

FACTS AND RECOLLECTIONS OF THE XVIIIth CENTURY IN A MEMOIR OF JOHN FRANCIS RIGAUD Esq., R.A.

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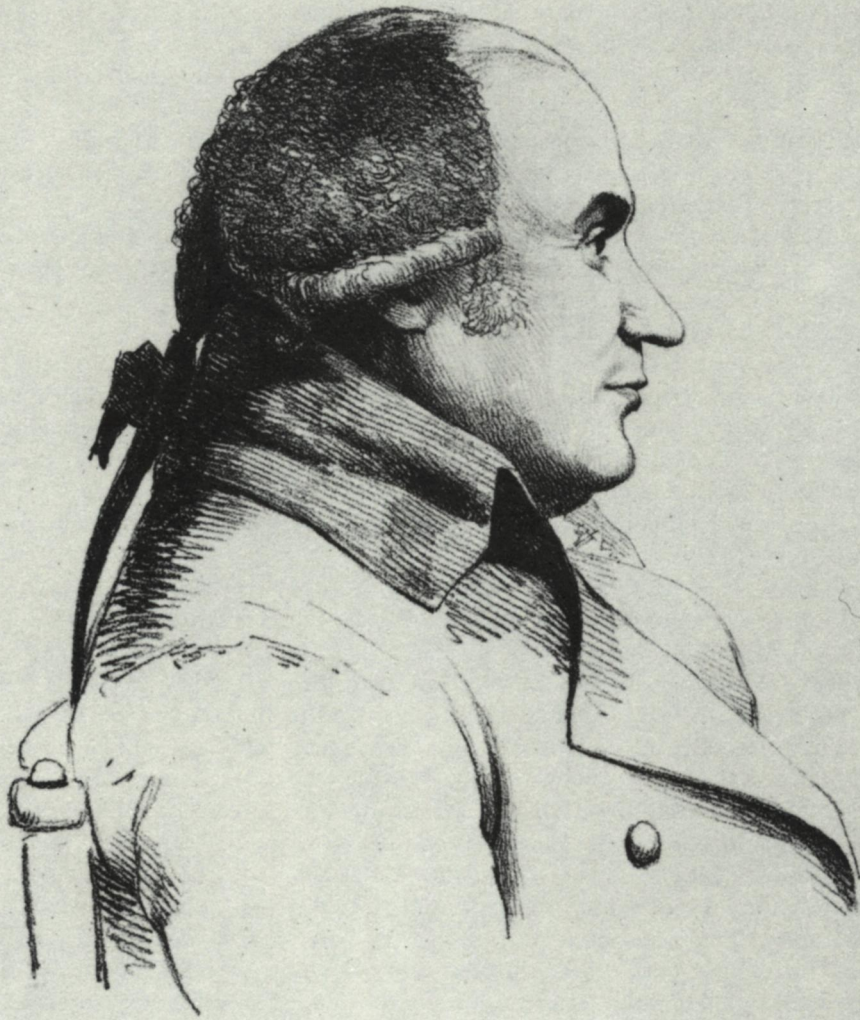
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John Francis Rigaud

Geo. Dance del. April 1. 1793.

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FACTS AND RECOLLECTIONS OF THE
XVIIIth CENTURY IN A MEMOIR OF
JOHN FRANCIS RIGAUD Esq., R.A.

by

Stephen Francis Dutilh Rigaud

Abridged and Edited
with an Introduction and Notes

by

WILLIAM L. PRESSLY

A MEMOIR OF JOHN FRANCIS RIGAUD

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INTRODUCTION

The Memoir

IN the Osborn Collection of the Beinecke Rare Book and Manuscript Library is a memoir of John Francis Rigaud (1742–1810), a prominent artist of the British School. The manuscript is dated 1854 with a one-page introduction dated the following year. Its author is Rigaud's son Stephen (1777–1861), who was also an artist, although not so successful as his father. A substantial portion of the memoir, however, consists of John Francis Rigaud's own writings, Stephen having incorporated into his text many of his father's letters and memoranda on his own paintings.¹ Thus, although the reader is dependent on Stephen's selection and editing of this material, the elder Rigaud often speaks in his own voice, and it is these direct contributions that are the work's greatest asset. Through them one is given invaluable insights into the texture of an artist's life in late eighteenth-century England.

Because John Francis Rigaud was not one of the giants of his day, his career is all the more representative of the preoccupations of the majority of painters, while his unusually varied activities and far-ranging interests make his example all the more revealing. His narrative pictures extend from history paintings in the Grand Manner to popular subjects intended solely for the print market, and he also enjoyed considerable success as a portraitist and decorative painter of fashionable interiors. Then, too, he was a knowledgeable practitioner of a variety of media and techniques, working with encaustic, fresco, and the controversial formula known as the 'Venetian Secret'. Through the memoir it becomes easier to comprehend the practical considerations involved in pursuing a career as a painter, mundane problems which in time are too easily forgotten. In its accumulation of details, it allows the reader to experience more vividly the continuing conflict between the artist's ennobling view of his rôle within society and those harsher realities that constantly undermined his aspirations.

Although Stephen's principal motivation in writing the memoir was to pay homage to his father, he too is one of the manuscript's protagonists, for he documents his own career up until his father's death and records his observations on a variety of subjects, including the Gordon Riots of 1780, Lunardi's balloon ascent of 1785, the ongoing preparations for the anticipated invasion from France, the

behaviour of the students in the Royal Academy Schools with characterizations of many of the Visitors, and somewhat tedious revelations of the private conduct of George III. One of his most interesting accounts concerns a sketching trip he made with J. M. W. Turner and the Rev. Robert Nixon, in which his more conventional expectations were offended by Turner's conduct.²

Born on 26 December 1777, Stephen was already exhibiting at the Royal Academy in 1797 and was among the earliest members of the Society of Painters in Water-Colours founded in 1804. Having married in 1808, he retired in 1817 to Pembrokeshire because of his wife's poor health, and he did not return to London until after her death in 1839. Meeting with little success in his attempt to revive his artistic career, he turned at this time to writing on an ambitious scale, for another manuscript by him covering his journeys as an agent of the London Peace Society during the years 1839–42 appeared in the same sale as the memoir under the title 'Continental Travels'.³ From the internal evidence of the memoir itself, Stephen was already researching the life of his father by the mid 1840s.⁴ Yet, even in pursuing his second career as a writer, he was again following in his father's footsteps because the elder Rigaud had published several works, all of which are duly noted in the manuscript.

Stephen never published his biography, presumably because his father's declining reputation would not have made it financially feasible, and, as the reader will discover, it can hardly stand on its own as a work of literary merit. The memoir in fact never received a final polishing, Stephen having only partially edited its contents. At his death it passed into the hands of Miss Emily Warren Davies, a niece on his wife's side of the family.⁵ Before entering the Osborn Collection, it was sold at Sotheby's in 1963.⁶

The manuscript is in Stephen's hand, and though written in pen and ink, there are also minor notations and alterations in pencil. The pages are written on one side only, and they were threaded together in the upper left-hand corner on a blue and white string, which has subsequently been removed. Because Stephen continued to work on the manuscript, even after having joined the sheets, the pagination is untrustworthy: there are instances where the page numbers have been altered; there are also missing pages which have been cut out, only the threaded corners remaining; and there are other sheets which are unnumbered. Though the last sheet is marked 441, the work contains in all only 422 pages. Yet, despite the erratic numbering, there is little doubt as to the ordering of these pages, as even the proper placement of the few loose sheets that were not secured by the string can easily be reconstructed.

A wide variety of papers is used throughout. There are differences in thickness, and the colouring varies from white to white with thin blue ruled lines to blue sheets

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in a variety of tones. There are watermarks from a number of firms, some of which date the paper to the years 1795, 1817, 1846, 1851, and 1852. Yet, even so, it appears unlikely that the manuscript was written over a long period, or at least that this is true of this draft, as there are self-contained sections that are written on both early and late papers. The pages are also approximately the same size: in this regard the title-page (Fig. 1) represents a typical example, measuring $8 \times 6\frac{3}{8}$ inches, while the other page that is reproduced (Fig. 2) is one of the largest, measuring $8\frac{13}{16} \times 6\frac{15}{16}$ inches. This last page also offers a good illustration of the manuscript's general appearance. The page number is given at the upper right, and the year under discussion at the upper left. If in the course of the page, Stephen progresses to another year, then this date is introduced at the appropriate position in the left-hand margin.

In transcribing the manuscript for publication, portions have been deleted because of limitations of space, and these deletions have been indicated either by ellipses or more frequently by a summary of the contents placed in square brackets. Yet, this abridgement does not violate the work's integrity as much as might be expected. For one thing, because Stephen himself has made deletions, the text already contains awkward caesuras. Then, too, the narrative often takes the form of a catalogue, having been rigorously organized around a chronological framework, and it is easy to excerpt whole portions without losing cohesiveness and continuity. Stephen, particularly in the second half of the memoir, also shirks his duty as narrator, too frequently stringing together a series of letters without either elaborating on their content or editing out insignificant passages. Perhaps, however, where I have been most ruthless is in the excision of the poetry of Mrs Rigaud. Although she appears on the title-page with her husband, where they are yoked together by the conventional conceit of the Sister Arts, she in reality plays a minor rôle within the work as a whole; in the deletion of her scattered poems more is gained than is lost.

I have attempted in the published passages to be as faithful to the original text as possible, retaining its idiosyncratic punctuation and spelling, even when there are inconsistencies (for example, 'ceiling' and 'cieling' both appear in the manuscript). In the case, however, of minor slips of the pen, such as the repetition of a word, I have corrected the error without comment. Those portions that have been crossed out in the manuscript are published with a line struck through them, while Stephen's additions have been placed in angled brackets. All of the editor's additions, on the other hand, are in square brackets. Stephen divided the manuscript into chapters, but his divisions are at times tentative as he tried several options as to where certain chapters should begin or end. However, the organization published here would seem to reflect accurately his final intentions, and dates have

been added to the chapter headings as a replacement for those appearing at the top of each manuscript page.

The Life

The memoir is the principal source of information on John Francis Rigaud's career. Based on the artist's own memoranda and letters, it is for the most part reliable. Stephen, however, wishing to present his father in the most favourable light, glosses over some of the less flattering circumstances, and other sources must be used in an effort to redress the balance.

Rigaud, the second son of James Rigaud and Jeanne Françoise Guiraudet, was born in Turin, then part of the Kingdom of Savoy, on 18 May 1742. The family was of French Protestant extraction, and its surname had formerly been Dutilh, the grandmother having reverted to her maiden name Rigaud, when, owing to religious persecution, she had fled to Geneva with her son, the artist's father. James Rigaud, having become a silk merchant in Turin, intended that his sons should also become merchants, but John Francis was determined to become an artist. As a young man, he first trained under Claudio Francesco Beaumont, Historical Painter to the King of Sardinia. Then in 1764, at age twenty-two, he left Turin in order to continue his studies, first spending five months in the Academy at Florence followed by a stay of slightly over a year in Bologna, where he was made a member of the Accademia Clementina. Rome, however, was his principal destination, but soon after his arrival on 20 February 1766, he had to return home on the death of his brother to oversee his family's affairs, his father having died a year and a half earlier. Returning to Rome early in 1768, he remained there for over two years. His course of study was not unusual: he worked from the living model, presumably in the Accademia del Nudo in the Capitoline, copied from the antique, and in regards to the modern masters paid particular attention to the works of Raphael. He also executed an ambitious painting in the Roman style entitled *Hercules resting from his Labours* as a testament to his maturing abilities.

On his departure from Rome with the Irish painter James Barry, Rigaud visited several northern Italian cities, spending the most time in Parma, where he diligently copied Correggio's celebrated canvas *Madonna and Child with Saints Jerome and Mary Magdalene and Angels*. On returning to Turin, he found little reason to linger there, since his family had dispersed and there were few professional opportunities. He determined instead to settle in Paris, arriving in the French capital on 11 March 1771, but finding it difficult to succeed because he had not studied at the French Academy (presumably meaning in Rome as well as in Paris), he moved on to London, where he arrived on 14 December of that same year. The two most

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important pictures he brought with him were his Roman *Hercules* and the canvas *Jupiter, under the Form of Diana, visiting the Nymph Calisto*, which he had painted in Paris. Judging from the descriptions, this last work was on the same scale as the *Hercules*, the figures being the size of life, but it was less grand and austere in treatment, having been executed with a softer focus and in more delicate colours.

In London, Rigaud quickly gained official recognition, being elected to the Royal Academy as an associate member on 2 November 1772. His first address was a modest one, as he lived at Mr Luther's, No. 20 Frith Street, Soho. Before his marriage on 2 July 1774 to Miss Mary Williams, he moved to more suitable quarters, the corner of Richmond Buildings, Dean Street, Soho. The couple's first child, Elizabeth Ann, was born on 30 May 1776, and in the following year the family moved to No. 44 Great Titchfield Street, an area of London that was attracting a number of successful artists. Stephen was born on 26 December 1777, and he was followed by two girls, Isabella Frances, who died in infancy in 1779, and Mary Isabella, who was born on 8 December 1781.

Rigaud proved himself adept in a number of areas, executing both historical and decorative compositions as well as maintaining a steady stream of portraits, and his fortunes in England continued to improve. In 1784 he was made a full academician, and in 1786 he moved to an even larger dwelling at 71 Great Titchfield Street. On 26 December 1788 he felt confident enough in his abilities and reputation that he wrote a letter petitioning King Vittorio Amadeo III of Sardinia for the directorship of an academy of painting which he had heard was being founded in Rome.⁷ Though unsuccessful in this application, Rigaud's career for a time continued to flourish. Beginning in 1788 he participated in Boydell's Shakespeare Gallery and Macklin's Poets' Gallery and a few years later in Bowyer's Historic Gallery, all of which ventures offered him unprecedented opportunities at grand subjects on a large scale. In a letter of 21 June 1791 to Baron von Offenbergh, whom he had met when the Baron had earlier visited London, he takes pride in his success, which, as a foreigner, had proven all the more difficult to obtain:

je suis persuadé, que Vôtre Excellence apprendra avec plaisir, que depuis 7 ou 8 ans je suis enfin parvenu a dissiper un peu le Nuage epais du prejuge, qui obscurcit l'horison de ce pays cy pour les Etrangers, et que malgré toutes les oppositions possible j'ai été employé a ma satisfaction. C'est a dire a des tableaux d'Histoire. Mon tableau de reception à l'Academie Royale, ceux que j'ai fait pour la Gallerie de Shakespeare et ailleurs, et enfin plusieurs grands plafonds tant en Ville que dans les provinces m'ont mis sur le pied auquel j'aspirois en venant dans ce pays et pour lequel j'avois dirigé toutes mes etudes.⁸

A few years later in 1794 Rigaud received an important commission for Guildhall and two years after that another for Trinity House. In 1795 he also had the honour of being made a member of the Royal Academy at Stockholm and of being appointed Historical Painter to King Gustavus IV of Sweden.

By the mid 1790s he was at the height of his success, but his career in the remaining years of his life experienced a decline. Stephen is not as forthcoming in documenting his father's later struggles as he had been in detailing his earlier triumphs, but the diary of Rigaud's fellow academician Joseph Farington sheds additional light on areas that are only touched on in the memoir.⁹ In the 1790s a group of academicians, of whom Farington was an influential member, were able to muster a majority on important decisions, and their successful dominance of Academy affairs led their critics to refer to them as a cabal. In time an opposition party formed, and in the early years of the 1800s there was a shattering power struggle for control between these two rival factions. Farington was hardly an impartial observer, but, even allowing for his bias, his reports make clear that Rigaud, who had aligned himself with the opposition, was experiencing both professional and personal difficulties.

The composition and conduct of the Royal Academy Council became one of the principal battlefields between the two rival groups.¹⁰ When Rigaud was again elected to the Council on 10 December 1796, James Northcote complained to Farington about the preference always given to him, but Farington's reply that this 'was because Rigaud attended to the business on which the Academy met with regularity and decorum' demonstrates that at this point he was still a valued colleague, an attitude that was soon to change. On 10 December 1799, Henry Tresham was incorrectly passed over as a member of the Council in favour of Thomas Daniell, and Tresham's bitter protest, which reached the king, made the split in the Academy painfully apparent. This incident became a rallying point for the opposition, and on 16 February 1800 Farington records that Rigaud was one of those forming a club to rival the Academy Club, an influential group of academicians of which he had earlier been a member.

An even greater crisis for the Academy occurred in 1803 over the constitutional issue as to who governed its affairs, the rotating eight-man Council or the General Assembly composed of all the members. The opposition party, unable to win a majority in the Assembly, hoped to circumvent it by dominating the Council, and a letter written on 17 February 1803 signed by five disaffected academicians, one of whom was Rigaud, signalled the opening attack by supporting the Council's pre-eminence.¹¹ The struggle was bitterly fought with the Assembly suspending the rebellious councilmen, who were subsequently restored to their position by the intervention of George III.

Rigaud had an ulterior motive for his active involvement in these continuing disputes. From the beginning he had been angling for the post of Keeper, a goal he hoped to obtain by aligning himself with the opposition.¹² According to the Royal Academy's 'The Instrument of Foundation', the Keeper's duties were to oversee the

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institution's possessions, to supervise and regulate the schools of design, to direct the servants, and to attend to the business of the exhibitions. It was a responsible post, not the least of whose attractions was an annual salary of £100 along with an apartment. Because Joseph Wilton, who had been appointed in 1790, was finding it increasingly difficult to attend to his duties, the selection of an assistant had been discussed as early as 1800. Then when Wilton died on 25 November 1803, the campaigning for the position began in earnest.

One theme that recurs in the electioneering is Rigaud's unsuitable personality. Farington recorded that Nollekens, Rigaud's old friend who had first met him in Rome, said that his temper made him unfit, a reaffirmation of an earlier remark that he felt that his colleague had become 'very domineering & sour in his manner'.¹³ Even Rigaud's supporters were apparently critical of his conduct, as Northcote reported to Farington that 'Rigaud was generally disliked and that it was the wish of that party [i.e. the opposition] that He shd. not succeed'.¹⁴

In a close race held on 7 February 1804, Rigaud lost to Robert Smirke on the second ballot by nineteen votes to fifteen. Bourgeois, another member of the opposition, commented to Farington that 'Rigaud has conducted himself in such a manner to those who have been joined with Him in party that they are disgusted. Rigaud seems to think more might have been done for Him'.¹⁵

When George III refused to ratify the vote because of his abhorrence of Smirke's democratic principles, the Academy was forced to hold a new election, and those of the opposition who were in contact with the king made it clear that his majesty wished Rigaud to be made Keeper, though they stopped short of saying this was his royal command. Once again negative remarks about the artist's personality surface in Farington's diary. On 30 November 1804, Fuseli, who had replaced Smirke as the cabal's favoured candidate, reported that Paul Sandby had acknowledged to him 'that Rigaud was not agreeable to their Party, yet so were they circumstanced with each other that He must vote for Him'. Sandby went on to add, 'such was Rigaud's temper that He made enemies of the persons He canvassed'. In the election held on 24 December, Fuseli handily won twenty votes to thirteen. Even allowing for Farington's unfriendly disposition and for the academicians' willingness to snipe at one another, obviously Rigaud, at least late in his career, was for his peers far from a congenial companion.¹⁶

At the end of 1805 the opposition was finally able to triumph over the cabal when West resigned as president of the Royal Academy, and in the election held on 10 December James Wyatt, a leader of the opposition, was chosen to succeed him. Rigaud along with John Soane was swept in with Wyatt as an Auditor. This victory, however, proved the party's undoing, as Wyatt's unsuitability as president soon became clear, and in the next annual election West returned to the chair,

servicing as president until his death in 1820. Rigaud, on the other hand, frustrated in his efforts to become Keeper, was still in search of a position. In 1807 Beechey supported him as a possible candidate for Professor of Painting.¹⁷ Later in the same year when West and Farington discussed a plan to retire John Inigo Richards as Secretary, they assumed Rigaud would campaign for the position, a candidacy they again opposed on grounds of his bad temper.¹⁸ Not long before he died, however, Rigaud did manage to secure the position of Deputy Librarian to Edward Burch, for which he was to receive an annual salary of £60.

