's Story at a Winter's Fire.
	371	An Old Woman.		236	Card-Players.
	384	A Beggar.		389	Portrait of a Gentleman.
1783.	6	Age and Infancy.		391	Sweet Poll of Plymouth.
	61	Portrait of a Gentleman, ( <i>Wm. Jackson</i> ).	1786.	8	A Gentleman and a Miner with a Specimen of Cop- per Ore, ( <i>Mr. Daniell and Capt. Morcom</i> ).
	85	Portrait.		25	Portrait of a Lady.
	191	Portrait of a Lady.		79	Portrait of a General Officer.
	205	Boy and Girl.		96	James I, of Scotland, as- sassinated by Graham at the instigation of his uncle the Duke of Athol, ( <i>Buchanan's His- tory</i> ).
1784.	109	Portrait, ( <i>Lady Honey- wood</i> ).			
	111	Portrait.			
	136	Portrait of a Gentleman.			
	162	A School.			
	172	Portrait of a Child.			
	174	Portrait of a Lady.			
	216	Portrait of Two Children, ( <i>Mr. Seal's</i> ).			
	381	An Old Woman.			

<i>A.D.</i>	<i>No.</i>	<i>Title.</i>	<i>A.D.</i>	<i>No.</i>	<i>Title.</i>
1786.	136	A Sleeping Nymph, and Cupid stealing a kiss.	1795.	124	A Country Girl.
	380	Portrait of a Gentleman.		226	Portrait of a Lady.
	406	Portrait of a Lady.	1796.	1	Pastoral Courtship.
1787.	5	Portrait of a Gentleman, ( <i>Wm. Shield</i> ).		67	Portrait of a Lady, ( <i>Miss Peters</i> ).
	26	Assassination of David Rizzio.		196	Portraits of Two Children, ( <i>Wm. Smith's</i> ).
	75	Portrait of a Lady.		208	Portrait of a Lady.
	147	Portrait of a Gentleman, ( <i>Mr. Galiagan</i> ).		339	Portrait of a Young Gentleman.
	218	Portrait of a Nobleman, ( <i>Ld. Sandwich</i> ).		350	Portrait of a Clergyman, ( <i>Dr. Rees</i> ).
1788.	121	A Child and Dog.	1797.	64	Children in the Wood.
	161	Portrait of a Gentleman, ( <i>Ald. Newnham</i> ).		121	A Winter Piece.
	176	Portrait of a Gentleman, ( <i>Counsellor Newnham</i> ).		243	Coronation of Henry VI, at Paris.
	184	Portrait of a Lady.		257	Murder of Archbishop Sharpe.
	223	Portrait of a Gentleman.		268	Courtship in the Park.
	442	Portrait of a Gentleman.	1798.	26	Elizabeth Gray petitioning Edward IV to restore her estates.
1789.	61	Portrait of a Gentleman, ( <i>Mr. Stanley</i> ).		46	Sir Calepine freeing Serena.—Spenser.
	186	Portrait of a Gentleman.		191	Portrait of a Gentleman.
	187	Portrait of a Judge, ( <i>Lord Kenyon</i> ).		198	Portrait of an Artist.
	218	Portrait of a Lady, ( <i>Lady Apsley</i> ).		647	Portrait of a Gentleman.
	272	Portrait of a Judge, ( <i>Baron Thompson</i> ).	1799.	31	Tired Soldier.
1790.	210	Portrait of a Gentleman, ( <i>Col. Henderson</i> ).		46	Portrait of a Lady.
	273	Portrait of a Nobleman, ( <i>Lord Bagot</i> ).		70	Portrait of a Lady.
1791.		No picture by Opie.		96	Portrait of a Lady.
1792.	100	Portraits of Two Children, a Horse, and a Dog, ( <i>Counsellor Newnham's</i> ).		101	Portrait of a Gentleman.
	196	Portrait of a Gentleman, ( <i>Ald. Pickett</i> ).		123	Cupid protecting a Nymph from a Satyr.
	526	Portrait of a Gentleman, ( <i>Mr. Taylor</i> ).		187	Mr. Gurney, Norwich.
1793.		No picture by Opie.		205	Sir J. B. Warren.
1794.	29	Portrait of a Gentleman, ( <i>H. Fuseli, R.A.</i> ).		268	Portrait of a Lady.
	42	Portrait of a Lady, ( <i>Mrs. Fuseli</i> ).	1800.	39	Mr. Smith.
	97	Portrait of a Gentleman, ( <i>Jos. Faringdon</i> ).		79	Mr. Hoare, Norwich.
	120	Portrait of a Boy, ( <i>Lieut. McDonough</i> ).		90	Confession.
	154	Portrait of a Lady.		117	Lady in the Character of Cressida.
				154	The Fugitive; or <i>la fille Mal gardée</i> .
				189	Mrs. Smith.
				243	Portrait of a Gentleman.
				662	Portrait of a Gentleman.
			1801.	26	J. Herring, Mayor of Norwich.
				75	Portrait of a Gentleman.
				110	Portrait of a Lady.
				162	Hon. Mrs. Charles Finch.
				183	The Love-sick Maid, or the Doctor puzzled.