Understandably Stephen does not chart all of these manoeuvrings in the memoir, as it is a record of more defeats than triumphs, but another reason is that one of the prerequisites for many of these posts was financial need. When running against Rigaud for Keeper, Fuseli reported to Farington a conversation he had had with Bourgeois and Tresham, who had offered Rigaud's poverty as a reason why he should be elected.¹⁹ Soon thereafter in a feeble attempt at wit 'Zoffany told Nollekens He shd. vote for Rigaud because he was a poor Artist and a poor man'.²⁰ Shortly before he died, Rigaud moved in with Stephen, who was then living at 19 Upper Thornhaugh Street, Bedford Square. Because Mrs Rigaud had died and two of the three children had married and left home, he no longer needed his house on Great Titchfield Street, but the move may also have been prompted by his dwindling resources. After his death in 1810, Mrs Nollekens commented to Farington that it was a happy circumstance that he had died suddenly, for otherwise he would have lingered in poverty and would have had to turn to the Royal Academy for support.²¹

Another interesting aside that would never surface in the memoir is a remark Nollekens made to Farington in 1805, indicating that Rigaud was a heavy drinker:

He mentioned having noticed the drinking of a former member of the Academy Club, Rig. [au]d, and for the purpose of observing and ascertaining the quantity he drank, put into his pocket 12 bits of a card, which when R. drank a glass of wine He removed one at a time to another pocket till the 12 pieces were counted out; He then removed 3 pieces back to the pocket from which they had been taken, thus counting 15 glasses, at which time some punch having been made R. turned to that and finished his libation.²²

Stephen may also have been less than candid about his father's appearance when he remarked that 'his person was rather under the middle size and inclined to be corpulent.'²³ George Dance's profile portrait (frontispiece) shows that Rigaud in 1793 had a pronounced double chin, while Gillray's satire *Titianus Redivivus* (Fig. 69) of 1797 depicts the artist as an ample figure whose indulgence in the pleasures of the table had gone well beyond Stephen's euphemistic phrasing.²⁴

Against this background the tone of melancholy, anxiety and exhaustion in the artist's late letters becomes all the more understandable and poignant. Writing in

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the summer of 1807 from Wollaton Hall, where he had been engaged by Lord Middleton, Rigaud makes a telling observation to his son:

Though I have been industrious, and have worked very hard all my life time, I have been too thoughtless of money matters. With exalted ideas of the Arts, I have despised what was profitable, and I have made other people sick of my notions, and now <my> ~~I am obliged to drudge and grope.~~ My time is past, and I have not much strength to struggle against the prejudices of fashion, or to overcome fatigue.²⁵

Significantly Stephen later felt constrained to strike through the most revealing part of this passage. Yet although the portrait of his father he provides in the memoir is somewhat idealized, it is possible through the letters and supplementary material to recapture the whole man, his weaknesses as well as his strengths. Fittingly, Rigaud died on 6 December 1810 at Packington Hall, the estate of his most loyal patron, and he is buried there in the New Church, for which he had earlier painted the altarpiece.

The Work

Rigaud actively pursued three categories of painting: history painting, decorative painting for public and private interiors, and portraiture. To some extent all three categories were present in his selection of works for his first exhibition at the Royal Academy in 1772. *Hercules resting from his Labours*, executed in Rome, represented his abilities as an artist capable of working in the heroic figurative tradition embodied in the Grand Style; his painting executed in Paris *Jupiter, under the Form of Diana, visiting the Nymph Calisto*, while also a picture of a classical subject, demonstrated a more lyrical vein better suited to the decoration of elegant interiors (a purpose to which Rigaud later adapted this composition when he used it in a panel for a ceiling created for Sir William James at Eltham); and finally his *Joseph Nollekens* (Fig. 5), the only one of the three exhibited works to have survived, displayed his abilities as a portraitist, while at the same time flattering an old friend from Rome. Yet, despite such versatility, Rigaud perceived himself primarily as a history painter, a not surprising self-perception in that this was the highest category to which an artist could aspire, and this characterization was later to be fully endorsed by his fellow academicians.²⁶

During the next two years, 1773 and 1774, Rigaud's selection of paintings for exhibition continued to be conservative in nature, but in 1775 he exhibited a more adventurous canvas *The Entry of the Black Prince into London with his Royal Prisoner* (Fig. 19), a picture that he had painted the year before. Although other artists at this time had already begun the exploration of the British national past for subjects suitable for the exalted realm of history painting, Rigaud's selection is still an original one for so early a date, and he obviously was attempting to strike a

responsive cord in his newly adopted countrymen. The Black Prince, who had captured King John of France at the Battle of Poitiers, had treated his royal prisoner with exemplary dignity and chivalry. Rigaud depicted the triumphant procession held in London in A.D. 1357 as the unobtrusive prince escorted King John and his son Prince Philip to their meeting with Edward III in Westminster Hall.

Presumably it was his trip to Windsor Castle in 1773 that prompted the artist to undertake this picture. At Windsor he had seen Antonio Verrio's painting in St George's Hall showing the Black Prince received in triumph by Edward III with the procession passing behind an open colonnade.²⁷ Rigaud complained that Verrio's picture 'is wrong, as for the story, from one end to the other,'²⁸ and his attempt is intended as a more accurate recreation of the event. Paying close attention to the accounts of this procession, he shows King John on a richly adorned noble white horse, while his captor rides on a small black nag.²⁹ Rigaud had criticized Verrio's decorations in particular for their lack of accuracy as to costume, and in the Guardroom at Windsor Castle he reports having seen the armour of King John and of the Black Prince. Obviously he has been at pains to recreate details of dress and architecture as authentically as possible, even if many of his 'recreations' are decidedly wide of the mark. In undertaking a crowded, urban landscape, he also encountered difficulties in scale and setting that he never completely resolved, and his decision to call attention to the Black Prince through the introduction of allegorical figures flying overhead was an old-fashioned solution that undercuts his desire for historical accuracy. The painting is ultimately a failure, albeit an interesting one, and the artist was discouraged enough that he abandoned for a time subject matter of this type.

In 1777, Rigaud first exhibited a religious work at the Royal Academy, a now missing picture of the Madonna and Child. Although one of the traditional mainstays of history painting on the Continent, religious pictures had received little encouragement in England. Benjamin West was one of the few artists, primarily because of the support of George III, who enjoyed numerous commissions for sacred works, but Rigaud, despite only limited patronage, turned to such subject matter with increasing frequency: obviously it had for him a strong personal appeal. The most important of these paintings were his two major commissions for altarpieces in London churches: in 1780 he executed *The Descent from the Cross* for the Roman Catholic Chapel of the Sardinian Embassy and in 1797 *The Ascension* for St Martin's Outwich (this last altarpiece was a fresco twenty-one feet by twelve feet with the figure of Christ rising to a height of seven feet four inches). Neither of these works has survived, and the only altarpiece that remains, the fresco *A Glory of Angels worshipping the Name of Jesus* (Fig. 56) in the New Church at Packington, is an attempt in a decidedly lesser key.

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From 1777 until his death in 1810, Rigaud exhibited at the Royal Academy eighteen religious pictures, a number which includes a sketch for each of the two major altarpieces. *Samson breaking his Bands* (Fig. 20) of 1784, his diploma work for the Royal Academy, is the only one of these paintings whose present whereabouts is known. Rather than paint a shorn Samson at the mercy of the Philistines, a far more common subject and one to which he turned at the end of his career, he depicted an earlier moment when Samson, having fooled Delilah as to the source of his strength, easily broke the new ropes with which he had been bound in his sleep. However, because it was intended for the Academy as a showcase of his talents as a history painter, this canvas is presumably atypical of the majority of his biblical scenes; certainly in composing this work he was unusually self-conscious in drawing on his Italian experiences. The figure of Samson is monumental in scale, and underlying its conception is Michelangelo's Haman from the Sistine Chapel.³⁰ Indeed since Samson is for the most part visually cut off at the knees, Michelangelo's antique source, the Belvedere Torso, is invoked as well. In addition, Rigaud's study of Rubens is evident in his flesh tones, particularly the red hands and flushed face. Yet, despite his judicious selection of influences, Samson lacks sufficient idealization; the sense of a specific model, particularly in the head, interjects a vulgar note. What Rigaud has in fact created is an inflated academy study, a traditional exercise with which his continental training had made him thoroughly familiar.³¹ Clearly when confronted with the challenge of executing a diploma piece, he reverted to standard academic practice. As for the other religious paintings, this important aspect of his art remains, at least for the moment, virtually unknown.

In general Rigaud's attempts to create a responsive public for his history paintings through the annual exhibitions at the Royal Academy proved unsuccessful, but the growing trade in reproductive prints offered him a new market for many of his subject pictures. The first such work to be engraved was his *Ruth and Boaz*, a large picture with figures of the size of life that he exhibited in 1783. Rigaud, however, was unhappy with the mezzotint after it by James Walker, and in any event the subjects which were to prove most popular as prints were not those drawn from the traditional repertoire of history painting — scenes from the Bible and classical history and mythology — but were those depicting sentimental narratives more closely attuned to popular tastes. Thus, one should make a distinction between history paintings, such as *Ruth and Boaz* and *Samson breaking his Bands* that were considered worthy of reproduction, and paintings on lesser themes that were created as little more than modellos for prints. As a result, the character of Rigaud's narrative pictures underwent a change in emphasis, and ironically, because few of his subject pictures have survived, the reconstruction of his work depends mainly on the prints after his paintings, thereby giving a distorted view of his total oeuvre.

In producing works of this less exalted type, Rigaud was following the lead of artists such as Angelica Kauffmann and Giovanni Battista Cipriani. Among the works he created for the print trade are the following: *Gualtherus and Griselda* and *Griselda returning to her Father* from Chaucer's *The Clerk's Tale* (Figs. 25 and 26), *The Duchess of C— at the Masquerade* and *The Duchess of C— rescued by the Count de Belmire* from Madame de Genlis's *Adele et Theodore* (Figs. 29 and 30), and *Lovelace in Prison* (Fig. 31) and *The Death of Lindamore* from Richard Lovelace's *Lucasta*. Only the prints after these pictures have survived, and in each instance the subject matter is sentimental, the format a small oval, and the technique that of stipple engraving. At times Rigaud's role appears inconsequential enough that his name is nowhere mentioned. While all of the above works were exhibited at the Royal Academy (this was not the case for subjects such as the *Hurdy-Gurdy Girl* and *Ma Chère Amie* which would have been considered too trivial), the fact that in each instance the print was published before the painting was exhibited underscores the print's priority. In a sense even the exhibition of the pictures served as little more than as an advertisement for the prints.

Also in response to the print market, Rigaud returned to scenes drawn from English history. Despite his pioneering painting of the Black Prince of 1774, he was again following a trend rather than creating one: in every instance his work was in response to a commission initiated by a second party and it is significant that four of his most important works of this type were created as part of a series begun by Cipriani. The first two subjects in this last group, *Vortigern and Rowena* and *The Prince of Wales presenting King John to his Father Edward III*, were exhibited at the Royal Academy in 1788. Like the earlier illustrations to Chaucer they were painted on copper and, therefore, were presumably small in size. The later pair of subjects, *The Empress Matilda haughtily rebuffing the Queen of King Stephen* and *Jane of Flanders appealing to the Inhabitants of Rennes*, were only executed as drawings 'in warm colours' and were never exhibited. Furthermore, in this instance Rigaud enlisted his friend Joseph Bonomi to execute the architectural backgrounds. Yet, although the artist obviously considered them as works in a minor key, these four designs, which are now known only through the prints after them, compare favourably with similar pictures by his contemporaries.

The first print (Fig. 21) depicts an important moment in the Saxon conquest of the early Britons, when King Vortigern, falling into the trap of Hengist, a Saxon general, becomes enamoured of Hengist's niece Rowena. Even by 1788 this scene had been frequently illustrated,³² and though in composition Rigaud is strongly indebted to these forerunners, his interpretation differs from theirs in not Romanizing the figures' attire nor in placing them in Elizabethan dress. With the scenes of Edward III and King John (Fig. 22) he was returning to a later moment in the same

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story he had already executed in 1774, but in depicting the meeting inside Westminster Hall, he played down the role of the Prince of Wales, focusing instead on the two kings. Edward, though responsive to his cousin's plight, enjoys a position of superiority, now making unmistakable the English dominance over their traditional foe. *Matilda* (Fig. 23) and *Jane of Flanders* (Fig. 24), although not executed as oils and never exhibited, are even more successful than their companions. The collaboration with Bonomi proved a happy one as the designs combine a sophisticated attempt at medieval architecture with close attention to exotic details in costume.

Rigaud's greatest opportunities as a history painter, as with many of his colleagues, arose in the late 1780s and early 1790s from the creation of the various art galleries conceived around a single theme. For John Boydell's Shakespeare Gallery he executed two canvases for the large series of one hundred paintings as well as one for the smaller series. In 1788, in the same year he began work for Boydell, he executed an ambitious painting of Constantia from Chaucer for Macklin's Poets' Gallery, and a few years later created three canvases for Bowyer's Historic Gallery. Of course it was again the prints after the paintings that provided the commercial foundation for these undertakings, but in this case it was the paintings that were given priority. Rigaud was hardly alone in marvelling at the doors opened by this constructive union of paintings and prints, and his lengthy proposal to the Royal Academy that they adopt a similar scheme offers eloquent testimony to his belief in the rewards to be gained from such ventures.³³

Unfortunately, Rigaud's two large paintings for Boydell, *Aegeon's Life Spared and his Family Reunited*³⁴ of 1788 and *Prince Henry, Hotspur, and Falstaff* of 1790, are both known today only through the prints after them (Figs. 36 and 37), making it impossible to assess fully his participation in the Shakespeare Gallery. Stephen gives the measurements for his father's picture *Aegeon's Life Spared* from *The Comedy of Errors* as nine by twelve feet, a size that is commensurate with other large works executed for Boydell such as James Barry's *King Lear weeping over the Body of Cordelia* at the Tate Gallery (106 × 144½ in.). In *Aegeon* the architectural setting is more skilfully handled than in the earlier painting *The Entry of the Black Prince*, but the figures are poorly arranged as if still inhabiting a crowded stage set. In painting the figure of the captive hero, Rigaud obviously once more relished the challenge of depicting the male nude, but as Stephen singles out Aegeon as the engraver's worst effort in a wretched print, it would be unfair to blame the artist for its apparent awkwardness. Although, as pointed out by Boase, the pose owes a debt to Baroque depictions of Christian martyrdoms,³⁵ Rigaud may also have had in mind the antique statue of Arrotino or the Knife Grinder, having only had to make adjustments in the positioning of the arms. In the case of the print of *Prince Henry*,

Hotspur, and Falstaff, on the other hand, it is more difficult to make allowances for the artist, and one would have to agree with the reviewer who complained about the painting, 'The victor is not our adored HARRY MONMOUTH . . . the vanquished is a pitiful boy,' and, as for Falstaff, 'we just did discover him, like an overthrown bundle of *Camp Furniture*, in a corner.'³⁶

The scene from *Romeo and Juliet* (Fig. 68), executed for Boydell's small series of paintings, proved a far more congenial subject for Rigaud's talents in that it did not require an heroic treatment. The delicate tints and vibrant strokes create a captivating, tender image of the ill-fated lovers. The figure of Romeo is particularly well-conceived, his contorted pose and elongated right leg recalling the influence of Fuseli. The nurse makes a dramatic entrance as she rushes out from the dark chamber at the right, although in this instance it is somewhat surprising to see the pose of the Borghese Warrior adapted to such a purpose and the nurse's features too closely resemble those of the artist's wife.

Constantia revealing herself to her Father (Fig. 38), executed for Macklin, has recently reappeared, and it again demonstrates Rigaud's difficulties with large figure compositions demanding an epic treatment. The bright colours, distracting highlights, theatrical gestures, and stock facial types (with the exception of the empress who again looks like Mrs Rigaud) weaken the artist's presentation.

With his compositions for Bowyer's Historic Gallery he was more successful. His three paintings were part of an ambitious series engraved as illustrations to a sumptuous edition of Hume's *History of England*. As Rigaud mentions in a letter to Stephen, he was not entirely his own master in his choice of subjects, and in the case of *The Collector of the Poll-Tax murder'd by Wat Tyler*, his first picture in this series, he was helped in his treatment by his old friend David Williams, who for the moment had been engaged to bring Hume's history up to the present. Curiously, Hume does not actually identify the blacksmith who avenges the assault on his daughter as Wat Tyler. Tyler, a leader of the rebels, was eventually killed when he insulted the king, and, at least from Hume's perspective, he was an audacious criminal rather than a popular hero. Rigaud's painting, now known only through the print (Fig. 53), clearly suffers from the confusion over Tyler's rôle. Even when shown defending his daughter against the indecent advances of the hated tax-collector, he appears too swarthy and coarse to prove a convincing hero.

The Death of Prince William, Son of Henry I, the second picture for Bowyer, is also known only through the engraving after it (Fig. 54). The moment depicted is the tragic aftermath of a shipwreck. After having been rescued, the prince ordered the crew to return to pick up his sister; all lives were then lost when the boat overturned as the other drowning seamen attempted to climb on board. Rigaud said of his canvas, 'This is a picture of as great force as any I have ever painted . . . I reckon it

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my best picture.’³⁷ Containing, as he states, a ‘great variety of characters, and many naked figures,’ its monumental, forceful design possesses a grandeur which evaded him in so many of his other compositions.

Fortunately, the third painting in this series, *The Death of Sir Philip Sidney* (Fig. 55), has survived. Its compact composition effectively renders the story of Sidney’s refusal of a cup of water, which he gallantly relinquished to a dying soldier in greater distress than his own, but the colouring, with its bright, almost electric blues and reds and light pinks and yellows, is inappropriate to the scene’s tragic content, relying more closely on the decorative tradition than it does on the Grand Manner.³⁸

Boydell, Macklin, and Bowyer left behind them an impressive legacy, Rigaud being only one of many who benefited from their commissions. With the more traditional source of patronage, the private patron, he was less fortunate. Like so many of his colleagues, he found it difficult to secure commissions for subject pictures, and often these opportunities were of a less than exalted nature. The 4th Earl of Abingdon, for example, commissioned a number of works, but only two of these were oil paintings and they were portraits. The remaining pieces were drawings simply intended to illustrate music of the Earl’s own composition. Of this last miscellaneous group, the designs of greatest interest are the drawings centring on the execution of Mary Queen of Scots, which again are now known only through engravings (Figs. 45–51). In exhibiting in 1791 and 1792 these works depicting Mary’s last hours, Rigaud became an important participant in the revival of interest in this queen, who was beginning to be perceived as a Romantic heroine rather than as a Catholic menace threatening Elizabeth I’s reign.³⁹ Since the four drawings exhibited in 1791 form a self-contained group, he may have executed the remaining three, exhibited in the following year, in response to the success of the first works.⁴⁰ *The Vision of St John* (Fig. 52), however, which concludes this series, certainly appears to be an afterthought, and, even allowing for the fact that the engraving is more crudely executed than the earlier works, it is clear that the horrific sublime was beyond his capabilities.

George Bowles of Wanstead, an enthusiastic patron of Angelica Kauffmann, commissioned in 1795 two oils from Rigaud, which again illustrate scenes from English history, the meeting of Edgar and Elfrida (Fig. 66) and Lady Elizabeth Grey petitioning Edward IV (Fig. 67). Given Bowles’s long-standing interest in Kauffmann, Rigaud is not a surprising choice, for in subject matter and treatment his work is similar to that of his more famous colleague. Both artists were skilful practitioners of a decorative style that relied on graceful figures and a sentimentalized interpretation. The subjects, which were of Bowles’s choosing, were popular themes, Kauffmann in fact being among the artists who had depicted them.⁴¹

Although Rigaud's earlier designs for prints would have prepared him well for such an undertaking, these two paintings, executed on a modest scale, are among his weakest efforts. Neither King Edgar, who murdered with his own hand Elfrida's husband Athelwold, or the libertine King Edward IV are suitable candidates for the gentle, chivalrous leading men depicted here, and much of the artist's trouble arises from the fact that, presumably in an effort to please his patron, he sacrificed to a greater degree than was usual the heroic in favour of a diminutive, sentimentalized treatment. Bowles, however, was pleased enough with the results that he commissioned another painting *Pandora receiving the Gifts of the Gods and Goddesses*, a work whose present whereabouts is unknown but one which surely differs considerably from James Barry's powerful treatment of this identical theme (now in City of Manchester Art Galleries) executed at the same time.