<i>A.D.</i>	<i>No.</i>	<i>Title.</i>	<i>A.D.</i>	<i>No.</i>	<i>Title.</i>
1801.	205	Portrait of a Lady.	1804.	57	Lady F. Ponsonby, as Rebecca.
	258	Portrait of a Lady.		71	Gil Blas taking the key from Dame Leonarda in the Cavern of the Banditti.
	282	Rev. Dr. Valpy, Master of Reading School.		106	Samuel Whithead.
1802.	30	The Unfortunate Traveler.		123	Thos. Holcroft.
	78	Miss Alderson.		142	T. Bernard.
	116	Capt. J. Harvey, Norwich Volunteer Cavalry.		250	Portrait of a Lady.
	162	Damon and Musidora,—Thomson.	1805.	6	Master Betty.
	180	Rispah watching by the bodies of Saul's sons.		82	C. J. Fox.
	195	The Angry Father, or the Discovery of the Clandestine Correspondence.		167	Rev. Dr. Clarke.
	247	Miss Talbot, in the character of Lavinia.		186	Miss Beauchamp.
1803.	16	The Visit to the Cottage, or Clothing the Naked.		206	Miss Wilson.
	44	Juliet.—“See how she leans her cheek upon her hand.”	1806.	22	The Bishop of Durham.
	56	Mr. Macintosh.		94	Miss Gifford.
	63	Earl Stanhope.		129	Miss Vaughan.
	80	Hobnelia, or the Spell.		129	G. Rush.
	85	Mr. Adam.		132	Henry Tresham.
	150	Mrs. Crane.		198	Mrs. Clarke.
	151	The Infant Moses treading on Pharoah's crown.		215	Portrait of a Lady.
1804.	5	Sir W. Blizard, Knight,		227	Davies Giddy, M.P.
				259	Mrs. Cripps.
			1807.	36	Lord Lowther.
				89	Sir D. Williams.
				161	H.R.H. The Duke of Gloucester.
				174	Mrs. Cary, of Torr Abbey.
				225	Mr. Dingwall.
				284	Rev. Sam. Parr, LLD.



*List of Pictures by John Opie, R.A., exhibited since his death in 1807, at the British Institution, Pall Mall, 1813—1867.*

<i>A.D.</i>	<i>No.</i>	<i>Title.</i>	<i>Lent by.</i>
1817.	3	Judith attiring ... ..	Earl of Egremont.
	14	Opie's Mother ... ..	Mrs. Opie.
	23	The Elopement ... ..	Mr. N. R. Colborne.
	33	Cottage Girl... ..	Mrs. Lawrence.
	41	Presentation in the Temple ... ..	Sir T. Bernard.
	46	Lavinia ... ..	Mr. R. Burrowes.
	61	Dr. Woodhouse ... ..	Mr. Woodhouse.
	75	John Opie, R.A... ..	H. Thomson, R.A.
	91	Murder of Rizzio... ..	City of London.
	104	Mrs. Stewardson ... ..	Mr. T. Stewardson.