Of all Rigaud's patrons the most sympathetic was Heneage Finch, 4th Earl of Aylesford. Having employed the artist on ambitious projects for the gallery at Packington Hall and the altarpiece in the New Church, Lord Aylesford also purchased a painting of *The Vision of St John* and commissioned two other pictures, *The Angels appearing to the Shepherds* and *The Angel delivering St Peter*. At the time of his death in 1810, Rigaud was again at Packington at work on a large composition of Erichthonius. Sadly, none of these easel paintings has survived.

In addition to executing historical and narrative subjects, Rigaud was one of the most prominent painters in late eighteenth-century England of large-scale decoration for interiors of fashionable houses and private institutions. In this capacity, he executed figure subjects, both allegorical and classical, for compartments in ceilings, stairwells, and walls, including overdoors and overmantels. His earlier training and own predilections had well prepared him for such a departure. Stephen believes the following work, conceived in 1762, may in fact be his father's first original painting: 'A Picture representing Minerva as the Goddess of the Arts and Sciences, to whom several children or genii are shewing their various works in different sciences, with a kind of trophy of the Arts in the foreground; The figures of the size of life.'⁴² Stephen goes on fittingly to add that it 'shews the natural bent of his genius for poetical or allegorical painting,' and it is easy to see how such interests, even if on a less impressive scale, could be channelled into decorative pictures.

Yet, even if the transition from certain types of history painting, with which the artist was obviously comfortable, to the realm of decorative painting was on the whole an easy one, it still marks a step down for Rigaud from his ambition to be a history painter. The memoir makes clear how both father and son felt that his involvement in such projects was a denigration of his abilities. Rigaud, for example, in 1780, after nine years in England, wrote of his commission to paint the

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altarpiece for the Roman Catholic Chapel of the Sardinian Embassy, 'This is the first historical composition I ever had to do, as a studied piece, for any public place; for I cannot reckon the cielings I have done in this country as studied pictures, the employers for those kind of works are too narrow in their notions of the Art to afford opportunity to an Artist to exert himself.'⁴³ His repetition of certain motifs from one project to another also demonstrates his feeling that this type of work was that of a lesser genre, but ultimately, despite his reservations, it is clear that it was one well-suited to his talents.

Rigaud's usual practice was to paint the work in his studio; the picture would then be mounted into the compartment for which it was intended, sometimes with retouching better adapting it to peculiarities in a room's lighting and decor. There are as well a number of exceptions when he worked on scaffolding, receiving pleasant accommodations should he find himself employed on a country estate. The memoir is also an excellent reminder of how ambitious interiors were the product of a number of hands. There were not only assistants who handled such specialities as gilding, stucco, scagliola, and other minor painted ornamental motifs but more than one artist might be involved within the main compositions. Not surprisingly, this type of collaboration also extended into Rigaud's easel paintings, as, for example, when Dominic Serres executed the ships in his portrait of Admiral William Parry (Fig. 15). In the beginning of his career as a decorative painter, Rigaud in fact did not exercise control over major projects, and it was as late as 1787, when at work on Fisherwick Park, before he could write, 'This is the first Cieling of which I have had the entire direction.'⁴⁴ Soon after this time Stephen was old enough to be of assistance, and as he matured his father gave him increasing responsibilities. Indeed from the evidence of the letters transcribed in the memoir, toward the end of his career the father needed his son's emotional support and approval as much as he did his labour.

The memoir also offers helpful documentation in reinforcing the fact that patronage was almost invariably dispensed by the architect rather than by the individual or institution commissioning the structure. In the first phase of his career as a decorative painter, Rigaud received employment primarily through the architect Sir William Chambers and through Cipriani, with whom he first worked when in Chambers's employ. Later on he was also to receive commissions from the architect John Yenn, Chambers's pupil. Another phase begins with his involvement with the Italian architect Joseph Bonomi, for whom he worked at Fisherwick Park in 1787, at Packington Hall and New Church in 1787 and 1792, and at Mrs Montagu's house in Portman Square in 1790. In this instance the architect and the artist were approximately the same age and were neighbours. Though their relationship was at times strained,⁴⁵ there is no reason to doubt Stephen's

testimony that they were 'great friends',⁴⁶ and Rigaud painted the architect's portrait twice, once in 1794 (Fig. 42) and again around 1809, shortly after his friend's death.⁴⁷

Rigaud also was well served by Captain William Money, one of his wife's relatives. Money purchased the painting *The Entry of the Black Prince*, and the family was responsible for at least three portraits.⁴⁸ But in the context of decorative commissions Money's influence proved of even greater value, for, as related by Farington, it was in his rôle as an elder brother of the Trinity House that he helped Rigaud secure the commission to paint this institution's interior in 1796.⁴⁹ Because Captain Money was an important figure in the East India Company's maritime service, one suspects that he too was behind the artist's employment on the ceiling at Sir William James's house at Eltham in 1779, as the commission was granted by a Mr Jupp who was Surveyor to this same company. Rigaud was also indebted to the architects Samuel and James Wyatt. Samuel, who designed Trinity House, must also have approved the artist's candidacy, and his more famous brother James, who was the king's architect, secured for him in 1805 another highly prestigious commission, the ceiling of the Queen's State Bedchamber at Windsor Castle. Finally, one should mention again John Boydell, who, having already employed Rigaud in connection with the Shakespeare Gallery, hired him in 1794 to decorate the pendentives of the Council Chamber at Guildhall and later on some paintings at Mansion House.

The memoir documents all of Rigaud's important decorative work, along with many minor commissions, thereby providing an excellent account of the type and extent of his involvement. Yet in surveying his achievement, one is struck by how little survives. In discussing the career of Cipriani, Croft-Murray rightly bemoans the fact that out of twenty-six known decorative commissions only nine remain,⁵⁰ but in Rigaud's case this seems an excellent ratio. Of his principal commissions, only two still exist, and ironically these works are in no way representative. The first is the frieze painted with classical figures in counterfeit bas-relief at Lansdowne House (Fig. 33), where he only executed half the characters while assisting Cipriani. The second is the gallery at Packington Hall (Fig. 35), a room of remarkable originality. While there are a number of interiors at this time inspired by Antiquity, the Etruscan Room at Osterley Park providing one prominent example, the gallery at Packington is unprecedented for its attempt at authenticity, its designs having been closely based on the plates in Nicolas Ponce's *Description des Bains de Titus*, published in Paris in 1786.⁵¹ It is doubtful, however, that any of the credit for this bold conception belongs to the artist, as the memoir makes clear that the concept was the joint effort of the 4th Earl of Aylesford and his architect Bonomi. Rigaud's greatest contribution was not in the design but in the execution: by employing a

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mode of encaustic, he was attempting to revive a classical technique as archaeologically correct as the subject matter it depicted.⁵²

For examples of works that are presumably more typical of Rigaud's style, one is forced to rely on preparatory studies and photographs of demolished interiors, as in the case of the ceiling for the ballroom at Montagu House (Fig. 34).⁵³ In contrast to the earlier neoclassical designs that of Flora, Ceres, and Pomona is more baroque in feeling, the oval composition having been rendered in illusionistic foreshortening, and stylistically this conception is more closely in tune with Rigaud's continental training. The touch is light with the figures playfully reclining in an airy expanse, and, judging from the photograph, the decorous figures appear to have been executed with the requisite smooth modelling. It is a harmonious and eloquent confection, but one can see why the artist considered such work to be beneath his abilities.

What is arguably Rigaud's greatest commission is the decoration of the four pendentives of the Common Council Chamber in Guildhall. Although the works have not survived, in this case one can reconstruct his program through the engravings after the four paintings based on the frescoes (Figs. 62–65) and, of greater value, through his own oil sketches for the designs (Figs. 58–61). Soon after completing this commission Rigaud called it 'the greatest work I had ever done,'⁵⁴ and as such it deserves close examination.

The Common Council Chamber, constructed in 1778, was the creation of the younger George Dance. The chamber consisted of a rectangular room divided into a central space, lighted by an oculus in the top of the dome, with two flanking bays. In Ackermann's print (Fig. 57) the viewer is positioned in the eastern bay behind the general public; beyond is the central room containing the members followed by the far bay, in which sit the Lord Mayor and Aldermen. In Dance's original conception, which the introduction of Rigaud's frescoes altered, the pendentives of the dome in the room's centre continued into the plane of the vault with the surface decoration, consisting of lines and fluting, even more closely bonding these two areas into a continuous whole. Then in 1794 Alderman Boydell commissioned Rigaud to execute his frescoes in the pendentives. At the same time the artist also painted the ceilings in the two flanking bays, which consisted of skies with boys appearing to hold up the roses encircling the chains for the chandeliers, but it was the four frescoes that engaged the artist's attention as a major commission set apart.⁵⁵ As the memoir documents in painful detail, the frescoes for technical reasons never turned out as intended, and in 1814, just four years after Rigaud's death, they were ordered destroyed.⁵⁶ The entire chamber was demolished in 1908, so that no part of his decoration now remains.

Although the designs of the surviving preparatory oil sketches conform to the elongated triangular shape of the pendentives (but obviously not to their concave

structure) they are painted on rectangular canvases, those parts outside the design having been filled in with an avocado green that is now mercifully covered over with a shaped wooden mat painted in textured gold. The four works are *Providence* (Fig. 58), *Innocence* (Fig. 59), *Wisdom* (Fig. 60), and *Happiness* (Fig. 61), which, as the artist tells us, together unfold a grand theme:

The connoisseur, and the public in general, will receive equal pleasure by the instructions and advice that are contained in the foregoing emblems, which are arranged in a manner never before attempted (to my knowledge). They begin even before our births, and proceed gradually through the different stages of life, to the close of our existence. Worldly and eternal happiness is the pursuit, and blessed are they that find it.⁵⁷

Thus, Rigaud composed a variation on the traditional Four Ages of Man with *Providence* in this instance representing pre-conception, or, perhaps more accurately stated, the Three Ages of Man introduced by an omniscient, protective Creator. Surprisingly, no other conventional topoi such as the four seasons, four elements, or four times of day seem to be intertwined in this program, but a history of the world is definitely implied as well as that of an individual. Thus, one proceeds from the Creation (*Providence*) to the Garden of Eden (*Innocence*) to the struggle for understanding in the fallen world (*Wisdom*) to the final revelation (*Happiness*).

Rigaud has supplied his own commentary of the pictures (reprinted in Appendix II), and in his account of *Innocence* he quotes from a religious poem published in *The Spectator* (9 August 1712, No. 453). This poem, along with Addison's introduction, supplies the main source of inspiration for the entire series. Rigaud's text, however, is more platitudinous and didactic than either the essay or the poem, as it is filled with instructions that might make even a Polonius blush, and though the poem mentions one's cup running over 'with worldly Bliss', the painting *Happiness* unabashedly appeals to upper-class sensibilities with its linkage of position and wealth to a state of grace. As would be expected, Christian imagery is found throughout the four designs, though it is often more implicit than explicit, as in the Eucharistic grapes and wheat in the hair of the figure personifying Providence or the sheep, lily, and palms of *Innocence*, and even the poses of the figures often hark back to prototypes of the Madonna.

Perhaps the most curious feature of the series is the ordering of the designs. One would expect to see the subjects arranged consecutively; instead the Ackermann print shows that on entering the central bay the visitor would have faced the first design on his left with the third on his right.⁵⁸ Presumably *Innocence*, the second picture, was behind the visitor to his left with *Happiness*, the last composition, to his right. Through the use of colour and design, the oil sketches demonstrate that the works should also be seen as forming pairs. *Providence* and *Wisdom* are linked together in that they are filled with expansive skies. Placed together in the western

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part of the dome, they conjure up an ethereal and spiritual dimension. The sketches of *Innocence* and *Happiness*, on the other hand, are more earth-bound, filled with dense vegetation. In this part of the dome, the natural Garden of Eden is played off against the cultivated garden of experience.

Even this rapid summary makes clear that the content of the series is more subtle than it first appears, and befitting the importance of the commission, the artist surely intended it as his most complex artistic statement. But ultimately the cycle must be judged on its artistic merits, and, though the frescoes were failures because of defects in the materials, the oil sketches indicate that in conception this must indeed have been his finest work of this type. The heroic sublime was beyond his powers, but this series does not attempt to be so imposing. It is rather a happy marriage of the high-minded historical tradition with that of the sentimental and decorative: even if the figures are conveyers of pious platitudes, visually they achieve a monumentality and grandeur, a stately and graceful dignity, that transcends their message.

Another major aspect of Rigaud's career deserving attention is his work as a portrait painter. The memoir offers a relatively complete catalogue of his art, except, and this is a telling exception, for portraits. On occasion Stephen simply relates that a certain number of such pictures were executed in a given year without identifying the sitters, and not surprisingly there are surviving portraits of which no record appears in the manuscript. Stephen's attitude is of course a common one and is a reflection as well of his father's own opinion. In accordance with the academic hierarchy of genres, the elder Rigaud did not place as great a value on this type of painting as he did on other subjects, and in his note on the portrait of John Rice (Price?), he makes plain his sense of priorities: 'I think the resemblance is striking, and the subject represented in the bass-relief [Milton's fall of the Rebel Angels] although only accessory, and as it were lost, may indicate that he who did it, knew how to draw, and was not merely a portrait painter.'⁵⁹ The painting of portraits, however, provided for him, as it did for many of his colleagues, a reliable source of income, and, though often regarded as personally unrewarding, it accounts for a sizeable portion of his total oeuvre.

There is a strong naturalistic bias to Rigaud's portrait style, and indicatively the only painting he disparaged was his posthumous portrait of Earl Waldegrave (Fig. 41), where the nature of the commission obviously precluded a living model.⁶⁰ He needed the stimulus of observed reality, and though committed in principle to the ideal realm of history painting, the same prosaic honesty seen in the figure of Samson in *Samson breaking his Bands* (Fig. 20), which there undercuts his efforts to achieve a heroic dimension, works to his advantage in portraiture. Thus, ironically, despite his own reservations, it is as a portraitist that he created his finest

paintings, though admittedly the level of quality fluctuates dramatically as some of his canvases were never intended as anything more than journeywork.

It is in the depiction of his colleagues that Rigaud most consistently attained excellence. Fellow artists such as Joseph Nollekens (Fig. 5), George Robertson (Fig. 6), John Yenn (Fig. 8), and Joseph Bonomi (Fig. 42) are forcibly and sensitively characterized, each of them proudly displaying emblems of his profession, while the two group portraits of members of the Royal Academy (Figs. 7 and 10) are also among his most effective achievements. A sculptor, engraver, and painter, positioned before a canvas depicting fame, are presented in the first, while an architect, sculptor, and painter are grouped together in the second. This last sitter is of course Sir Joshua Reynolds, and even when depicting the president himself within an invented setting, there is the ring of truth to Rigaud's characterization. One critic amusingly noted, 'This is a Representation of Sir Joshua Reynolds and two of his academick Friends. They are strong and expressive Resemblances; but the Integrity which led the Artist to copy so exactly the Vulgarity of the President's Countenance will not recommend him to his Favour; and he will probably remain some Time longer among the Associates.'⁶¹ Yet, it is this integrity and expressive strength that give the painting its power.

Because all of these sitters were as knowledgeable as himself, Rigaud took particular pains in his portraits of his colleagues, and, if any additional inducement were needed, many of these works were intended to ingratiate him with men who were in a position to advance his career. Also of interest is his comment made on completing the portrait of the son of the Swiss landscapist Michel Vincent Brandouin: 'I succeed better in those works I do for Artists, as I am without restraint.'⁶² Obviously he felt a creative release in working for his peers; rather than view his colleagues as rivals who might disparage his performance, he saw them instead as potentially his most responsive audience. Yet ultimately the pictures of his fellow artists render homage to the profession itself: in dignifying these sitters he was implicitly aggrandizing his own aspirations as well.⁶³

Rigaud also took special pains with portraits of his family and friends. Of this group his most remarkable work is the painting of his sister's family *Isabelle Marie and Adrien Collomb with their Son* (Fig. 9). Executed solely to satisfy himself (the fact that the picture is not mentioned in the memoranda testifies to its private nature), Rigaud created a work of remarkable vitality, portions such as Monsieur Collomb's left hand, having been only summarily sketched in. Apparently one of the artist's close friends was Signior Quilici, the singing master to the Prince of Wales, as Quilici participated in at least one of the family's celebrations. Rigaud's portrait of his friend and his daughter (Fig. 39) is a boldly compacted work, capturing a sense of warmth and immediacy, the responsive father attentively leaning over his

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daughter playing on the harpsichord. Here too the painting is animated by bravura passages as in Quilici's waistcoat and ruffles, and his head, in contrast to that of his daughter, is portrayed with unusual vigour. The portrait of the three eldest sons of Captain William Money (Fig. 40), who was perhaps Mrs Rigaud's most influential relative, is another accomplished work, showing a strength of characterization and a boldness in design that goes well beyond the artist's other canvases built around a nautical theme.

Although few such pictures survive, Rigaud also must have often felt more at liberty in his paintings of children, as the portrait of the son and daughter of the royal astronomer Stephen Rigaud (Fig. 18) shows a sympathetic response. The youthful sitters are brought forward, their large size proclaiming their importance, and, though the boy's pointing gesture is trite, the portrayal of his features is particularly observant without a trace of the condescension and affectation that so often infects children's portraiture of this period.

Rigaud's portraits of A. F. Haldimand (Fig. 12), Thomas Bentley (Fig. 11), and David Williams (Fig. 14), painted within two years of one another, have a great deal in common. Haldimand and Williams are shown whole length within a relatively small canvas, while Bentley is seen in half length through a feigned oval of simulated stonework, but all three are programmatic, the emblems occasionally overburdening the content. Seated at his desk with its many books and papers, Haldimand is presented as industrious and inquisitive, his staunch Protestant beliefs affirmed by the rendering of Greuze's *La Lecture de la Bible* on the wall behind him. *Bentley*, as Rigaud states, is meant to convey 'more the appearance of the simple representation of a Philosopher, than of a Portrait.'⁶⁴ Its encumbering, complex symbolism proclaims the sitter a modern follower of Socrates who has also pursued in his own life and work the analogy between moral and natural beauty.⁶⁵ David Williams, on the other hand, is the man of letters, elegantly attired in a blue dressing gown, with the decoration on the side of his desk, as with the medallions in *Bentley*, offering an elaborate and obtrusive commentary on his ideals and interests.

Rigaud also painted a number of portraits of officers in the Royal Navy. His painting *Admiral William Parry* (Fig. 15) inaugurates this group, and it may be Parry's influence that led to other similar commissions such as the portrait of Captain Horatio Nelson (Fig. 16) of several years later.⁶⁶ In both instances, the figures are cut below the waist and silhouetted against an appropriate background, and though this format is pedestrian in nature, its very conservatism must have recommended it to the sitters.

Another category within portrait painting that Rigaud frequently attempted was the conversation piece, consisting of relatively small, informal compositions containing whole length figures. Early examples are his pictures *Thomas Bliss and*

his Family (Fig. 13) of 1772 and *Captain Locker and his Family* (Fig. 17) of 1780. The *Bliss Family* is filled with domestic details that again comment on the sitters, while the *Locker Family* is placed within a more imposing setting, one, however, that is not meant to be read as a plausible space. Yet, in both, the figures are somewhat wooden, lacking the naturalistic vitality of other group portraits such as those of the Royal Academicians (Figs. 7 and 10), and it is not until his painting *The 4th Earl of Abingdon and his Family* (Fig. 44) of 1792–93 that he succeeds in a large group portrait in which the figures are depicted in full length. This last work, a sporting conversation piece within an unusually elegant setting, shows the Earl and his eldest son entering the apartment from the right and bearing game, and, though the waiting women and children are unrealistically crowded into a small space, it is this compression within a vertical format that gives the picture an energy totally absent from its stiff, awkward predecessors.