<i>A.D.</i>	<i>No.</i>	<i>Title.</i>	<i>Lent by.</i>
1817.	105	Lady Smith as a Gipsy ... ..	Earl of Coventry.
	126	Fortune-Teller ... ..	Marquis Cholmondeley.
	150	Card-Players... ..	Mr. W. Owen, R.A.
	155	Lady Elizabeth Grey interceding } for her Children ... ..	Sir Thomas Baring.
1824.	133	Presentation in the Temple ...	Bishop of Durham.
1843.	126	Venus and Adonis ... ..	Mr. E. T. Carver.
	173	Lavinia ... ..	Lady Woolmore.
1844.	151	Age and Youth ... ..	Earl of Falmouth.
	167	A Ghost Story ... ..	Earl of Falmouth.
1846.	39	John Opie, R.A.... ..	Royal Academy.
1848.	147	Pastoral Subject ... ..	Mr. T. Chamberlayne.
1849.	130	The Proposal ... ..	Mr. H. C. Long.
1850.	150	Portrait of a Lady ... ..	Earl of Falmouth.
1852.	136	The Gipsy ... ..	Mr. B. Botfield.
	152	Murder of Rizzio .. ..	City of London.
1853.	166	Elizabeth, Queen of Edward IV, } placing the Duke of York in } Sanctuary ... ..	Mr. G. Young.
1854.	148	Portrait of a Lady ... ..	Mr. F. Chatfield.
	167	Sir James Graham ... ..	Sir A. Dalrymple.
1857.	137	Dr. Johnson ... ..	Lord Overstone.
1861.	141	Portrait of a Lady ... ..	Mr. F. Chatfield.
	173	Mary Wollstonecraft ... ..	Mr. Wm. Russell.
1862.	182	George Vaughan ... ..	Mr. H. Vaughan.
		A Girl ... ..	H. Thomson, R.A.

NOTE.—This last is omitted in *Wm. Smith's MS. List*, and is given without date in *Dallaway*.



*Pictures by John Opie, R.A., exhibited at Burlington House, Winter Exhibition of Old Masters, commencing 1870.*

<i>A.D.</i>	<i>No.</i>	<i>Title.</i>	<i>Lent by.</i>
1871.	42	Dr. Johnson ... ..	Lord Overstone.
1872.	7	John Opie, R.A.... ..	Royal Academy.
1873.	50	A Lady ( <i>Amelia Opie</i> ) ... ..	Mr. W. Kershaw.
	203	John Opie, R.A. ... ..	Consumption Hospital.
	211	A Young Lady ... ..	Consumption Hospital.
	229	Study of a Girl ... ..	Consumption Hospital.
1875.	225	Death of James I, of Scotland..	Mr. J. H. Anderdon.
	234	Elizabeth Reynolds ... ..	Mr. W. Walker.
	238	Mrs. W. W. Bird ... ..	Mr. F. W. Bird.
1876.	41	The Red Boy ... ..	Mr. Hardy Wells.
	47	The Housekeeper ( <i>Mrs. Bell</i> ) ...	Sir J. St. Aubyn, Bart., M.P.
	230	The Poet Southey ... ..	Dr. Reginald Southey.
	281	Sir J. St. Aubyn, 5th Bart. ...	Sir J. St. Aubyn, Bart., M.P.
1878.	42	John Crome ... ..	Sir Francis Boileau, Bart.

*SUPPLEMENT to the CATALOGUE  
of OPIE'S PICTURES.*

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Besides the Pictures already entered, there are some which it seems better to place here separately, namely:—1. Those which, though attributed to Opie, have not yet been sufficiently authenticated as his works. 2. Those of which nothing is known except that they have fallen under the auctioneer's hammer at prices below £5. This sum has been fixed on as a price below which a good picture, however early, or however trifling in character or subject, would not be likely to sell.

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PORTRAITS NAMED—PORTRAITS UNNAMED—  
SUBJECTS—LANDSCAPES.

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*NAMED PORTRAITS.*

BOWLES, MR., THE CHEROKEE CHIEF.

Sold in lot 79 at Opie's Sale, June, 1807, together with the 'Head of an Assassin, and a Female,' for nine guineas.

GIRTIN, THOMAS,

Born 1773, Died 1802.

Canvas, 29 × 24 inches.

In possession of Mr. Wm. Cox, Pall Mall.