Although also a conversation piece, the painting of Captain Lunardi and his two passengers in a balloon (Fig. 27) is in a sense in a category by itself. Intended from the beginning as a design for a print that would capitalize on the excitement surrounding the balloon ascent, it has almost as much in common with narrative pictures such as those after Chaucer (Figs. 25 and 26), Madame de Genlis (Figs. 29 and 30), and Lovelace (Fig. 31) as it does with portraits. In this instance the artist's solution to a novel problem is a particularly happy one, as he achieves a balance between the description of a historic flight and the work's function as portraits of the jubilant aeronauts.

The memoir also provides a great deal of information about Rigaud's interest in the technical aspects of painting. Continental training with its well-established studio tradition differed from that offered British artists, and consequently Rigaud was better qualified than most to pursue such interests. As early as 1781, he is reported as among those artists in England making experiments in wax-painting,⁶⁷ and, as we have seen, in 1787 he employed encaustic in the gallery at Packington Hall. Later in 1803 he exhibited an experimental picture at the Royal Academy which was painted with a vehicle applied while still warm consisting of gums mixed with dry colours taken directly from the bladders. Rigaud was also among those who attempted transparent painting on cloth, a popular, ephemeral technique outside the canons of high art.

The medium of fresco, on the other hand, was associated with some of the greatest works of art in the Western tradition, but it was considered inappropriate for England because of an inhospitable climate. Yet, Rigaud, alone among his contemporaries of the British School, attempted this technique as well. His first effort came in 1792 when he painted the altarpiece for the New Church at Packington. Of this fresco he wrote with little exaggeration, 'it seems by all

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accounts, that it is the first ever executed in England in that mode of painting.⁶⁸ Though employing what he thought to be the true fresco technique used by the masters of the Italian Renaissance, he in fact was working in *mezzo fresco*, the method promulgated as the true one in Andrea Pozzo's *Prospettiva de' pittori e architetti* of 1700. In *mezzo fresco* the lawyer of fine plaster is allowed to dry partially before the painter begins, and Rigaud, again following Pozzo's advice, used grains of sand on the surface to help the colours adhere. As was traditional, he also employed a full-scale cartoon, the design of which was transferred to the plaster by dusting powder through tiny holes pricked into the outlines. He also worked in the approved manner from the top to the bottom and applied only as much plaster to the undersurface as he could complete in fresco in one day (the lines demarking each day's work are still clearly visible). Then, almost a full year after he completed this altarpiece, he returned to retouch portions using *fresco à secco*.

Encouraged by the success of his altarpiece, Rigaud went on to use fresco on a grand scale in London, first in 1794, as we have seen, in the pendentives in the Council Chamber at Guildhall and then in 1797 in a large altarpiece for St Martin's Outwich.⁶⁹ The memoir amply documents his frustrations and disappointments in both these later attempts, but, based on his successful experience at Packington, he staunchly maintained that it was not the English weather that had defeated him but rather the poor quality of his materials in the first instance and a structural defect in the latter.

Given this long-standing interest in technical matters, it is not surprising to find Rigaud in 1797 joining together with several of his fellow academicians in hopes of acquiring formulas or *nostrums* used by the great Renaissance painters, in particular the 'Venetian Secret' which had supposedly enabled Titian to create his masterful effects. Thomas Provis and his daughter Ann Jemima Provis claimed to possess Titian's methods of painting as well as that of other great masters, having inherited this information from Thomas's maternal grandfather Captain Morley, who had acquired it years ago in Venice from a friend named Signor Barri.⁷⁰ Although the original manuscripts were said to have been destroyed in a fire, providentially Provis had copied out the passages pertaining to painting for the use of his daughter.⁷¹ For a price he was willing to share this information, which was imparted for the most part not through written instructions, as its supposed origin would lead one to expect, but through Ann Jemima's demonstrations and supervision. Interestingly, Rigaud had been one of the first artists to be approached, for when Provis's proposal was discussed at a meeting of the Academy Club held on 6 January 1797, as reported by Farington, Rigaud said he had seen some specimens of this process at Provis's house two years before. At the same meeting Cosway revealed Provis had also approached him two or three years earlier, and at his

suggestion West had undertaken to explore the potential of this method. The artists as well as Provis were now concerned that the president meant to reserve the formula for himself. Eventually, however, an arrangement was reached whereby painters would be instructed in the discovery on payment of ten guineas, with Rigaud subscribing thirty in order that he might impart it to Stephen and his daughter Elizabeth Ann. Unfortunately for the subscribers, those pictures employing the Venetian Secret exhibited in 1797 generally met with an unfavourable reaction, and the artists were attacked for their naiveté in thinking that artistic excellence could be patented. Even before the exhibition Paul Sandby had written a ribald song castigating those who had participated, in which he devoted stanzas to West, Farington, Hoppner, Opie, Rigaud, Stohard, Westall, Smirke, Tresham, Northcote, and Lawrence.⁷² These same academicians were further embarrassed on the appearance of James Gillray's devastating satire *Titianus Redivivus* (Fig. 69), published on 2 November 1797. Despite such ridicule, Stephen at least remained a believer, and in the memoir he supplies an invaluable detailed account of his understanding of the procedure, to which he even added his own refinements.⁷³ His father, on the other hand, apparently did not remain quite as sanguine about the value of Provis's process, for, though he continued to paint canvases based at least in part on this technique, one can detect the rueful voice of experience in his call in 1810 for supervised experiments into artistic methods: 'then we . . . should not be liable to imposition from quacks, who pretend to secrets, in regard to grounds which have been known for time immemorial: yet I would not entirely exclude the researches of those adventurers, as they might sometimes lead to useful discoveries.'⁷⁴

Rigaud's fascination with technique would have recommended him as a restorer, and in the last years of his life he enjoyed what virtually amounts to a second career as he became increasingly involved in projects of this type, including restorations at Buckingham House (now Palace), at old Montagu House (then housing the British Museum), at Windsor Castle, at Wollaton Hall, and, perhaps most important of all, at Greenwich Hospital, where he worked on Sir James Thornhill's Painted Hall.

One of the memoir's merits is that it provides a helpful beginning in the reconstruction of Rigaud's œuvre, enabling the reader to achieve a greater appreciation of the work of a respectable talent who has been undeservedly neglected. It can even be hoped that its publication will bring a few more of the many missing pictures to light. Yet, it also has a value beyond its ability to resurrect a forgotten career. Ultimately, it is itself an important legacy, one whose worth, like Joseph Farington's *Diary*, lies in its enrichment of our knowledge about art and artists in late eighteenth-century England. Both father and son are active participants in the creation of this legacy, and surely John Francis Rigaud would not have been

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displeased in being so closely linked with Stephen in a text that is in a sense for each his final production.

Notes to the Introduction

1. Having compiled notes on his paintings from the outset of his career, Rigaud obviously had from an early age a strong sense of his own importance as well as a consciousness of the dignity of his profession. His earliest surviving book on his pictures, written in French, Italian, and English, begins with an entry dated 20 June 1762 (see *Memoir*, p. 39). His notes, however, were not confined to his paintings, as Stephen also records how his father in 1773 scribbled a lengthy account of a journey to Windsor into 'a little sketch book' (p. 55). In addition, Rigaud apparently kept at least a rudimentary diary, as Stephen mentions his father writing into a 'pocket book' that he had made a bowl of punch to celebrate his son's wedding (p. 134).
2. This portion of the memoir, detailing Stephen's friendship with Turner, is the only part to have been previously published (see Lionel Cust, 'J. M. W. Turner, R.A. — An Episode in Early Life', *Burlington Magazine*, XXI, May, 1912, pp. 109–10).
3. Sotheby's, *Catalogue of Valuable Printed Books, Autograph Letters and Historical Documents*, 13 May 1963, lot 239. It was purchased by the dealer Alan G. Thomas, but having subsequently been sold, its present whereabouts is unknown. According to the entry in the sale catalogue, the manuscript numbers 141 pages and is apparently unfinished.
4. In the memoir Stephen mentions visiting Clairac, France in 1845, where he gathered information on his family's origins (the family name was Dutilh rather than Rigaud, linking them to the prestigious, international family of merchants). Later on he describes his father's painting of his sister's family, which he had seen on a visit to Switzerland made around this same time (c. 1846). The fact that Stephen had not himself enjoyed a noteworthy career and was an only son who had no children of his own must have made his memorial of even greater importance to him, for within the past he could find that sense of accomplishment and continuity that he could no longer experience in the present.
5. Lionel Cust was the first to make use of the memoir in writing his entries on both Rigauds, father and son, for the appropriate volume of *The Dictionary of National Biography*, first published in 1896. He wrote then that the manuscript was in the possession of Miss Davies, and he identified her as Stephen's niece in his article 'Turner — An Episode in Early Life'. In addition to the memoir, Miss Davies also inherited works of art, for in a letter dated 17 July [1865] in the files of the Royal Literary Fund she writes of possessing 'a collection of Paintings'. The purpose of this letter was to offer to sell the society one of these pictures, Rigaud's *Allegory of the Institution of the Literary Fund*, and, though writing from St Helier, Jersey, she states the painting was then in Wales. The society declined this purchase. In this same letter she also mentions that a family painting by Rigaud was with a London picture dealer (Mr Nosedá, Wellington Street, Strand); this portrait may well be the painting of the artist and his family, dated 1781, that according to its files, Miss Davies offered to the National Portrait Gallery, London, in 1899.
6. Sotheby's, 13 May 1963, lot 237.
7. See Alessandro Baudi di Vesme, *Schede Vesme: L'arte in Piemonte dal XVI al XVIII secolo*, Turin, 1968, III, p. 928.
8. Otto Clemen, 'Zwei Briefe von John Francis Rigaud von 1786 und 1791', in *Festschrift zum Sechzigsten Geburtstag von Paul Clemen*, Bonn, 1926, p. 458.
9. The footnotes refer to the Yale edition of *The Diary of Joseph Farington*: vols. I and II, 1978, III–VI, 1979, ed. by Kenneth Garlick and Angus Macintyre; VII and VIII, 1982, ed. by Kathryn Cave. Volume VIII takes the diary through the year 1807, and citations after that date are from the microfilm in the Yale Center for British Art of the original manuscript in the Royal Library at Windsor.

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10. The governing Council of the Royal Academy was composed of eight members, four of whom were replaced each year.
11. See *Farington Diary*, 19 February 1803, v, p. 1981. The date is given as the 17th in the entry of 23 June 1803, vi, p. 2062.
12. Even as early as 1799 when the dispute erupted over Tresham's exclusion from the Council, Mrs Lloyd (formerly Mary Moser) told Farington that she had learned 'that Rigaud looks to the *Keepers place*, which causes him to act so resolutely for his party' (22 December 1799, iv, p. 1329). When West later discussed with Farington the need for a Deputy Assistant to Wilton, the president said he 'had no doubt but the faction wd. endeavour to push *Rigaud*' (6 June 1800, iv, p. 1403).
13. West reported Nollekens's comments on Rigaud's temper to Farington on 21 January 1804 (vi, p. 2223). Earlier on 5 November 1803 Farington had had a similar discussion with Nollekens over Rigaud's unsuitability as Keeper (vi, p. 2155), while Nollekens's comment on Rigaud's sour personality was made to Farington on 23 December 1799 (iv, p. 1331). This was not an isolated complaint as earlier John Inigo Richards 'spoke much against Rigaud for unpleasant behaviour' (8 May 1797, iii, p. 835).
14. *Farington Diary*, 25 January, 1804, vi, p. 2225. The speaker on this occasion is not entirely clear, Farington appears to be quoting Northcote, but it is possible that he is recording a statement made by Hoppner to Northcote.
15. *Farington Diary*, 22 February 1804, vi, p. 2249. One of those whom Rigaud had alienated prior to the election was Copley.
16. Farington records a number of other instances of Rigaud's ill temper. On 30 December 1804 Copley is described as saying he was 'a man of unpopular manner' (vi, p. 2484), while on 14 January 1805 Farington gives Rigaud's testy retort to an inoffensive question of Ozias Humphry (vii, p. 2497). Then in the following year on 27 April he writes that Edmund Garvey had found 'Rigaud's temper to be very bad' (vii, p. 2738). Traces of his temper are also apparent in the memoir, as for example his pique in 1805 over what he considered an affront by Matthew Wyatt.
17. Northcote reported to Farington on 28 April 1807 that 'Beechey was for Rigaud filling the Office' of Professor of Painting (viii, p. 3033). Tresham, however, was the academician elected to succeed Opie.
18. *Farington Diary*, 5 May and 10 November 1807, viii, pp. 3038 and 3139.
19. *Farington Diary*, 22 November 1804, vi, p. 2452. Fuseli countered by pleading equal poverty.
20. *Farington Diary*, 20 December 1804, vi, p. 2475.
21. *Farington Diary*, 28 June 1811, microfilm.
22. *Farington Diary*, 15 February 1805, vii, p. 2518. This event must have occurred several years earlier as Rigaud left the Academy Club once he threw in his lot with the opposition party.
23. Rigaud Memoir, p. 36.
24. In Gillray's print Rigaud is the figure at the far left of the front row of seated artists. Though only his hand and calves are visible, the remainder of his body being covered by the canvas he holds, it is clear that he is far from an emaciated figure. In the case of Henry Singleton's canvas *The Royal Academicians in General Assembly* of 1795 (in the possession of the Royal Academy of Arts) only Rigaud's head is visible, but his prominent jowls suggest a substantial girth.
25. Rigaud Memoir, p. 131.
26. In Farington's list of members of the Royal Academy who had been elected to that body after its foundation, Rigaud is one of only five artists who are placed in the category 'Historical Painters'. The other categories are 'Portrait & History', 'Landscape Painters', 'Portrait in Crayons', 'Sculptors', 'Miniatures', and 'Architects' (see *Farington Diary*, 5 January 1794, i, p. 134).
27. Verrio's painting was destroyed around 1824, when Sir Jeffrey Wyatville, the nephew of James Wyatt, began remodelling Windsor Castle for George IV.
28. Rigaud Memoir, p. 55.

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29. It was probably Rapin's popular history that held the greatest interest for him, as Rapin in a footnote goes on to describe how 'in the Streets, as he [King John] passed to *Westminster*, the Citizens hung out all their Plate, Tapestry, and Armour, so that the like had never been seen before in the memory of Man', Paul de Rapin-Thoyras, *The History of England*, London, 1732, I, p. 430.
30. This source was first pointed out in the exhibition catalogue *Treasures of the Royal Academy*, 1963 (52).
31. As an example of Rigaud's giving historical attributes to a life study, one can point to his letter to his former teacher Beaumont written in 1764 from Bologna: 'I took the opportunity, when the Academy was held in the day time, to paint one of the figures in oil; I have given him the attributes of Time, and have had the model at home to finish it from the life' (Memoir, p. 43). The descriptions of his *Hercules resting from his Labours*, the work he painted in Rome in which he took greatest pride, sounds as if it too is indebted to this category, and in 1789 he exhibited at the Royal Academy in London a work entitled *Bacchus, an Academy Figure*.
Visitors were elected annually by the Royal Academy to instruct the students in life drawing, and though not every academician was considered qualified for such duty, Rigaud not surprisingly served on a number of occasions. Even Farington had praise for his abilities: 'Rigaud is the present Visitor at the Life Academy & is one of the best Visitors that the Academy affords & sets very good figures' (*Farington Diary*, 16 November 1807, VIII, p. 3142).
32. The first illustration of Vortigern and Rowena appeared in 1732 in the illustrated edition of Rapin's history. It was, however, Nicholas Blakey's engraved illustration of 1751 that established the most influential conception of this theme. He in turn was followed by Fuseli in a drawing of 1769 (Kunsthaus, Zurich), by Kauffmann in a painting exhibited at the Royal Academy in 1770 (Saltram House), and by John Hamilton Mortimer in a painting of c. 1776 (unlocated but reproduced in Roy Strong, *Recreating the Past*, 1978, p. 20).
33. Rigaud Memoir, pp. 76–79.
34. Apparently Rigaud never felt the necessity of entitling the picture. In Boydell's publication, the print after it is simply described with the stage directions, 'A street before the Priory', which is followed by a list of the main protagonists.
35. See T. S. R. Boase, 'Illustrations of Shakespeare's Plays in the Seventeenth and Eighteenth Centuries', *Journal of the Warburg and Courtauld Institutes*, x, 1947, p. 100.
36. Volume II of the Press Cuttings in the library of the Victoria and Albert Museum, London, quoted in Winifred H. Friedman, *Boydell's Shakespeare Gallery*, Garland Outstanding Dissertations in the Fine Arts Series, New York, 1976, p. 157.
37. Rigaud Memoir, p. 86.
38. The painting is reproduced in colour in *Apollo*, LXXXIX, June, 1969, p. cxv, and even allowing for inaccuracies in the reproduction, its colouring is inappropriate.
39. Around the time Rigaud exhibited his compositions, the following artists also exhibited works at the Royal Academy focusing on aspects of the life of Mary Queen of Scots: 1776, Gavin Hamilton (no. 124); 1782, Alexander Runciman (no. 25); 1786, John Howes (no. 51); 1787, John Graham (no. 244), Opie (no. 26), and Westall (no. 205); 1788, Mather Brown (no. 15) and Graham (no. 419); 1789, Westall (nos. 481 and 485); 1791, Westall (no. 546); 1792, Graham (no. 22); and 1793, Samuel Medley (no. 181).
40. The series proved popular enough that there is a set engraved by Antonio Zecchin for the French market. In this instance another episode has been added to the series, which now opens with the scene of Mary receiving her death sentence.
41. Illustrations of these two episodes appeared in the first London exhibitions. Samuel Wale exhibited a composition of the petition of Lady Elizabeth Grey at the Society of Artists in 1760 (no. 66), and Andrea Casali exhibited a picture of Edgar and Elfrida at the Free Society in the following year (no. 15). Angelica Kauffmann's painting of Edgar and Elfrida was exhibited at the Royal Academy in 1771 (no. 113) and her picture of Edward IV and Lady Elizabeth Grey in 1776 (no. 156).

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42. Rigaud Memoir, p. 39.
43. Rigaud Memoir, p. 66.
44. Rigaud Memoir, p. 74.
45. For Bonomi's difficulties with Rigaud, see *Farington Diary*, 6 August 1797, III, pp. 880–81, and 23 December 1799, IV, p. 1331.
46. Rigaud Memoir, p. 91.
47. Stephen mentions this second painting, whose present whereabouts is unknown, in the memoir on p. 135.
48. Rigaud exhibited a group portrait of Captain William Money's three eldest sons (Fig. 40) at the Royal Academy in 1791. Then in 1800 he exhibited a portrait just of Robert (no. 218) and at the same time one of William Taylor Money's wife in the character of Milton's Pensive (no. 35).
49. *Farington Diary*, 27 May 1796, II, p. 561.
50. Croft-Murray, *Decorative Painting in England, 1537–1837*, Country Life Books, 1970, II, p. 51.
51. The source for the gallery's decoration was first pointed out by Desmond Fitz-Gerald on 'A Gallery after the Antique', *Connoisseur*, CLXXXI, September, 1978, pp. 1–13, and by Howard Colvin in his account on Bonomi in *A Biographical Dictionary of British Architects* (London, 1978). The decoration of the room is also discussed in Marcus Binney's 'Packington Hall, Warwickshire — III', *Country Life*, 23 July 1970, pp. 226–29.
52. For a summary of the major developments in encaustic at this time, see Danielle Rice's *The Fire of the Ancients: The Encaustic Revival, 1755 to 1812*, unpublished Ph.D. dissertation, Yale University, 1979. However, although Rice makes use of the Rigaud memoir, her statements on his work at Packington are sometimes in error. Relying on R. E. Raspe's comment of 1781 that Rigaud had undertaken experiments in encaustic (*A Critical Essay on Oil-Painting*, London, 1781, pp. 33–34), she makes the unwarranted suggestion that a portion of the gallery could have been begun as early as the late 1770s. Both the memoir and the account books at Packington offer evidence to the contrary. She also incorrectly describes the altarpiece in the New Church as having been executed in encaustic rather than fresco.
53. There is a preparatory study with slight variations in the British Museum Print Room. This drawing, which measures 4 × 5½ inches, is in pen and ink with wash and is tinted in watercolour.
54. Rigaud Memoir, p. 92.
55. Rigaud's progress on the frescoes can be charted with some accuracy. Farington reports Boydell's commission on his diary on 28 March 1794. According to the memoir, Rigaud actually began the frescoes on 25 June of the same year. The artist also states that he had begun work on the oil sketches and the cartoons fifty-four days before. If he is referring to working days (other statements indicate he worked a six-day week) then he actually began the designs around 23 April. In the library of the Victoria and Albert Museum is a letter dated 29 (the last digit is difficult to decipher) May 1794 from Rigaud to Boydell requesting the return of his sketches. On 28 June, Farington mentions that Rigaud had said to George Dance that it would take him three months to complete his designs, an estimate that proved highly accurate as he finished on 4 October.
56. On 17 November 1814 the City Lands Committee ordered the paintings removed (see Dorothy Stroud, *George Dance, Architect, 1741–1825*, London, 1971, p. 116). I would like to thank Vivien Knight, Assistant Keeper, Guildhall Art Gallery, for pointing out to me that the committee was acting on a resolution made by the Court of Common Council on 31 October 1814.
57. Quoted from Rigaud's description reprinted in Appendix II.
58. The memoir indicates that *Providence* was painted first and *Wisdom* last, so that the artist apparently completed them in the order of their appearance within the room rather than of their appearance within the narrative.
59. Rigaud Memoir, p. 54.
60. Rigaud commented, 'A half length portrait of the late Earl Waldegrave, painted after his death, from a mask, a bad picture' (Memoir, p. 82).