Seen to waist, seated,  $\frac{3}{4}$  face to left, rich brown hair, dark eyes; in brown coat and white cravat; his right arm rests on a table in front, a pen in hand, his left hand holds a roll of paper.

## MEUX, SIR HENRY, BART.

Born 1770, Died 1841, cr. Bart., 1831.

Sold at Christie's, March 31, 1860, to Graves, for 2 guineas.

Previously in possession of Mr. G. B. Newbury, from the Collection of Robert Latham.

## OPIE, JOHN, R.A.

Erroneously marked at back, 'Mr. Owen, R.A.'

Painted about 1791.

Canvas, 23 × 19½ inches.

In possession of Mr. Wm. Cox, Pall Mall, bought at Christie's, March 26, 1870.

Bust, ¾ face to left, at the age of about 30; in black coat, deep collar, white cravat.

## OPIE, JOHN, R.A.

From Sir Joshua Reynolds' Collection; with a palette. Sold at Christie's, Jan. 17, 1857, to Harrison, for £1 16s.

## REMBRANDT, PORTRAIT OF,

Sold at Christie's, March 31, 1854, for £3.

## REYNOLDS, SIR JOSHUA, P.R.A.

Sold at Christie's, Jan. 4, 1862, 'from a small collection,' for 19s.

## SIDDONS, MRS.,

The celebrated actress, Born 1755, Died 1831.

Painted about 1785-90.

Canvas, 15 × 11½ inches.

In possession of Mr. Wm. Cox, Pall Mall, from Christie's.

Bust, full face, leaning forward; a gauze scarf thrown over the left shoulder; age 30-35.

## TOWNLEY, CHARLES,

Collector and donor of the Townley Marbles to the British Museum. Born 1737, Died 1805.



Painted about 1783.

Canvas, 29 × 25 inches.

In possession of Mr. W. Ogden, Oxford; bought by him in Oxford in 1875.

Half-length, seated, in brown coat, white waistcoat, neckcloth and frill; his left arm rests on a red cushion.

TURNER, MR.,

A Surgeon, of Marazion; sold by T. James, at Christie's, Feb. 5, 1859, for 1 Guinea.

An early work.

WESTMORELAND, LORD,

Believed to have been exhibited at Royal Academy, unnamed, and year unknown.

WOLCOT, DR. J., (PETER PINDAR).

Exhibited No. 66 in Catalogue of Pictures at Council Hall, Truro, 1861.

In possession of Sir Stafford Northcote, Bart.

The index of Catalogue mentions the same portrait as lent by "G. Trowbridge, Esq.; for sale."

WOLCOT, DR. J., (PETER PINDAR).

Sold at Christies, July 24, 1863, for 14s.

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*PORTRAITS UNNAMED.*

PORTRAIT OF AN ACTOR.

Sold at Christie's, Nov. 1868, to Parker, for £2.

FOUR PORTRAITS, ALL UNNAMED.

Sold as lot 81, at Opie's Sale, June, 1807.

PORTRAIT OF A GENTLEMAN IN A CRIMSON COAT.

Sold at Christie's, April 14, 1864, for 1 guinea.

## PORTRAIT OF A GENTLEMAN.

Sold at Christies, April 11, 1863, for 9s.

Previously in possession of Mr. James Apps.

## PORTRAIT OF A GENTLEMAN.

Sold at Christie's, March 11, 1871, for £2 10s.

## PORTRAIT OF AN ITALIAN DANCER.

Sold in lot 61 at Opie's Sale, June, 1807, with two others for four guineas.

## PORTRAIT OF A LADY.

Sold in 1826, for £4. Seguier's *Critical and Commercial Dictionary*, 1870.

## PORTRAIT OF A LADY.

Sold at Christie's, No. 139, March 11, 1871.

Formerly in possession of Baron Alderson.

Bust of an old lady in black satin dress, in an ample white frilled cap tied with ribbon, and large frill round neck.

## PORTRAIT OF A LADY.

Sold at Christie's, Feb. 5, 1875, for 16s.

## PORTRAIT OF A LADY.

Sold at Christie's, Feb. 11, 1861, for £1.

## PORTRAIT OF A LADY.

Sold at Christie's, Feb. 7, 1863, with a female head, Nos. 713, 714, for £2. Marked in MS. in Cat., 'Mrs. Major 'Edwards, aunt of Alfred Bunn,'—probably, therefore, Opie's first wife, Mary Bunn.

## PORTRAIT OF A YOUNG LADY.

In a white dress.

Sold at Christie's, July 23, 1864, for £1 3s.

Previously in possession of Mr. Battam.

## PORTRAIT OF A MUSICAL COMPOSER.

Canvas, 29 × 24 inches, relined.

In possession of Mr. Wm. Cox, Pall Mall.

Seen to waist, full face, short brown hair brushed over forehead; in black coat, white cravat; a landscape at back.

## PORTRAIT, UNKNOWN.

Painted probably about 1790-1800.

Canvas, 30 × 25 inches, relined.

In possession of Mr. Robert Walker, Bath; bought at Sotheby's, June, 1877, as portrait of George Colman, the elder, by Opie. The features, however, are not those of either Colman, and Opie could not have painted either at the age represented.

Seen to waist,  $\frac{3}{4}$  face to right, seated sideways in a wooden chair, his left arm over the chair-back, both hands resting easily on top of chair; natural hair, thrown back from forehead, queue, and a single curl over his right ear, slightly powdered; hazel eye, pouting lip; in brown morning coat, ruffled, white cravat; full of natural ease and expression, broadly painted.

## PORTRAIT HEAD.

Unfinished; attributed to Opie.

No. 26 in Catalogue of the Dyce Bequest, at South Kensington Museum.

Canvas, 20 $\frac{1}{2}$  × 16 $\frac{1}{2}$  inches.

Bust of an old man, in a red cloak,  $\frac{3}{4}$  face to right, slightly stooping, massive light natural hair, brushed off his forehead; the expression apparently exaggerated.

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 SUBJECTS.

## BEAUFORT, CARDINAL, DEATH OF,

Shakspeare's Play of Henry VI, Part 2, Act iii, Sc. 3.

Attributed to Opie.

Canvas, 31 × 21 inches.

In possession of Mr. Jas. Fitzroy Morris, Salisbury.

The composition is apparently the same as that of Sir Joshua Reynolds' well-known pictures of this scene, at Petworth, and in the Dulwich Gallery, though differently coloured, and the head of a Dæmon is here introduced behind the Cardinal's head, in the shadow of the drapery, which does not appear in the engraving from Reynolds' picture, painted in 1791, for Boydell's Shakspeare.

CHILD, WITH FLOWERS, IN A LANDSCAPE.

Sold at Christie's, April 14, 1864, for 4 guineas.

Previously in possession of the Bishop of Ely.

CORNISH SCENES, WITH FISHERMEN, (a pair).

Sold at Christie's, July 24, 1873, for £2 19s.

Previously in possession of Miss Glasson.

DAVID, INFANT, PLAYING WITH A LYRE.

In possession of Mr. W. H. Morley; sold with *Two Peasant Children* at Christie's, March 3, 1855, for £1 2s. and again, Feb. 20, 1858, for £1.

DOG, OPIE'S,

Sold at Christie's, May 31, 1858, as the property of Alfred Bunn, the Theatrical Manager, to E. White, for 8s., and resold by him at Christie's, April 5, 1872, for 15s.

DOG AND PHEASANT.

Sold at Christie's, Feb. 13, 1874, for £2 10s.

From 51, South Audley Street.

DONKEY (AFTER MORLAND).

Sold at Opie's Sale, June, 1807, with 2 landscapes, for £2 8s.

FEMALE HEAD, A,

Sold at Christie's, Feb. 7, 1863, 'for a small collection,' together with *Portrait of a Lady*, for £2.

## GENTLEMAN, IN A GREEN COAT.

Sold at Christie's, April 5, 1872, with 'Head of a Girl,' for 13/-.

Previously in possession of Ed. White, deceased.

## GIRL, HEAD OF A,

Sold at Christie's, Feb. 20, 1870, for £10.

Previously in possession of late W. Anthony, of Duke Street.

## GIRL, MILKING A COW.

Unfinished, life.