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61. *The St James's Chronicle*, 2–4 May 1782.
62. Rigaud Memoir, p. 70. Rigaud painted this portrait while visiting his sister in Vevey, Switzerland, in 1782 and 1783.
63. For a further discussion of these paintings of his fellow artists, see William L. Pressly, 'A Portrait of Joseph Nollekens Reattributed to John Francis Rigaud', *Connoisseur*, CXCVII, February, 1798, pp. 111–15.
64. Rigaud Memoir, p. 54.
65. Bentley holds open John Gilbert Cooper's *Life of Socrates* (first published in 1749, with the 4th edition appearing in 1771). The passage that is before him, only portions of which can be made out in the painting, reads, 'as several Authors affirm, the celebrated *Graces*, carv'd on the walls of the Citadel at *Athens* behind the statue of *Minerva*, were his Performances. An early Indication of the Propensity of his Mind to Beauty! From this, compar'd with his *Life and Doctrines*, we may perceive what invariable Analogy there is between a Taste for moral and for natural Comeliness'. (This information is given in the helpful entry on this painting in the Liverpool Art Museum's catalogue, no. 2548, where it is also noted that the passage appearing on page 14 in the book has been transposed in the painting to the right-hand side as page 15.) Two of Cooper's sources are also introduced into the painting: Shaftesbury's *Characteristicks* is beneath Cooper's volume and Xenophon's *Memorabilia* is one of the books in the stack behind. The medallions of the Three Graces and of Socrates, which refer to the passage on the relationship between moral and natural beauty, also of course allude to Bentley's activities as a manufacturer of porcelain in partnership with Josiah Wedgwood.
66. The portrait of Nelson was part of a group of three commissioned by Captain William Locker, who had also commissioned Rigaud to paint a portrait of his family (Fig. 17). Since Captain Locker was married to Admiral Parry's daughter, presumably he was following his father-in-law's lead in his selection of an artist.
67. See Raspe, pp. 33–34.
68. Rigaud Memoir, p. 85. Croft-Murray states that the Italian Guiseppe Mattia Borgnis reverted to 'fresco' at West Wycombe in the 1750s but that Borgnis probably used *fresco secco* rather than true fresco (*Decorative Painting in England*, II, p. 309). Unaware that Rigaud employed fresco in his Packington altarpiece, he goes on to credit Thomas Barker of Bath as the first Englishman in 'modern' times to have experimented successfully in true fresco, Barker having decorated his own home in Bath in 1824–25.
69. It hardly seems coincidental that this last commission arose after Rigaud had exhibited three specimens of fresco in that year's exhibition at the Royal Academy.
70. The most helpful summary of the Venetian Secret as an artistic phenomenon is to be found in John Gage's 'Magilphs and Mysteries' (*Apollo*, LXXX, July, 1964, pp. 38–41), while Robert C. Alberts's biography *Benjamin West* (Boston, 1978) offers a summary of the account found in Farington's diary. Following William T. Whitley in his *Artists and their Friends in England, 1800–1820* (London, 1928) many have rechristened Provis's daughter Mary Anne, but this is surely incorrect as both Stephen and Farington refer to her as Ann Jemima (see *Diary*, 13 February 1797, III, p. 773). This means she is the Ann Jemima Provis who exhibited miniatures at the Royal Academy in 1787 (nos. 282 and 348) and in 1797 was therefore older than has generally been assumed.
71. For this account of how Provis acquired his material, see *Farington Diary*, 6 and 11 January and 13 February 1797, III, pp. 739, 743 and 772–73.
72. The manuscript of Sandby's song is in the Pierpont Morgan Library, New York. I am grateful to Bruce Robertson for bringing it to my attention.
73. The only other description of the Venetian technique is in the manuscript, partially in Farington's hand, in the library of the Royal Academy (5172, 25A).
74. Rigaud to the Editor, *The Artist*, London, 1810, p. 201.

Facts and Recollections
of the XVIIIth Century

In a
Memoir
of

John Francis Rigaud Esq. R.A.
Member of the Clementine Academy of Bologna,
Royal Academician of Stockholm,
And
Historical Painter to Gustavus IV. King of Sweden

With
Poetical Remains
of
Mrs. Mary Rigaud

By their Son
Stephen Francis Dutilh Rigaud,
Member and one of the Founders of the First
Society of Painters in Water Colours,
Instituted in 1805.

Painting and Poetry as Sister Arts unite
In sweetest concord to convey delight.
For what is Poetry, but Painting to the mind?
And Painting's poetry embodied and defin'd.

1854.

INTRODUCTION

Painting and Poetry are Sisters; in my beloved and honoured parents they were personified and united: lovely and harmonious while living, I desire to transmit an united memorial of their lives, and although, being more accustomed to wield the pencil than the pen, the sketch may be rough, I promise it shall be correct, as I draw from authentic documents, frequently my father's own memoranda, or from vivid recollections, indelibly impressed upon the mind.

In travelling over the path of life, as it were in company with my departed parents, whose memory I still desire to cherish and revere, — in the preparation of these pages I have felt an indescribable satisfaction; and could I but hope that their perusal would afford to others but a tenth part of the pleasure which I have enjoyed in writing them, I should feel amply rewarded for all my pleasing toil.

S. Rigaud

4. Wellington Street, Islington. 1855.

[‘1st Chap.’ is crossed out in left-hand margin.]

The portrait of my Father, which accompanies this Memoir is taken from a family picture, painted by his own hand, representing himself, his wife and three children, and gives a perfect idea of his countenance;¹ his person was rather under the middle size, and inclined to be corpulent; his disposition was naturally warm and very lively; he spoke french and italian <perfectly> ~~perfectly in perfection~~, and, when I knew him, conversed in english better than I have ever known a foreigner to do; it was the language always spoken in the family: his mind was well stored with historical and varied knowledge, which rendered his society universally attractive, and much sought after. His ruling passion was the love of Painting.

[After also mentioning a portrait of his mother, Stephen ends this page on a note of filial piety.]

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Chapter I: 1527–1764

John Francis Rigaud was descended from an ancient, or noble, family of the Reformed Church, residing at Clairac, in the province of Guienne, in the south of France; now in the Department of the Lot et Garonne.

[After giving a physical description of Clairac, Stephen stresses its importance as ‘the cradle of the Reformation in that part of France’, beginning his account in 1527 with the conversion of Gerrard Roussel, the Abbot of Clairac, into a prominent reformed minister. He then details the Catholic government’s persecution of the Reformed Church, drawing on information contained in ‘some old Chronicles, which are still carefully preserved in some of the Protestant families in the neighbourhood, under the name of “*Livre de Raison*”.’]

In consequence of the Revocation of the Edict of Nantes, in the reign of Louis XIV.² and the severe persecutions of the Huguenots, or Protestants, which immediately succeeded that dreadful event, when all their religious and Church papers and records were destroyed; it has now become impossible to trace farther back than to about that memorable epoch, the genealogy of the subject of this Memoir.

The proper surname of his ancestors is Dutilh, whose family greatly distinguished themselves under the Reigns of Charles the IX. Henry III. and Henry IV. of France <by their persistence in the defence of the Reformed Religion.> A little before the period already referred to, Abel Dutilh of Clairac in Guienne, married Elizabeth Barbe; they had a numerous family; the eldest son James was born in 1655, and was settled as a merchant at Lyons, under the firm of Dutilh & Co. On the 28th of January 1705 he married Demoiselle Elizabeth Rigaud, daughter of John Rigaud, one of the first merchants at Crest in Daupiné, and Isabeau his wife, both of the reformed religion. About three months after his marriage, whilst travelling on horseback to Geneva, he was suddenly seized with a dangerous illness, and died on the mountain of Credo, which lies on the road between Lyons and Geneva. His son, a posthumous child, was born on the 14th of November 1705, and was named after his father, James. ~~Dutilh~~ Soon after his birth, the persecutions of the protestants continuing with undiminished or increased severity, his poor widowed mother, thus suddenly deprived of her only earthly support and protector, felt constrained to fly from the horrors of Popery, and committing herself to the guardian care of the blessed God and Saviour whom she loved, with her infant son in her arms, through innumerable difficulties and dangers, <she> fled for refuge to the protestant City of Geneva. During this long and perilous journey, for the sake of concealment and safety, she dropped the name of Dutilh, which would have exposed her to imminent danger, and resumed her maiden name, which was unknown in that part of the country, — and gave it to her infant son, who ever afterwards was known by the name of Rigaud, and was the father of the celebrated Painter, the subject of the present Memoir.

[Elizabeth Rigaud carried with her her marriage settlement, the last letter of her late husband, ‘and the Dutilh family arms, beautifully engraved on the upper end of a curious, and very ancient silver case, opening with a spring to contain the sealing wax, with the cypher JD. on the other end, surmounted with a coronet . . . the motto being ‘Lux Clarecet’; the whole evidently referring to the light and hope of the Gospel, revived and proclaimed in the doctrines of the Reformation, emblematically expressed by the rising Sun, and the Anchor’. Stephen also points out that the family arms and motto correspond with the markings on the great bell of the Protestant Temple at Clairac, suggesting that the Dutilh family had been instrumental in the church’s construction. He then provides a translation from the French of James Dutilh’s last letter to his wife.]

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The widowed Madame Dutilh Rigaud carefully <reared> her infant son, at Geneva, and two years after the death of her husband was married again to Mr. James Mallet, a gentleman and citizen of Geneva, whose grandson was the celebrated political writer Mallet Du Pan. She continued, however, her assiduous care of young Rigaud till her death, which took place in 1711. In the same year his good grandmother Rigaud <then a Widow> came to Geneva, took charge of this orphan boy, and ~~consecrated~~ <devoted> herself entirely to his education; at a proper age she sent him to the College of that city, where he studied assiduously till he attained the age of nineteen [the date "1724" is placed in the margin], when, having a predilection for mercantile affairs, she sent him for instruction to the great commercial house of the Silvesters at Amsterdam, who were near relations; there he continued between five and six years, and it was during <that period> ~~his sojourn in Holland~~ ~~that~~ he lost his excellent Grandmother. ~~Rigaud~~. Having finished his mercantile education, and acquired some experience in commercial affairs, he left Amsterdam, and eventually settled at Turin, as a merchant in the silk line, under the name of Rigaud; and was never known in that city by any other.

In the year 1739 he married Mademoiselle Jeanne Francoise Guiraudet, daughter of James Guiraudet, a Protestant Refugee from Alaix in Languedoc; settled as a Merchant at Geneva; and Mary Frances his wife, daughter of Hierome Bizot, a citizen of the same city: the Marriage settlement on this occasion being signed by my <Grand> [this last word is in pencil in a different hand] Father "Jaques Dutilh, dit Rigaud." There being no protestant Church at Turin, they were married in one of the Christian churches in the Valley of Lucerne in Piedmont. They had three Children, James Stephen, the eldest; Isabella Marion; and John Francis; the subject of the present Memoir; who was born at Turin on the 18th of May 1742 and baptized in the church of La Tour,³ in the Valley of Lucerne in Piedmont, on the 9th of September in the same year; and entered in the baptismal register as the son of James Rigaud Dutilh.

* * * * *

Thus, a french refugee family persecuted and driven from its own country by the cruel and relentless bigotry of Popery, was received with Christian sympathy and affection, and found a real City of refuge amongst the ancient Churches of the Waldenses.

* * * * *

John Francis Rigaud lost his <good> Mother in his infancy.

[Stephen translates a letter written on 8 November 1741 by his father's mother to her husband, who was away on business 'at Mr. D'Embrun, at Alexandria.' Jeanne Francoise had already given birth to James Stephen on 16 January of that same year. Even though a wet nurse was in charge of James and she had the help of a servant girl, the letter makes clear her distress over her husband's absence, as she was finding it difficult to oversee their settling into a new house in Turin.]

The Father of John Francis Rigaud having been this year [1744] bereaved of his good and affectionate Wife, who had left him a Widower, with three infant children, the eldest being only three years old, thought it right to marry again; and took for his second Wife Madame Isabelle Marie Borel, a Widow, of Lausanne in Switzerland, a Protestant; who with maternal affection brought up the Children of her Husband; and he, being himself a very clever man, determined to spare no expence or pains in giving ~~to his Children~~ <them> a good and liberal education; but as he intended that both his Sons should be merchants, at a proper age they entered his counting house; and the eldest was content to remain there; — but John Francis, evincing an indomitable dislike to commerce, and displaying a

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considerable taste for Painting, with an enthusiastic love for the Art; his Father at length indulged his inclination, and resolved that nothing should be wanting on his part to facilitate the prosecution of his studies; and with this view, placed him as a pupil with the Chevalier Beaumont of Turin, Historical Painter to the King of Sardinia, but at what age, or how long he continued with him, I have no means of ascertaining.

The oldest writing of my Father's I possess is in a Book written in french <italian> and english, headed thus "Memoranda of Pictures painted by me John Francis Rigaud, ~~pupil~~ <Dutilh> native of Turin, and pupil of the Chevalier Beaumont; either for money, for my own pleasure, or given away to the persons herein undermentioned." As I shall frequently have <the advantage of> ~~to~~ making extracts from this book; whenever I do so, they will have the mark of quotation affixed to them. The first memorandum is dated "Turin 1762 June 20." "A Picture representing Minerva as the Goddess of the Arts and Sciences, to whom several children or genii are shewing their various works in different sciences, with a kind of trophy of the Arts in the foreground; The figures of the size of life." This was painted when he was twenty years old; and being probably <his> ~~the~~ first original picture, shews the natural bent of his genius for poetical or allegorical painting. The following are all dated at Turin. "August 1762. I began, from a design of Mons^r Beaumont, my Master, a picture for the King, to be executed in tapestry, it represented Annibal crowning the ashes of Marius, to send them to his brother; I painted also the flowers for the frame: This picture was afterwards retouched by the said Chevalier Beaumont."⁴ "1763 A whole length portrait of Miss Signorex four years and a half old, the size of life" 1764 "Copies of <half length> portraits of the King and of the Duke of Savoy <the size of life> from pictures by [Domenico] Dupra, portrait painter to the Court." <A> "St. Peter, a half figure of the size of life; the head and the hands from nature." "Two heads of old men painted from nature." These, with a few other portraits, were some of the first essays of his pencil; but young Rigaud could not be satisfied with his present attainments: he passionately loved his Art, and longed to behold the famous works of Michael Angelo, Raphael, and the other celebrated Masters of the various Italian schools, and to improve himself by diligently studying them, and his Father generously supplied him with ample means to gratify his <most> ardent desires.

[Two lines have been cut off at the bottom of the page.]

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Chapter 2: 1764–1767

On the 19th of July 1764, the young Artist for the first time quitted his father's house, and set off from Turin on his <travels> ~~first journey~~ through Italy for the prosecution of his studies <in company with Berné a young Sculptor.> On leaving home, his affectionate mother in law [i.e. stepmother] gave him the following paper.

“The Lord accompany thee, my dear Son, whithersoever thou goest; my prayers shall follow thee; ~~remember that I~~ never forget me, write to us, write to me, and remember that I have been — that I am, and always shall be thy good mother. Be thou the consolation of a father so worthy of every attention, a father so tender and <sensitive> ~~sensible~~ that the slightest neglect on thy part, the least uneasiness on thy account, or not hearing from thee, would be capable of throwing him into a state of melancholy of which the consequences might be dangerous; and which would certainly shorten his days; let thy sister have some part in thy letters; — Love <us> as much as we love thee. à Dieu.”

[Stephen provides a translation of Rigaud's first letter to his father, written from Genoa on 21 July 1764. It tells of his safe arrival by sea and of the amusing difficulties undergone at the custom house.]

After remaining a few days at Genoa and Leghorn; according to an entry in his memorandum book, he “arrived, by the grace of God, in good health, at Florence on the 7th of August;” from whence he wrote the following letters which shew the manner in which he was engaged.

“Florence, the 14th August 1764.

My very dear Father

Do me the charity to write to me, that I may, at least, know the fate of my letters; this is the fourth since yours of the 1st of August. I go every day to the post office, and find nothing there: here I am, all alone, abandoned by every body; pray do not forget me. If you have received my letters, I have nothing new at present, except that yesterday afternoon, I began copying in the gallery a <large> picture of Rubens, representing Hercules between Virtue and Vice. I hope shortly to place it in your Gallery;

And am, ever the same,
Your affectionate Son
J. Francis Rigaud.

To Mr. James Rigaud, Merchant, Turin.”

Florence 20. August 1764

My very dear Father

Deprived entirely of your kind letters, I know not what will become of me. Since I left Turin not a Courier has departed from the places where I ~~was~~ <have been> that did not ~~ear~~ bear some of my letters to you. I know not whether it be yours or mine that are lost; and what troubles me still more is, that your last of the 1st inst. conveyed a reproach; since <then> I have recieved none, although I have written above thirty: I fear to have failed in something towards you my dear father; — forget me not; I have nothing in this world but you and hope; all the great ones of the earth who give me their protection, are nothing, it is but as smoke that passes away <or> as a flash of lightning. Figure to yourself your son here, without friends, without relations, in the morning at the Academy, and the rest of the day at the Gallery, and whether he rises or lies down, thinks only of his dear family at a distance from him, and ruminates on what can possibly thus deprive him of news from them. Let my brother or Sister take the pen for you, and for fear your letters should be lost, address them to some Merchant for me. Yesterday was a month since my departure from Turin; it was Sunday, and I failed not to thank God that he had conducted me <here> by his holy blessing in good health, and had

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preserved me from perils of every kind: I also pray to him continually for my dear family, which seems to me now more distant than the new world. I dare not, I assure you, go again to the post office; — the clerks laugh at me, they see me continually coming and declaring my name, and they as continually reply “non ce niente”; <(there is nothing)> a word which I shall henceforth have in <utter> detestation. The other day, after post hour I was to have gone somewhere quite near the office, but being wrapped up in thought, I made the tour of the town without perceiving it, and returned to the house as tired as a dog. My hosts know not what to make of me; they think that, like Sigismond, I have never laughed since I was born: but thanks be to God, I am perfectly well, and am in the way of earning something. I only want some letters from you to make me happy. Pray my dear Father, if any strangers pass your way going to Italy out of curiosity, or <on> any other account, please tell them that you have a Son here, and to enquire for him at the Gallery.

I am, with the most profound respect,
Your very Obedient Servant and Son
J. Francis Rigaud

To Mr. James Rigaud, Merchant, at Turin

Florence the 27th August 1764.