Sold, lot 101, at Opie's Sale, June, 1807, for 2 Guineas.

## GIRL, HEAD OF A,

Sold at Christie's, April 5, 1872, with 'Gentleman in a Green Coat,' for 13/-.

Previously in possession of Ed. White, deceased.

## GIRL, WITH A DOG.

Sold at Christie's, Jan. 21, 1871, for £2 2s.

## KING LEAR.

Sold at Christie's, Jan. 28, 1871, for £1 2s.

Previously in possession of Mr. S. G. Crosse, of Norwich.

## LADY, A, SEATED, READING.

Sold by J. Wilson, at Christie's, March 18, 1854, to Herman, for £3 10s.

## MAN'S HEAD, AND AN INTERIOR.

Sold at Christie's, March 13, 1863, for 17/-.

Previously in possession of the late Mr. Alphonse C. Billings.

## MILKMAID, THE,

Sold at Christie's, Feb. 5, 1863, for £1 4s.; previously in possession of Mr. Partridge; see companion picture, 'THE FRUIT GIRL, Part ii, Fancy subjects.

## NUN, HEAD OF A,

Sold at Christie's, Jan. 30, 1875, for 18/-.

## OLD MAN, HEAD OF,

Sold at Christie's, March 23, 1868, for £2 15s. to Merritt.

## OLD MAN, HEAD OF,

Formerly in possession of Sir Francis Chantrey, R.A., who lent it to Mr. R. Redgrave, R.A. to copy 50 years ago.

Canvas, 22 × 18½ inches.

Bust of a bald-headed old man; florid healthy face, ¾ to left; creamy drapery thrown over his shoulder, for study; the head only is finished.

## OLD MAN AND CHILD.

Sold at Opie's Sale, June, 1807, with the 'Captive,' and a small landscape, for £1 6s.

## PAOLO AND FRANCESCA.

Dante. 'A spirited sketch.'

Sold No. 83 at Opie's Sale, June, 1807, for £1 12s.

## PEASANT BOYS, Two,

Half-length. Sold at Christie's, July 19, 1860, for £3 5s., and again same place, March 15, 1862, to Mendoza for same price; previously in possession of J. E. Fordham—most probably the same picture.

## PEASANT GIRL.

Sold at Christie's, April 20, 1861, for 4 Guineas.

The Girl is seated, with a basket of fruit, and a dog at her feet.

## PEASANT, HEAD OF A.

Sold at Christie's, July 1, 1854, with a small Vandeveldt, for £1 3s.

Previously in possession of Mr. Joseph M. Rainbow.

## REFUSAL, THE.

Attributed to Opie, by Merritt; very doubtful.

Canvas on panel,  $13\frac{1}{2} \times 10\frac{1}{2}$  inches.

In possession of Mr. R. P. Edwards, Bath, bought about 1865 at a sale at Rainy's.

A coy girl refusing the offer of a brawny swain, from whom she turns away.

## REPRIEVE, THE.

Sold at Christie's, Jany. 4, 1862, for £1 3s.

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 LANDSCAPES.

## LANDSCAPES, Two,

Sold, with a Donkey after Morland, lot 66, at Opie's Sale, June, 1807, for £2 8s.

## LANDSCAPES, A PAIR, Sketches.

Sold, lot 65 at Opie's Sale, June, 1807, for £1 16s.

## LANDSCAPE, SMALL.

Sold at Opie's Sale, June, 1807, with 'The Captive,' and 'Old Man and Child,' for £1 6s.

## ADDENDA to PICTURES.



### DICKSON, LADY,

Frances Anne, dau. of Rev. James Willins, D.D. of Norwich, married first in 1799 to Admiral Sir Archibald Dickson, (cr. Baronet 1802,) and secondly to Major General O'Brien in 1804. She died 1828.

Painted at Bath about 1799, after her first marriage.

Canvas, 29 × 24 inches.

In possession of her grand-daughter, Mrs. O'Brien, at Clifton.

Seen to below the waist, seated in right profile,  $\frac{3}{4}$  face to right, a bright and pretty face, with dressed curling hair. In cream white dress, her arms bare to elbow, hands folded on her knee. A landscape seen through an opening to right. Age about 19.

### DICKSON, LADY,

The same as the preceding. She was a celebrated beauty, and knew Amelia Opie, who used to sit with her, whilst Opie painted her portrait.

Painted about 1801, signed *J. Opie*.

Canvas, 29 × 24 inches.

In possession of Mrs. Despard, her daughter by Gen. O'Brien, at Dublin.



Seen to below waist, seated on a bank under a tree.  $\frac{3}{4}$  face to left, her hair dressed in curls. White muslin evening dress, her left hand gloved, and hanging down, her right hand ungloved, and resting on her lap. Age about 21.

DOWSON, BENJAMIN UTTING,

Painted about 1806.

Canvas, 30 × 25 inches.

In possession of Mr. E. T. Dowson, Geldeston, Beccles.

Seen to waist,  $\frac{3}{4}$  face to right, in an overcoat. Age about 42.

DOWSON, MRS. B. U.,

Susanna, wife of Benjamin U. Dowson.

Painted about 1806.

Canvas, 30 × 25 inches.

In possession of Mr. E. T. Dowson.

Seen to waist,  $\frac{3}{4}$  face to left, in morning dress, with gauntlets. Age about 42.

EARLE, JAMES,

Of Hanover Square, London. A gentlemen of the Privy Chamber to George III.

Painted about 1796.

Canvas, 29 × 24 inches.

In possession of his grand-daughter, Mrs. Belgrave, Preston Hall.

Seen to waist,  $\frac{3}{4}$  face to right, in brown coat, long buff waistcoat, powdered hair. Age about 20.

EARLE, MRS. JAMES,

Mary, wife of Mr. James Earle, and sister of Ven. Archdeacon Pott, who was chancellor of Exeter Cathedral.

Painted about 1796.

Canvas 29 × 24 inches.

In possession of her grand-daughter, Mrs. Belgrave, Preston Hall.

Seen to waist,  $\frac{3}{4}$  face to right, seated at a piano, from which she turns her head as if to speak; in low white dress, her hair curling over her forehead. Age about 20.

**NOLLEKENS, JOSEPH, R.A.**

The Sculptor, Born 1737, Died 1823.

Painted after 1782 for Mary Moser, R.A., who left it at her death to Mrs. Nichols, mother of the present owner.

Exhibited No. 1102 in Catalogue of Leeds Exhibition, 1868.

Canvas, 30 × 25 inches.

In possession of Mr. D. C. Nichols.

Seen to waist,  $\frac{3}{4}$  face to left, his hands resting on a bust of Sterne, the right hand holding a porte-crayon. Age about 45.

**SLOGGATT, THOMAS ROSEVEAR, of Boscastle, Cornwall.**

Painted late in last century.

An oval miniature on ivory,  $2\frac{3}{4} \times 2\frac{1}{8}$  inches.

In possession of his grandson, Mr. Thomas Sloggatt.

Seen to waist,  $\frac{3}{4}$  face to right, in dark coat, white neck-cloth and frill.

See two other miniatures of Mr. and Mrs. T. E. Thomas.

**CORONATION OF A CHILD.**

Canvas, 50 × 40 inches.

In possession of Mr. John Thorne, Cheltenham.

A girl about 5 years old, draped, stands in centre, supported by an Angel seated on a cloud, whilst cherubs in the sky hold a celestial crown above her head; the sky illumined by the light emitted from the crown.

**THE PUZZLED DOCTOR.**

Painted 1801, signed, *J. Opie*, 1801, restored by Merritt.

Exhibited No. 1294 in Catalogue of Leeds Exhibition, 1868, as the Fortune-teller.

Canvas, 40 × 50 inches.

In possession of Rev. J. E. Waldy.

A young lady in short-sleeved white morning dress, is seated at a small table,  $\frac{3}{4}$  face to left, her left elbow rests on the table, a bouquet of flowers in the hand, she extends her right hand to the Physician, who is robed in red, with white-bordered red cap, an eye glass in his left hand. He looks up with a puzzled air, as he gently holds her hand on his. A brother and sister, (possibly,) smile and make signs behind them, and a pretty face of a younger girl, in Reynolds' manner, is seen at the right. A peep of landscape at the left.





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