My very dear Father

I have received, with transports of joy, your dear letter of the 15th inst. which reached me under cover to Mr. L— but I have no news of that which you sent me addressed at Mr. R— I am very sorry my letter from Genoa did not reach you, because it contained many things I wished you to know, and which I cannot now call to mind. Since I have began to work regularly, as I did at Turin, I am much more lively; ~~this morn~~ <and wait with more tranquility for your dear letters; this> morning I received yours ~~packet~~, I shut myself up in my room, and began reading yours, my dear father <first> and I perceived that I had done wrong in shewing so much impatience, since it had given you pain. The silence of the Chevalier [Beaumont] hurts me; here I attribute to him the honour of the little I know, and I can truly say that many persons of distinction know of him now, who never ~~before~~ had heard of him before. I continue to work every day at the Gallery, but it is closed on festivals; and on working days it only opens at certain hours, which makes me mad; in the morning at six o'clock, I go to the Academy, at other hours I study at home, and endeavour to employ the whole of my time in the best manner possible. I have no friends here, and do not seek to make any; but there is the son of one of the gentlemen to whom I am recommended, who is also copying at the Gallery, as a diletante, who has the kindness from time to time to procure me the sight of several of the palaces; he is the kindest little fellow in the world — here is a proof of it. One day he appointed me to rendezvous at his house on the following day, to shew me the Strozzi Palace, I asked him at what time? he replied “al giorno.” I thought that it meant at the point of day, so the next day <morning> to keep my engagement, I rose with the dawn, and went to his house, thinking within myself that this palace must be somewhere out of Florence, since he had appointed me at such an hour — I knocked at the door, — the porter with black unshaven beard and in his shirt, hastened to open it — he knew me <and> I told him that the son of M. le Marquis had ~~told~~ <desired> me to be with him at that hour. — they went to tell him I was there, and he had the goodness to get up to recieve me, had chocolate served, and then laughed heartily at my mistake, — I did not know that here Al giorno meant after dinner.

The Tuscan accent is very bad, but the language is fine. <“Lingua Toscana In bocca Romana.”> I shall never acquire their accent, as the Florentine like mine very much, and I never speak french here but with Mr. G—

[Rigaud next speaks of letters from his mother and Isabella.]

. . . tell her [Isabella] if you please that I have no other amusements than painting, writing and reading, except that now and then I find pleasure in taking a walk, but it is quite a journey to get

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beyond the gates. The garden of the Grand Duke is my usual promenade. I will give her in time the description of this beautiful garden, where, notwithstanding the crowds of company one may always contrive to be alone in some parts of it, by reason of its great extent. Have the goodness my dear Father to give me a short account of the history, the name and quality of that Roman citizen who threw himself armed and on horseback into the ~~fire~~ <gulph?> for the sake of his country;⁵ who might have been present at the time? and in what part of the city it happened? and if, in the course of your reading and continual studies you should find any thing that might be useful to me touching costume, or other matters, pray make use of the zeal of Isabella, as your amanuensis, to write them out for me.

[Rigaud closes his letter with a lament that he had not known the Italian philosopher and writer on art Count Francesco Algarotti, who had just died bequeathing money to his acquaintances including a young painter. He also remarks on a letter from his brother which had contained advice on art along with some poetry.]

This seems to have been the last letter he ever wrote to his excellent Father, as very soon afterwards he had the calamity to ~~lose~~ be deprived of him by death. The following little Essay was found among his papers, and appears to have been written in answer to the request of the young Artist his Son; — nor was it lost upon him, for a perculiar attention to Costume, in the full sense of the word, is observable in all his works.

“Costume is the Art of treating a subject with historic truth, according to the times, the genius, the manners, the laws, the taste, the riches, the character and habits of the country in which the scene and action in the picture is placed. Costume also includes whatever concerns the chronology <and> ~~the~~ truth of certain facts generally known to every body, in short, whatever concerns the quality, the nature and essential property of the objects <depicted.> ~~represented.~~ In the representation of a subject in proper costume, there should also be some particular marks by which to designate where the action takes place, and who are the personages introduced. The same rules require one to give to the different nations appearing on the scene of the picture, the complexion of the face and the habits of the body which history has recorded as respectively belonging to them: it is even well to carry probability so far as to follow what is known concerning the animals peculiar to each country. Le Brun, in his pictures of Alexander, distinguishes the Greeks from the Persians and Indians by their physiognomy no less than by their armour: the Persian horses have not the same trappings as the Macedonian, and are represented slighter, ~~in~~ conformably with truth. Costume also includes whatever is befitting the character and suitable to the habits of the various ages and conditions of life. It violates the law of Costume to give too old a face to a young man, or a white hand to a brunette, — a light drapery to Hercules, or a heavy one to Apollo.”

[The page is cut off at the bottom. It is followed by several letters from Rigaud to his brother, James Stephen, written from Florence after the death of their father. In the first, dated 1 October 1764, Rigaud requests that items such as his pictures and plaster casts should not be recorded in the inventory of their father's effects. He also requests that a copy of Plutarch's *Lives* be mailed to him and sends his remembrance to Haldimand, an old friend. In the next letter, dated 15 October 1764, he sympathizes with his brother's ordeal in bearing the brunt of the family's afflictions and endorses whatever actions he thinks best in dispensing of the various possessions. The following paragraph from this same letter elaborates on his own struggles.]

I work as I have never worked before, and never go to bed before midnight, and rise at the break of day; but my work produces nothing. I wait with impatience for some one to employ me; several persons have already made me understand that they wish to have some of my works, but <the> economy, or almost avarice, which generally reigns in the hearts of

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the Florentines, is beyond conception; they dare not ask my price for a work, for fear I should ask too much, and I dare not say I will do it, for fear they should give me nothing; and there the matter rests. If thou has put some books with my clothes I shall be pleased; I read always Italian, and speak it, so that I fear to forget my French.

[Rigaud's third letter to his brother is dated 17 December 1764. In it he replies to James's fears that he had not done enough to make a profit: 'I know very well that every man must labour for his subsistence; that is not what I find hard, since I labour equally with others, but I cannot have myself cried through the streets. I only want opportunities, to exert myself.' He reveals that once he has completed his studies, he plans to leave Italy to find employment. He also acknowledges a letter of credit from his brother for Bologna, where he is heading after Florence.]

In answer to a letter of the Chevalier Beaumont, written from Turin, on occasion of the death of his Father, the following letter, written in Italian by the young Artist from Florence, but without date, describes the nature of his studies in that city, and is a pleasing evidence of the mutually affectionate regard subsisting between the Master and his Pupil.

Florence-

Dear and illustrious Sir,

O! how sweet to me was your last consoling letter! I accept with deep feelings of gratitude your offer to become a Father to me. Be assured, my dear Sir, that from me, you will never experience any other sentiments than those of an exceedingly affectionate son.

I am very impatient to proceed to Bologna, and from thence, in your name, to pay my respects to Signor Bigari, and see the beautiful things there; but this picture of Rubens still stands in the way of it, which, with <much> ~~great~~ temerity, I undertook, without considering the great labour it involved, as it contains no less than nine principal figures, besides a horse and trophies, and many small figures in the background; but now it is pretty forward, and I hope, Sir, you will be pleased with it. Besides this, I took the opportunity, when the Academy was held in the day time, to paint one of the figures in oil; I have given him the attributes of Time, and have had the model at home to finish it from the life. The Academy is now held at night, but hitherto I have seen no great wonders there; I am silent, but say in my heart, how much better is the little Studio of the Chevalier, than the Florentine Academy with all its decorations. I have seen the Abbey Mischiali, who has just set off for a little village a few miles from Siena; he told me that ~~My Lord~~ <Monsignor> Anisi had taken away his portrait with him; I am very sorry I could not finish it, but I hope he will not expose it, in its present state, to the criticism of the public.

I think, Sir, you will not be displeased to be informed of the preparations that are being made here for the arrival of the new Sovereign, which are proceeding very slowly. At the Palace they are adding wings to it, which were in the original design, but had not yet been <executed> ~~erected~~; in the interior every thing is in confusion, they have brought plasterers and workers in stucco from Milan, but they succeed very badly, having to imitate the incomparable ornaments of Pietro da Cortona: Some of the rooms are being painted by the best fresco painter here, which being at a great distance from those of Pietro, do passably well; but Rigaud, while perambulating ~~at~~ these apartments, thinks and knows who ought to be employed to direct all these works. At the Gallery they do not yet think of restoring those which were destroyed by fire two years ago: In this Gallery there are two small pictures by Signor Francesco Trevisani, one representing the dream of St. Joseph, and the other the Virgin feeding her Child with a spoon; — they are carefully finished and most beautiful! I have made drawings from the four original Auroras of Michael Angelo. I seem to wish to take them away with me to Turin, together with the many other fine things I have seen.

I beg of you, illustrious Sir, not to reckon me amongst the number of those who have only abandoned your Studio to come and kick their heels upon the stones of every city of Italy, and then return to their own country more ignorant than ever; although day and night I think of returning thither, yet at the same time, in so doing, I desire it may not be said that I have simply made an

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excursion of pleasure; but, if it please Heaven to second my endeavours, that it may rather be said, I have gathered some fruit by the way. I have much more to say, Dear Sir, but the paper fails me; it must therefore be at some other time, or viva-voce, only beseeching you to believe me for life,

Illustrious Sir,
Your Humble Servant
and Disciple,
J. Francis Rigaud

To the Chevalier Beaumont
Historical Painter to the King of Sardinia
Turin."

Having finished his large copy from Rubens representing Hercules between virtue and vice; he immediately <the young painter> set off from Florence, on the last day of the year, and in company with another young Artist of the name of Bianchesi, and entered Bologna on the 2nd of January 1765. A few days after his arrival, he was admitted a Student of the Clementine Academy, where he studied diligently during a whole year, from the antique and from the living model; and also, during the same period, went through a course of mathematical studies in the University of the same City. He studied much the works of the Carracci in the Farnese Gallery, which he greatly admired, and formed his own style chiefly in accordance with the principles of that celebrated School of Painting <Art>. Besides these various studies, he painted two whole length portraits, and a small picture of a Virgin with the infant Jesus <surrounded> with cherubim, St. Anthony and St. Pancras; designed for an Altar piece. He also painted a set of pictures, the description of which, together with remarks thereon, are extracted from his own memoranda. "Bologna, 1765. Four Pictures, of which the First represents Diana metamorphosing Acteon into a Stag. — Of this, the landscape was judged very fine. The Second, Diana and Apollo who, to avenge Latona their Mother, kill all the children of Niobe. — It was thought that this expressed the subject well. The Third, Diana visiting Endymion whilst asleep; a night subject, which I enlightened with the flambeau of love. — This was considered to have a fine effect. The Fourth, Diana receiving Iphigenia in heaven. — This, according to my opinion, was not worth much. All of them by order of Count de Bianchi, Senator of Bologna, and Gentleman of the Chamber to the King of Sardinia, to whom I was recommended, and who gave me nothing for all these works but his table and apartments in his Palace, not even reimbursing me for the expence of the materials. I left his residence very much dissatisfied with him; but I was young. Patzienza!" "In 1768 I revisited him, he shewed me great politeness, — I forgave him all."

However humbly he might have thought of his own works it is evident they were highly appreciated by the most competent judges, for, on the 2nd of January 1766, the anniversary of his arrival in that city, he was ~~unanimously and by acclamation, enrolled as~~ <elected> an Honorary Academician of the Clementine Academy of Bologna.

[Stephen goes on to record a translation of the diploma. He then gives a lengthy anecdote told him by his father concerning two fashionable young men from prominent families who proposed to Rigaud that he accompany them to the Convent of La Trappe, a monastery of the most severe of all the monastic orders. On the journey in a hired carriage the young men were in high spirits, and on their arrival the Superior received them with politeness. While Rigaud accompanied the gardener on a tour of the grounds, his friends stayed behind to talk with the Superior. On the artist's return, he found that his gay companions had been 'transformed into the very picture of melancholy,' and after dinner when he was to leave they told him of their decision to remain. Months later, one of these two, clad in the coarse garb of a monk, made his way barefoot to Rigaud's house, rousing him out of

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sleep in order to find refuge. Through signs, he had communicated his intention to escape to his friend, who, though choosing to remain, had later slipped a purse of gold into his hand.]

Soon after this event, he [Rigaud] set off from Bologna in company with the following Polish gentlemen — M. Vicoski; Count Collogioski, and Count Guedoski; and after a few days spent at Florence, arrived at Rome on the 20th of February 1766.

He had scarcely had time to take a rapid glance at the chef-d'œuvres of Art with which that magnificent City was so gorgeously adorned, when the death of his elder Brother, who had succeeded his Father in the mercantile house at Turin, rendered it imperative upon him to return home, in order to wind up that concern, and finally to settle the pecuniary affairs of the family.

Accordingly, he left Rome with a heavy heart, but with a full determination to return thither, as soon as possible, and improve himself by a diligent study of the incomparable works of Raffaele, Michael Angelo, and the other great masters of the Roman School; and without loss of time, arrived with the Courier at Turin, June the 6th 1766.

[At one point, Stephen had considered ending Chapter 2 here and beginning 3 with the following paragraph.]

Painters and Poets seldom excel in worldly business, it is not congenial with the natural bent of their minds, but rather tends to abate their ardour and arrest their genius:— thus it appears, at this time, to have acted on my Father's mind, for, being very much engaged in settling the mercantile affairs of the house, and in the arrangement of <domestic> family-concerns, having now become the head of the family, with a widowed Mother in law and a beloved Sister to care for, he seems to have unwillingly restrained, for a while, his love for the higher branch of the art, and merely to have filled up his time <in a more lucrative way> by the painting of portraits, of which the following are the principal, as described by himself.

“The portrait of Mr. Zachary, an english merchant, whole length, the size of life, represented sitting negligently in Madame Mussard's drawing room, with three small portraits over the chimney piece; the first represents my sister; the second, Miss Mussard; a young lady whom I had the honour to instruct in drawing, who had wonderful dispositions for that charming art and cultivated them well; — in a word, I esteem myself happy to have been chosen to assist her in her studies — She was worthy to have had a Raffaele for a master. The third, Miss Veronica Beck. There is also a silver chandelier over the chimney piece, and on one side, a chair covered with tapestry à l'antique. — This picture pleased extremely, all those who saw it: it is not, however, without its faults, principally that the said portraits on the chimney piece detach too much from their background, and form a great obstacle to the effect of the head.”

“Portrait of His ~~Royal~~ Highness the Duke of Savoy, half length, size of life, painted from recollection, represented standing in his tent, making some dispositions for a battle, his regiment of dragoons is skirmishing at a distance, his hat is on the table, with plans and a compass: the Prince is in uniform. I had the honour of shewing it to the personage represented, who did me the favour to say it was good, and above all well painted.”

“His Highness the Prince of Piedmont, his eldest son: it is of the same size as the other, one hand ~~is~~ rests on his grenadier's cap, the other is on his side, being in the uniform of a private soldier of his Father's regiment. The defect of this is, that it is not finished, having had but eight days to do it in. The Duke of Savoy saw it also, but I was not present. — The report was, that he had thought it too young.”

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“Portrait of Mr. Beriner, the English Ambassadour at this Court: he is leaning on a table, in the attitude of considering what he ought to write. This portrait is one of the most simple, the most *grandioso*, and the most resembling, and perhaps one of the best I have painted; with the exception that it is not so much finished as some others. I presented this picture to his Excellency as an acknowledgement for his kindness, during six months, in giving me instruction in the english language.”

“I repainted the head in a very old picture, justly believed to be one of Leonardo da Vinci’s. The dress was superb, but the head had been utterly destroyed by some ignoramus, who had had it in hand; I therefore repainted it entirely; and I had the pleasure to hear it praised and taken for genuine by some persons, who did not know that I had done it.”

“Given to my Mother in Law, — her own portrait. It resembles her perfectly, the head comes out and triumphs well; all the rest of the picture being obscure; but the hands are not so well, and the draperies are heavy. She took it with her to Bobi in the Valley of Lucerna, the spot she had chosen for her retreat.”

He was now advised, by some of his friends to reassume the honorable name of Dutilh, which his father, as a merchant, could not have done without introducing confusion in his mercantile affairs; but, having already acquired a reputation as an Historical Painter by the name of Rigaud, with the honourable distinction of being a ~~Mem~~ Academician of the Clementine Academy of Bologna, he determined to continue that name by which he had distinguished himself, & by which also he had known his beloved father; and therefore from that time to the day of his death, he ever retained the name of Rigaud.

⟨Having now at length settled all the family affairs at Turin, he hastened to return to Rome, that emporium of the Arts⟩ which he had so reluctantly quitted; and ⟨bidding⟩ ~~taking~~ an affectionate farewell ~~of~~ ⟨to⟩ his mother in law, and his only sister, — set off on his second journey through Italy the 8th of January 1768. He travelled in company with a friend, named Visca, through Piacenza, Parma and Bologna, and stopping at each of these cities, and almost all the little towns of Romagna through which they passed to see whatever they contained that was worthy of notice — he reentered Rome, with inexpressible delight, on the 12th of February in the same year.

I have no means of tracing the exact course of his studies during the two years of his residence in that city; but I know that he drew much from the living model at the Academy, from the Antique, and from the works of Raffaele at the Vatican, having had the advantage ⟨in my youth⟩ of copying many of those his drawings. Of the Pictures he painted during the same period, the following is an account from his own Memoranda.

“Sent to Turin a Portrait of Raffaele, which I copied from the School of Athens, at the Vatican; I added to it a hand and all the rest, making it a half figure, size of life.”

“Copy of the Portrait of Raffaele’s mistress, painted by himself at the Barberini Palace to serve as a companion to the other. I did it without changing any thing, exactly like the original; and I had the satisfaction to hear people say ~~of it~~ that they had never seen any copy like it of that figure.”

“The portrait of Mr. De Lolme, Counsellor of Geneva, on his passage through Rome; there is only the head in this picture, and I had not time to finish it, because he only allowed me three days to do it in; — however the likeness is there.” This was the author of the celebrated work *On the Constitution of England*.⁶

“For Mr. Langhaus, architect and superintendent of buildings to Prince Arfeld, for whom he is erecting a palace at Breslau, partly on the model of the Academy of France ⟨at Rome⟩ — several sketches, amongst others two for the Arms of the Prince over the door of his Palace, one supported by Genii seated on Lions, the other by the Lions alone.” Another for Statues to be placed on the pediment — namely Peace in the center, ⟨and⟩ ~~with~~ Slaves on each side, with very little difference between them.” ⟨Also⟩ ~~and~~ a design for the pediment itself, of Fame ~~with~~ ⟨& Genius holding⟩ the emblem of eternity; ⟨also⟩ Sketches for four groups of Genii, to hold the lamps upon the staircase: besides a score of tinted drawings of Vases, Altars, Fountains, Utensils, Seats and other antiquities.”

“Hope nursing the Love of Glory.” “I have personified Hope by a ⟨female figure⟩ ~~woman~~ seated, her left elbow resting on an altar and her hand on an anchor; with the other arm she seems to receive and press to her bosom the love of Glory, ⟨in the form of a cupid⟩ who throws himself into her arms, sucks her breast ⟨whilst⟩ looks⟨ing⟩ at her and offering her a crown of oak leaves: She turns her head towards a Statue of Minerva, placed ~~on~~ a little farther back. She is dressed in white, with a green drapery thrown over it, and her feet are naked. The child has flaxen hair, is crowned with Laurel, and has wings; She has black hair and is crowned with peach blossoms. The altar on which she rests is in the form of a pedestal, on the principal front of which there is a bass-relief representing Alcides burning the Lernean Hydra. The background represents a kind of open temple, half concealed by a drapery, which forms the ~~principal~~ ⟨greatest part of the⟩ ground of the whole picture. The principal light is on the body of the woman, carried off on the objects that surround her — as the child, who is also in the mass of light, and it is recalled on ⟨one of her⟩ ~~the knees of~~ which, with the exception of ⟨the foot⟩ ~~one of her feet~~ is that part of the picture that comes

nearest the eye of the spectator. The mass of obscurity is derived from the shade of her arm over all the rest of the figure, and from the natural ~~shades~~ shadows of the other objects, disposed in such a manner as to produce large masses: Such is the description of the picture.

I have introduced very few ornaments, merely ~~those that~~ <such as> were useful, but nothing more, not to fall into the error of those who, ~~thinking~~ to embellish their pictures by filling them with things to attract the sight; but if there should be any beauty in mine, I have endeavoured that it should consist in the composition and execution of the figures of which it is composed, and not in any thing else that would have been foreign to the subject: — if I have not succeeded, it is not my fault, <for> I have spared nothing to that end. I would have worked longer upon it, for it has still many defects which have not escaped me, but I feared to <labour it too much> ~~make a pasticcio of it~~, and make it cold, — in short, to make a pasticcio of it; it is but too much inclined to that fault already, particularly in those parts that have been too often repainted. I hope, ~~that~~ in the first picture I shall paint to correct myself in many things <by what> ~~which~~ I have learned in the doing of this; amongst others ~~things~~, not to give a touch <to anything part> without first having <it> well in my mind the effect, the colour, and the movement I wish it to have. By that means I should do it much quicker, I should be more certain of my work, and there would be ~~much~~ more freedom in the touch.

I have written in a separate memorandum book the different opinions of the persons who have seen this picture; but, unfortunately for me, I do not well know if they are sincere or not, having been pronounced in my presence. I should like for once to hear them without being seen; I should not fail to profit <thereby> ~~by them~~; but this good fortune will never fall to my lot. I have sent this picture to Parma to Mr. J. F. Mathey engineer and mechanician to the Duke.”

“Portrait of Mr. [Johan Tobias] Sergell a Sculptor and pensioner from Sweden. — My great Friend. I had begun this the week before ~~left~~ my departure from Rome, reckoning to do only the head, <and> not having much time, I therefore took a very small canvas; however, I have introduced a hand holding a medallion of my self, from the one he made and gave me in exchange. I think this portrait is <very like and> one of the best I have done — or at least, so I am told.”⁷

He painted several other portraits of Artists then studying at Rome <to whom he> ~~and~~ liberally gave them as memento’s of friendship or in exchange for some little specimens of their performances. One other original picture he painted about this time and it is one of his finest works <representing> ~~the subject of which is~~ <The subject of which is> Hercules resting from his labours. He is represented in a bending posture with one knee on the ground, and reposing with both hands the whole weight of his body on his massive club; the head looking downwards. It is a finely composed figure, larger than life, the drawing admirably correct, displaying a thorough knowledge of the human figure, and in the grandest style — completely of the Roman school. It is remarkable that my Father made no entry of this picture amongst the rest in his memorandum book; but he brought it with him to London, and told me he had painted it at Rome.

[see Fig. 4]

At this time his beloved Sister married Mr. Collomb, a Merchant at Vevey in Switzerland, who has left the following memorandum on the subject. “In March 1770 I married Miss Isabella Rigaud Dutilh, of Turin, descended from a noble family of Dauphiny. This marriage, although rather opposed by interested views, has at all times constituted my happiness.”

Having now resided for upwards of two years in Rome, diligently studying the works of the Old Masters, and at the same time employing himself in painting original pictures, whilst surrounded with the chef-d’œuvres of Art, and having an opportunity of comparing

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his own productions with theirs; — my Father thought the proper time had arrived to visit other parts of Italy, for his further improvement: He therefore set off with the celebrated James Barry, an Irishman, afterwards Professor of Painting to the Royal Academy; and left Rome with him on the 22nd of April 1770.⁸

[Stephen mentions a song in the Roman idiom written by his father in the chaise as he was leaving the city. However, the four following pages on which the song presumably appeared have been cut out, the threaded corners alone remaining.]

Thus, in company with Barry, and travelling in the calash of the regular courier, he arrived at Florence on the 26th of April: and having already spent so much <time> ~~of his~~ in that city, during his first journey in Italy, he now remained there only a few days, and with his brother Artist, proceeded to Bologna where they arrived on the 9th of May. About this time he wrote the following lines, in ~~reply~~ answering the letter of a person who wished him happier years than the preceding.

“Depuis le jour charmant où j’ai pris les pinceaux,
Pour satisfaire au gout qui malgré moi m’entraîne,
Pour moi, mon cher Ami, il n’en est de plus beaux
Que ceux ou vôtre main me trace mon etrène.”

He again took up his residence at the Count Bianchi’s, where he painted a half length portrait of the Countess, and retouched that of the Dean, which he had left unfinished, not having had time to complete it during his former visit: and in compensation for all this, according to his own statement, “The Count loaded me with compliments but nothing else!” But there was nothing mercenary in my Father’s mind; it soared above these little things, and still it hovered o’er the City of the seven hills, — or lingered at the Vatican as the following lines of his will testify

“Raffaelle est un nom qu’il nous fait réverer;
Nous sommes ses disciples, et nous devons l’aimer;
Par lui seul des talents les chemins sont ouverts,
Sa renommée est grande, et rempli l’Univers!”

[Stephen also supplies an English translation.]

He set off from Bologna, alone, and passing through Modena and Réggio, arrived at Parma on the 30th of July 1770.

Notwithstanding his enthusiastic admiration of the great Masters of the Roman school, he became fascinated with the loveliness of the famous picture belonging to the Cathedral of Parma, there known ~~by~~ <under> the name of The Daylight of Correggio, from the remarkable brilliancy of its tone; or, as it is more generally designated, the St. Jerome. He thought a few months might be advantageously employed in copying this wonderful picture, and immediately commenced the arduous undertaking.

The subject is the Virgin Mary, with the infant Jesus, Mary Magdalen, represented kneeling and kissing his feet, and St. Jerome standing by. The complexions of the several figures — the Mother, the Child, the Magdalen, and the Saint, are all clear and beautiful, yet all varied according to their different ages and characters: the whole is designed with inexpressible grace, particularly the heads and extremities of the figures, but its crowning excellence consists in its exquisite colouring, and in the extraordinary breadth of its Chiar’oscuro, My father had every facility afforded him to examine closely every part of this admirable picture, all the time he was eng[a]ged in copying it, having been provided with a moveable stand or scaffold; and he has frequently told me that, such was the

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exquisite softness and suavity of the outlines ~~was~~ and the sweetness of pencilling by which they were blended and melted into the background, that it was impossible, while near to determine exactly where they really were, which could only be done by viewing them at a proper distance. He had several offers for this picture; his own account, in reference to it, is very concise: he says "This copy is as large as the original, and drew forth universal applause: Monsieur de Montigny purchased it." This great work occupied nearly the whole of his time, while at Parma, and completed his studies in Italy.⁹

His friend Barry having rejoined him, he set off in company with him, for Turin, on the 17th of January 1771 and passing one day at Milan, arrived there safely on the 23rd. But though his love for Art was warm and enthusiastic, yet it could not in the least degree diminish his admiration of the sublime and beautiful works of Nature — nay he enjoyed them all the more on that account; and the patriotic feelings glowing in his breast, as he approached his native land, gave them a still higher zest. The following lines, written by him, express his feelings on this occasion.

"On perceiving the Alps at a distance, on my return from Rome."
"Je revois ma chère patrie;
Le plaisir inonde mes sens,
Piedmont tu m'as donné la vie,
O Dieu! recevez mon encens."

[Again Stephen provides an English translation. At this point he considered, then rejected, the idea of beginning Chapter 3.]

But, dearly as he loved the land of his nativity, yet, every circumstance connected with his position at Turin, seemed clearly to point out that he was following the guidance of Providence in leaving that country, as it proved, forever. his father and brother were dead, his sister was married to Mr. Collomb, a merchant at Vevey in Switzerland, and his Mother in law then resided at Geneva, so that he had no family connexions to endear <the spot to> him ~~to the spot~~: and although his father had found it suitable to settle there as a merchant, since commerce is comparatively free every where; yet his position as an Artist was far different, as the only encouragement there given to the arts proceeded from the King and his court; and ~~he~~, as a protestant in the bigotted country <he> could have no reasonable hope of receiving any patronage from that quarter. He therefore made up his mind to depart; and after taking leave of his friends, left Turin on the 2nd of February 1771 to seek his fortune in some foreign land — the pencil and the palette for his only store; the Art of Painting his sole capital. It was natural he should turn his eye towards France, the country of his ancestors, and bordering on that in which he was born; besides, he had with him the copy of the famous picture of Correggio which he had sold to Monsieur de Montigni, and wished to deliver to him in person; so he directed his steps that way; crossed Mount Cenis on the 3rd and arrived at Lyons on the 8th. What were his feelings on entering that city, from which his good and revered Grandmother, with her son, his Father, had been obliged to fly for their lives — it is easier to imagine than to describe. He remained but a short time there, and then pursuing <his journey> through Chalons, arrived at Dijon on the 13th where he painted the whole length portraits of M. de Montigni Receiver general of the State of Burgundy, and his sister, in the same picture. From thence in Mr. de Montigni's cabriolet, in company with Mr. Pecqueur, a celebrated musician, he was forwarded on his journey as far as Ville Juif, to which place his friends and brother Artists [Louis Simon] Boizot and Guibert, Sculptors; and [Jacques] Celerier <Architect>;

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who had known him at Rome, came out to meet him, and in their company, he entered Paris on the 11th of March. ~~in Mr. Guibert's cabriolet.~~

As ~~this~~ (it) was the first time he had visited this great Metropolis, he had much to see, to examine, and admire, and accordingly he prolonged his stay therein for several months; yet not merely to look about him; he was too industrious and too fond of painting for that, and he remembered the precept "Nulla dies sine lineâ." He painted a small highly finished picture of Jupiter, under the form of Diana, visiting the Nymph Calisto, with Cupid, on a cloud behind, holding back the eagle; which he sold, and left at Paris; but simultaneously with this, he also painted another picture of the same subject and composition, with the figures of the size of life, <and> which he brought with him to London. His own memorandum states "Its colouring has been praised by every body — some of the Artists have thought the touch rather too soft."

[see Fig. 4]

Having now had sufficient time to look about him, and percieving the difficulty and almost impossibility for any Artist, not having studied at the French Academy, to meet with patronage and encouragement in France; and <having> heard a very favourable report of the recent establishment of a Royal Academy in London, in which foreign Artists of ability, as well as British, were ~~equally~~ admissible as Members, he determined to pass over to England, and endeavour to settle himself there.

But in those days, a journey from Paris to London was a very serious undertaking, for, instead of being able to make the transit, as at present, in a few hours; ~~it took him~~ (then,) without stopping any where longer than ~~it~~ was <absolutely> necessary ~~to do~~ (it took him) a whole week to accomplish it; as the following short account of this tedious, round about journey, from his own memoranda, will more fully explain.

"Dec: 7th Set off, by the Diligence, from Paris, for Lille, in Flanders, without any of my companions, and arrived there, on the 9th at noon. On the 10th set off from Lille for Dunkirk, by the diligence, and arrived (in) the ~~same day~~ evening; Set off the 11th for Calais, by the Caravel, or small light vessel, and arrived there the same day. On the 13th ~~set off~~ (sailed) from Calais at three o'clock in the morning, ~~by~~ (in) the Post Office Packet boat for Dover, where I arrived at three o'clock in the afternoon. On the 14th of December 1771 at one o'clock in the morning, I set off in the public coach, from the Ship Inn (at Dover), and at nine o'clock in the evening, by the Grace of God, I arrived, safely in London."

On his first arrival in England, without any letters of introduction, and with no other friend in London than his compatriot A. F. Haldimand Esq. <then> ~~now become~~ one of the first merchants in the City, ~~he~~ <my father> naturally met with exceedingly great difficulties in making himself known as an Artist, and in obtaining that employment which was now become necessary to his very existence. He had spent the whole of his little property during his seven years travels for improvement in the grand historical style of Painting which he loved; and now he found himself without funds and without friends in a foreign land. But he was still young, of an ardent mind; and hope never forsook him.

He had met with many englishmen abroad who had told him much respecting their country and their countrymen; and amongst other things of Billingsgate and its manners unpolite; so now, having the opportunity, he was determined to see the worst specimen of the inhabitants of that great Metropolis he meant to make his home; and accordingly, rose very early on the first morning after his arrival, and went there immediately, alone; and though dressed as a gentleman in a foreign costume, and attracting the attention and curiosity of all the fishermen, and fish women of that sweet place, he was not insulted, and went back to the inn where he had taken up his quarters, satisfied with his experiment. He then called on his friend Haldimand, who at that time lived in St. Mary Axe, and not finding him at home, told the servant, who happened to be the cook, to inform her master that “Mr. Rigaud had called to see him. — Do you think you can remember the name?” “Oh! yes, certainly Sir, I shall think of a ragout; I’ll be sure to recollect it.” On Mr. Haldimand’s return, the cook told him “A strange Gentlema[n] has been here, Sir, with such a funny name! — dear me! I’ve almost forgot it — Oh! now I remember, Mr. Fricassee, Sir.” Of course Mr. Haldimand could not guess who it could be; till upon a second visit, the mystery was explained, and they had a hearty laugh together at the incident <and a very happy meeting after so long a separation.> But there were some remarkable circumstances in the early history of these two friends that deserve to be recorded. Their Fathers were <friends;> both of them protestants, settled as respectable Merchants at Turin, and they themselves were united in friendship to each other from their earliest childhood; ~~they~~ both <their parents intended bringing them up in the mercantile line they both> had a great love, and natural talent for Painting, Mr. Haldimand particularly, who ~~painter~~ at that time <painter> some very pleasing pictures, and had serious thoughts of following the art as a profession, but yielding to the wishes of his father, gave up the pallet, and eventually settled in London as a Merchant. My Father, we have already seen; <pursued> ~~followed~~ a different course; his love of painting prevailed over every other consideration; he gave up the counting house, and followed his darling Art: the consequence was that, after several years absence from each other; when they met again, Haldimand was the rich merchant! — Rigaud — the Poor Artist! “The lot is cast into the lap; but the whole disposing thereof is of the Lord.”

This was, indeed <his> ~~the~~ night of adversity ~~with him~~. It is melancholy to read the following memorandum as written by one who was already a Member of the Clementine Academy of Bologna, and ardently aspiring for an opportunity of executing some great work of art by which to immortalise his name “Reduced by necessity, on arriving in London, to do whatever presented itself to get a little money, I was obliged to colour a plaster cast of a bust by Nollekens, representing a Mr. Levi, a work more suitable to a sign painter for a periwig maker, than for me!” He painted at this time several portraits at the low price of five guineas for a head; also “the portrait of Nollekens half figure, the size of

[Fig. 5]

life, leaning on the bust of Dr. Sterne; The likeness of this portrait was very much praised; but the situation in which I found myself at the time I did it, does not permit me to judge if it be good or bad." The following memorandum of my Father's concerning this picture, strikingly reveals the respective characters of the Painter and Sculptor referred to. "Painted it gratis, or rather, as a testimony of thankfulness for the kind manner in which he received me on my arrival in London." "My own portrait painted on occasion of the departure of Mr. Brandouin for Vevey, to send it to my Sister, it is of the size of life and very like, but I did it so quickly that I had not time to finish it. It is all painted at once, consequently rather pale in colouring. I did not even take the trouble to change the hand that paints, but made it as I saw myself in the glass, that is, to say — painting with the left hand." He also painted a small whole length portrait of his friend Mr. Haldimand;¹⁰ a family picture of Mr. & Mrs. Bliss and their two daughters; and a portrait of Palmer the actor. The only picture of the poetical kind which he painted this year was <a> Cupid sharpening his arrows. His first residence <in London was No. 20 Frith Street Soho, the neighbourhood in which many of the Artists at that time resided.>

[Fig. 12]

[Fig. 13]

At length the opportunity, so long and so ardently desired, presented itself of shewing his works to the British public at the Exhibition of the Royal Academy, which was the fourth that had taken place since its institution <by His Majesty George the Third> on the 13th of December 1768 and was at first held at the Exhibition Rooms in Pall Mall. In 1771 <the King> allotted to the use of the Royal Academy the Old Palace of Somerset House, in the Strand, built in the year 1549 by the Duke of Somerset, Lord Protector and Uncle to Edward the sixth. It was afterwards the Palace of the Queen of James the First, by whom it was greatly enlarged and beautified. I have heard my Father speak of it as being, on his arrival in England, a very magnificent Building, with spacious and beautiful gardens reaching down to the banks of the river; and where the Schools, Lectures, and Library were held, although the Exhibitions were continued in Pall Mall, for want of a proper exhibition light in the old Palace of Somerset House. My Father sent three Pictures to this Exhibition [of 1772]. The first a Hercules resting from his labours, of the size of life: this picture, painted at Rome, proved that he had not been there in vain, for it was in the true Roman style — grandly conceived and exquisitely drawn;¹¹ the second represented Jupiter under the form of Diana visiting the Nymph Calisto, from Ovid, a large picture, figures the size of life, correctly and gracefully drawn, sweetly coloured and highly finished;¹² — the third Portrait of Nollekens the Sculptor. These Pictures at once established his reputation, and in the following month of November 1772 he was elected an Associate of the Royal Academy.

Notwithstanding the honorable distinction thus conferred upon him, so ardent was his desire of improvement, that he continued frequently to study in the Life Academy, as appears by the following memorandum "December 19. 1772. A female Academy figure, drawn in the Royal Academy; Mr. [Jeremiah] Meyer, being the Visitor, had set the model, and my drawing pleased him to that degree that he made me understand he should like to have it; I therefore offered it to him, and he immediately accepted it: — the attitude was pretty, and I had drawn it gracefully; but neither the hands nor feet were more than sketched, having had but two evenings to draw it in."

This year [1773] he exhibited the following six pictures. 1st Cupid sharpening his arrows;¹³ 2nd The Sybil asking Apollo to let her live as many years as she held grains of sand in her hands;¹⁴ Archimedes at the moment of discovering a geometrical truth, <Portrait of a Lady; and> <painted at Rome;> Portrait of a Gentleman delivering a lecture on Milton, "Mr. John Rice,"¹⁵ represented in a large Saloon ornamented with the statues of the great British authors, in the center of which is a pillar, supporting a medallion of Milton, and on its

[Fig. 11]

pedestal is represented in bass-relief, the fall of the Angels, as described by Milton: the Lecturer is seated, but in the act of speaking, whilst he points to the fallen angels, which is that part of the Paradise lost, he delivers with the greatest effect. I think the resemblance is striking, and the subject represented in the bass-relief although only accessory, and as it were lost, may indicate that he who did it, knew how to draw, and was not merely a portrait painter. ~~No. 5~~ Portrait of a Gentleman “Mr. Bentley, <Director> of a new manufacture of porcelain, in imitation of the Etruscan vases &c <generally known by the name of Wedgwood ware.> I have represented him contemplating the analogy between moral and natural beauty. He has in his hand the life of Socrates, who was the greatest Philosopher and admirer of the beauties of Nature, and at the same time, an able Sculptor. The medallion of Socrates is resting upon some books, which are the works and characteristics of Xenophon. This picture has great strength, relief, and likeness; nevertheless, it has more the appearance of the simple representation of a Philosopher, than of a Portrait.”¹⁶ ~~No. 6 Portrait of a Lady~~

Besides these pictures, exhibited at the Royal Academy, he painted “Five compartments in a cieling at Lord Melbournes house in Piccadilly;- No. 1. An octogon picture for the center, representing Apollo and Fame distributing crowns to the Genii of the arts, by whom they are surrounded. No. 2. Mercury giving the golden <apple> to Paris. No. 3. The farewell of Paris and Helen. No. 4. Juno asking Jupiter to give her the cow Io. No. 5. Mercury slaying Argus to recover Io. Another picture for a cieling in the dining parlour, in green clair-obscur, representing Bacchus, Ceres and Flora. — Also a small oval for the bow window of the same room, in clair obscur, and of the same colour, representing Cupid, half drunk, offering a cup of drink to an infantine Satyr with whom he is playing; Cupid is on his knees, and the Satyr, who can hardly stand, rests upon him and is squeezing the juice of a bunch of grapes into his mouth; Cupid’s bow lies unstrung at his feet, and his arrows are falling out of his quiver without his regarding them. These pictures were painted by order of Sir William Chambers, the Architect, who informed me that Lord Melbourne had been very much pleased with them.”¹⁷

“June 26. 1773. Two small pictures of fruit, painted from nature, for my own amusement; I did them last year from some fruit that was sent to me as a present; they are extremely small, but the fruit is as large as nature; I painted them with care, though quickly, and every body thinks them well done. I presented them today to Miss Williams, or rather, it is a kind of exchange of friendship and esteem; that young lady having promised to give me a copy of one of her Poems, which I have heard spoken of as a chef-doeuvre, and I doubt not the pleasure I anticipate in their perusal will answer to what has been said respecting them, the conversation of the young lady being the most sensible that I have ever known; and I cannot tell whether I do not already feel some spark of love for her: — time will discover it to me. I sent them to her, without having apprised her of my intention; she was not at home, and only recieved them late in the evening. I saw her the next day in company; she appeared a little confused on my approaching her, and said nothing to me about the pictures; but I knew by her embarassment that she had recieved them. I accompanied her in the evening to her door, and then she thanked me: I excused myself, and did not think it à propos to push the matter any further at that moment, though I had the opportunity.” “I recieved the verses from Miss Williams the 2nd of July, with a most obliging letter. I answered her a few days afterwards — rather too tenderly perhaps. — I know not what may be the consequence.”

“The consequence has been that, after a years tender correspondence, I have at length united myself to her for life, the 2nd of July 1774, — and the pictures have returned to me!”

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“My own portrait, small, on copper, painted at once, I have represented myself with the palette on my hand; it is very like; although as small as miniature, I painted it with the same colours I use in large pictures, which requires it to be seen at a little distance. I presented it to Miss Mary Williams.”

[Stephen at first recorded the verses from Miss Williams to Rigaud, but then cut out the following ten pages. On the next surviving page are eight lines which presumably form the conclusion of her poem about a beautiful first cousin who, after a long visit in London, had to return to Wales unmarried.]

The following is an extract from the first memorandum of my Father's I have found written in English, and which I give in his own words merely correcting the orthography; all those I have previously quoted having been either in french or italian; this appears to have been written hastily in pencil in a little sketch book, and I insert it partly to show how far, at that early period of his residence in England, he had acquired the ability to write in the language of his adopted Country; and also as a specimen of what a journey to Windsor, in those days, really was, ~~and~~ (as well as) the state of its ancient Royal Castle; and I may here just remark that the circumstances mentioned of pulling up the shutters of the coach, clearly indicates that at that time public conveyances had no glasses, — the first that were fitted up with them being, therefore, called Glass-coaches.

“Journal of an excursion to Windsor, commenced the 30th of September 1773, from the Belle Sauvage, Ludgate hill, in the good Coach the Windsor Castle; in company with George Robertson the landscape painter,¹⁸ and Captain Rory. Set off exactly at two o'clock P.M. stopped in Piccadilly, took in a very pretty genteel lady;

[Rigaud records portions of their conversation on the journey. He also mentions that they ate lunch at Crawford Bridge while the horses were being changed and that, after a short detour, the lady left the coach at an unscheduled stop.]

we went on our journey, crossed the river in the ferry boat, and arrived very safe at Windsor, where we supped and went to bed.

We could sleep but very little; — Mr. Rory and I got up and took a walk into the little park, on the east of Windsor; on the return we met Robertson, and went to breakfast, after which we saw the Castle; — nothing very remarkable, except the prospect from the windows, is to be seen. The picture of the triumph of the Black Prince is wrong, as for the story, from one end to the other;¹⁹ the picture of the Muses is very fine; there is a picture of Rubens in the dining room, the colouring of which is very fine, but the drawing execrable; among the beauties of Charles the second, only two or three of them deserve the appellation; the faces are in general well painted but the other parts nothing extraordinary, except one in a corner near the window, the attitude is elegant and the draperies well painted: among many pictures they told us were of Vandyke, none I believe are painted by him; there is a family piece over a door very fine — the faces very natural; there is a little sketch of Paul Veronese in the long gallery, touched with his usual freedom. All the Cielings are painted by Verrio, a Neapolitan, a man of some genius and invention in Charles the second's time, but very little accuracy, and giving himself very little trouble about the costume of the nation he represented; his drawing is but poor, his colouring nothing extraordinary, his Chiaro'scuro is the only thing well understood. We saw the Round Tower, the prospect is very fine from thence, but nothing remarkable is to be seen in the inside, except the armours of King John of France, David King of Scotland, and that of the Black Prince in the Guard room. We then went to see the house of the Duke of

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St. Albans, but could not get admittance, because the Duke had an assembly at night, and every thing was prepared for that purpose. We went afterwards to Eton, had a view of the outside of the College, came back to dinner, after which we walked to the Dukes lodge, and from thence to Staines —”

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Chapter 5: 1774–1775

On the 2nd of July 1774 John Francis Rigaud married Miss Mary Williams, third daughter of John Williams, Esquire, a Magistrate of the Town and County of Haverfordwest, Pembrokeshire, and Mary his Wife. They were married in London; and preparatory to that event, he changed his residence, and settled in Dean Street, Soho.²⁰

This year [1774] he exhibited seven pictures, a small whole length Portrait of A. F. Haldimand Esq. A half length portrait of the Revd. David Williams of the Church of Scotland; This has been engraved.²¹ also Portraits of Mr. Backwell; Mr. Goring; a Lady; Thre[e] Children; and a picture, in imitation of Bass-relief, of Bacchus and Ariadne, in a triumphal car, drawn by panthers.²²

[Fig. 14]

Besides these, he painted four oval pictures for Lord Melbourne, as bass-reliefs over the doors in the circular Saloon of his house in Piccadilly.²³ The first represents Venus attired by the Graces; the second Vulcan and the Cyclops; the third, the Rape of Europa; the fourth Minerva and Arachné: also eight small circular Cameos with the heads of Bacchus; Ariadné; Minerva; Venus; <Neptune; Amphitrite; and Esculapius: and a few portraits.>

[Two acrostics by Mrs Rigaud: in one the first letter of each line when taken in order spell 'WILLIAMS', in the other 'JOHN FRANCIS RIGAUD DUTILH'. Four corners of cut pages follow these acrostics, and they also may have contained poetry.]

This year [1775] <my father> he exhibited two Pictures, <at the Royal Academy, one historical four feet two inches in length by three feet four inches in height> representing the triumphant entrance of the Black Prince into London.²⁴ The point of time selected is the arrival of the procession at Palace Yard, with Westminster Hall in the background, and part of the Abbey in the distance; in the principal group, preceded by Heralds, flags & trumpets, the Black Prince appears, clad in complete armour, and mounted on a charger, and crowned by allegorical figures of Victory and Fame; whilst he modestly permits the his prisoner the King <John> of France, arrayed in royal apparel, to ride before him, on a magnificent white horse, richly caparisoned. This central group is surrounded and followed by a considerable body of troops, displaying the trophies of his victorious arms; whilst crowds of spectators, at the windows and in the streets, are pointing out the Conqueror, and receiving him with acclamations. Strict attention is paid to the costume of the time and in every part of this work; even the buildings in Palace Yard are of the style of that age; and the introduction of the Allegorical figures crowning the Prince, while they add to the richness <& variety to> of the composition, were necessary in order to point out that he was the conqueror, and not the richly <superbly> dressed King on the white horse; — So that the story is completely told, and made evident to every beholder.

[Fig. 19]

This picture attracted the attention and admiration of the public, and was a great favourite, both during the Exhibition and afterwards. It became the property of Capt. Money of the H. E. I. C.; service, afterwards one of the Elder Brethren of the Trinity House. The other was “A whole length portrait of Master Henry Hoare, a child, seated on the grass, and beating a drum; the landscape painted by George Robertson; it was very much admired, as well for its likeness, as for its natural and lively attitude.”

[The above paragraph appears on a page which also contains an account of King George giving to the nation the palace and grounds of old Somerset House. After the palace was torn down, Sir William Chambers constructed an impressive new building which housed the Royal Academy as well as government offices and other institutions. On the basis of the contents of a poem, Stephen

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believes that in 1775 the Royal Academy held its annual exhibition in the old palace before its destruction. This manuscript page is followed by seven cut pages for which only the corners marked '1775' remain; presumably they contained the now missing poem. This page and the deleted pages appear at the end of the chapter, but since the first paragraph is clearly intended to follow the description of *The Entrance of the Black Prince into London*, I have moved it up to this position.]

In the course of the year he ~~also~~ executed the following works, thus described by himself. "Painted a picture eighteen feet long, and five others of smaller dimensions, representing Bass-reliefs of Boys with the various attributes of the Muses, for Messrs. Bach and Abel's Concert Room in Hanover Square. Cipriani likewise painted several Bass-reliefs for the same room."²⁵

"Last April I painted the history of St. Martin dividing his cloak, in a landscape by George Robertson, for the Vintner's Company, in whose Hall it is placed."²⁶ "The whole length portraits of two children in a group; the little girl holding her brother's hat in her hand, full of fruit, which she is playfully preventing him from touching, — and some other portraits." "A copy of a portrait, painted in 1590, representing Sir Henry Belasyle, with ornaments painted with gold, for Earl Fauconberg; with which his Lordship was very much pleased." "Three Ceilings to be placed in a great room which is now being built for Lord Gower, on the garden side of his lordship's house in Whitehall;²⁷ that in the centre is octogon, the other two are circular, eight feet in diameter; they represent Boys or Genii with garlands of flowers; the central compartment contains a group of five flying in the sky. Biaggio Rebecca painted the flowers." "A Lunette in the ceiling of the same room at Lord Gower's representing Cupid in the act of pointing his arrows at all those who look at him, with a basket of fruit at his side, as a symbol of the happy success of his darts. I painted it on the ceiling itself, which is the first time I have painted on a scaffolding. At the same time I retouched the flowers in the other compartments which had been painted by Biaggio Rebecca."

[Fig. 32]

Signior Biaggio Rebecca was an Italian Artist, of considerable ability in painting representations of Basso-relievos. He first evinced his talent for painting in the following singular manner. His Schoolmaster having gathered in the fruit from his orchard, had placed a quantity of it in an upper room, arranged in rows upon shelves, to preserve them till they became thoroughly ripe; this proved a <too> great <a> temptation for young Biaggio <to resist> who longed to taste the fruit; and yet was afraid to take any away, lest their places should be missed; so he got some pasteboard, and painted upon it the representation of fruit, and every now and then, he would remove a row of the real fruit, with which he regaled himself, and substitute in their place the deceptive imitations he had produced. So that when the Schoolmaster thought they must be ripe, and went to examine them, he found nothing but Biaggio Rebecca's deceptions. He continued ever to be fond of deceptive painting, though in a more harmless way. Once, at a Nobleman's house in the country, he painted a very black tea kettle, and placed it on an elegant sofa in the Drawing room; so when My Lady entered the apartment and perceived the dirty tea kettle in that position, she rang the bell violently, scolding the servants for daring to put that filthy tea kettle on her best sofa! when Rebecca, entering the room, confessed that he was the sole offender, and presented the pasteboard tea kettle to her Ladyship, greatly enjoying the success of his deception.

He was an uneducated man; it was said, now truly I know not, that he could not even write; this saying, however, may have been an exaggeration, though it seems to derive a degree of confirmation from the following incident, which actually occurred. A certain Nobleman desiring to have some bass-reliefs painted at his country seat, which was at a

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considerable distance from London, wrote to him from thence, requesting him to come down immediately to execute them. He quickly sketched a flying figure and sent it to his Lordship by return of post; who on opening the letter exclaimed Ah! — Biaggio is coming! — Thus, he wrote a language that was universally intelligible.

Chapter 6: 1776–1781

⟨In 1776 He states having “painted seven Bass-reliefs in the dining room of J. J. Angerstein Esq. at Woodlands, near Blackheath;²⁸ they are painted on the wall, upon a peculiar kind of stucco, prepared with oil by Messrs. Adams the Architects; who had a patent for⟩ that compositon; and this is the first time it has been used in a room, having ⟨previously⟩ ~~only~~ been only applied to the exterior of buildings to preserve the walls from humidity. These bass-reliefs are white — the grounds are green; four of them are oval, severally representing, Ceres; Flora; and Dancing Nymphs; there is a circular one at the end of the room of Jupiter and Hebé; and two square ones — that over the chimney piece representing Vertumnus and Pomona; the other facing it — Bacchus and Ariadne; there are also medallions over the two doors, one of Apollo; the other of Sappho; with festoons of flowers over them; I had engaged also to paint the frames and ornaments, for which I procured the assistance of another hand.

I was obliged to undertake this work at a fixed, and too low a price, Mr. Angerstein being absolutely determined not to exceed the sum specified. I lost a good deal by it on account of the great expences which it necessarily involved me in, and the season in which it was executed, as I painted it all during the excessively severe frosts of the present year. I had calculated to have finished it all in about one third less time than it actually took me to do it in — so that my remuneration has been very inconsiderable. I reckon these bass-reliefs amongst the best of those I have hitherto executed.”

It seems extraordinary that a Man of ⟨taste like⟩ Mr. Angerstein’s ~~taste~~ should have so inadequately paid for those works of Art with which his own residence was adorned; but it may partly be accounted for by the fact that it was the Architect in those days who, when erecting a house or a room, marked out in his general plan the compartments in the cielings and elsewhere, to be painted either in colours or bass-relief; and gave a general estimate of the whole expence; and where that was approved, it was he who applied to the Artists to execute the various paintings according to the dimensions marked out in his design; it was thus that my Father, Cipriani, and Biaggio Rebecca, who were the principal painters thus employed, received their commissions direct from the Architects; and there was then so little, if any, encouragement for any kind of pictures except portraits, that historical painters were glad to be employed by that means, rather than not at all. ⟨West was the only historical painter who enjoyed that Royal patronage which enabled him to devote his whole energy to the higher branch of the Art, ~~by which~~ and thereby produce those great works by which he acquired his honourable distinction, and well earned fame.⟩ Besides, the prejudice was go great against the works of living Artists that the soi-disant connoisseurs universally proscribed them from their collections; — nothing would do but old paintings, and it is certain that many a copy and many a clever modern picture, after having been well smoked and dried and well toned down, has been admitted into their cabinets and praised and extolled as undoubted originals, and exquisite specimens of the great masters of the Italian and Flemish Schools. It is only by the persevering and successful efforts of the modern artists that these mists of prejudice have been gradually rolled away and dispelled by the brightness of the genius.

On the 30th of May, his eldest daughter was born, — baptized in the name of Elizabeth Ann.

[Stephen gives his mother’s song written to commemorate the king’s birthday at a meeting of the Royal Academicians on 4 June 1776. According to Stephen the song was published in *The Morning Chronicle*.]

“I painted for Mr. Cipriani, twenty-four figures in char white, on a rose coloured ground, forming part of a frieze, composed of fifty figures, copied from the labours of Minerva in the Admiranda, which he had engaged to execute for Lord Shelbourne. This frieze surrounds the whole of a circular room adjoining the library; its circumference at the base is sixty four feet, being smaller at top, as it finishes in a Dome. In the center of the cieling, I painted a Sky; Cipriani advised me to do it with smalt, which I did, with white and yellowish light flying clouds. In the same room there are two Antique Grecian statues in marble, one representing Paris, and the other Narcissus, as I think;- they are placed in niches each side of the chimney piece, opposite the windows, and are of the natural size, both of a very fine youthful character. A cast has been taken from the Paris, for the Royal Academy.”²⁹

[Fig. 33]

“Painted for Mr. Jaquetroz’s Mechanical Exhibition; two pictures, by mechanism made to change sides with each other; one of which represents a sleeping Cupid, <the other Cupid> shooting his arrows at the beholders; the same composition as the one I painted for Lord Gower, with the only difference that this figure has a basket of flowers by his side, whilst that has a basket of fruit. George Robertson painted the pictures behind them representing landscapes, one with a cascade, and the other with Ruins; They are ~~all~~ painted on <both sides of a> pannels ~~on~~ three feet by two, without being primed. The change from one subject to the other is effected very rapidly.” “Portrait of Mr. Charles Mackensie, a merchant of the City of London; he was on the point of setting off for America, in a Ship which he had loaded with provisions for the army or partisans of the King: it is a half length, but I only painted the head from him, which was considered like, and I finished the rest after his departure. He left it to his family in Bishopsgate Street.” “Portrait of my friend George Robertson, represented drawing on a portfolio; the background is a landscape painted by himself; it is very like; I did it for him as a mark of friendship.”

[Fig. 6]

This year [1776] he exhibited three [works] <at the Royal Academy;> ~~first~~ the above <mentioned> as portrait of an Artist; ~~second~~ Boys at play representing Spring, Summer and Autumn, designed for a Cieling; ~~the third~~ <and> a drawing of Agrippina landing at Brundusium with the ashes of Germanicus, and delivering the urn to the Centurion to be carried on his shoulders to Rome.”³⁰

[Stephen next writes, ‘The following lines were written about this time by Mrs. Rigaud,’ but he obviously had second thoughts as he strikes through his sentence and no poetry follows.]

My father exhibited this year [1777] five pictures, viz: A Madonna and Child; An interesting group of three Italian Artists Royal Academicians, — Cipriani the painter, Carlini the Sculptor, <who held the Office of Keeper of the Royal Academy,> and Bartolozzi the engraver; — all extremely like; <The two last I well remember, and they were strikingly so.> <There is a very good mezzotinto engraving of this picture by J. R. Smith. The Portrait of Cipriani is, I believe, the only one that was ever taken of that celebrated Artist.>³¹ A group of two young ladies with their brother; and two other portraits.³²

[Fig. 7]

Besides these, he executed the following works, as described by himself. “I painted three imitations of Bass-reliefs, situated over doors at Lord Sefton’s; they are ovals of about three feet in length by two in height; each represents two boys, in one there is a goat, in <the> ~~an~~ other a bird; and in the third Cupid asleep, with a boy taking off the blinding bandage from his eyes. I painted these in the method used by Biaggio Rebecca — that is to say, sketched boldly with a good body of colour, and, when dry, scumbled all over with a yellowish white, and upon that, retouched and finished it. I did not make the ground quite deep

enough; and besides, I ought to have made the shadows a little longer to those which receive a side light, they are also rather too blueish; I did not put quite yellow enough in the tint — I scumbled over them.”

“By order of Mr. [Thomas] Whetten, Architect, Fifty one figures of boys in white Bass-relief, on a rose coloured ground, ~~of the size of three inches~~, to be placed in the pannels of doors and windows, — Mr. Robertson did some of the figures for me. They went to R. Skinner Esq. Newton House, near Lymington.”³³

“In the month of September, painted at Covent Garden Theatre, with Mr. Cipriani, a Proscenio and Cieling of the said theatre, for which he had made the design, and having engaged to do it in a very short space of time, he begged me to assist him in it. I painted some of the boys, and the Genii above the Amphitheatre, with part of the cieling &c. [Benedetto] Pastorini, a Neapolitan, did the ornamental part. We were about five weeks diligently employed in executing this work.”³⁴

“For the Duke of Dorset, but commissioned by Cipriani, I painted eight small figures ~~of thirteen inches~~ to be pasted in compartments of the cieling; they are in colours on a dark brown ground representing dancing women, like those of Herculaneum: four of them have instruments of music, the other four have not. Mr. Cipriani appeared very much pleased with them.”³⁵

“I made a finished drawing, on brown coloured paper, of my picture of Jupiter and Calisto, for Monsieur D’Agincourt, introduced to me by Dr. Fower and Mr. D’Anker-ville, ~~He has great knowledge of the Art, and~~ is truly a Connoisseur; he & is also very fond of the society of Artists; — he appeared sorry to see that my talents were not more appreciated in this country, and said that he should be very glad to see me in France, or in Italy, where he reckoned he should be next year.” Besides these, he painted several portraits.

This year he removed to N^o 44 Great Titchfield Street, where, on the 26th of December, his son was born, and baptised in the name of Stephen Francis Dutilh.

That son, mercifully preserved, during so lengthened a period, by a gracious and ever watchful Providence, is now permitted to become the Author of this Memoir.

[Seven pages were deleted at this point in the manuscript, only the threaded corners remaining. Stephen considered but rejected the idea of beginning Chapter 6 with the year 1778.]

This year [1778] <my father> ~~he~~ exhibited four pictures, N^o 1 An allegorical figure of Painting, with <a young> Cupid in the background, cheerfully grinding the colours for her. N^o 2 A half length portrait of Admiral Parry in his uniform, with his ship <painted by Serres> seen in the distance. N^o 3 A Group of the two children of Mr. Rigaud of Richmond, the eldest is a girl seven years old, the other a boy about two years younger; they are represented playfully embracing each other in Richmond Park, with the Royal Observatory in the distance; Mr. Rigaud being employed by his Majesty as Astronomer there; and Mrs. Rigaud having the care of the Queens Museum of Natural history which was deposited in the same place. The little boy afterwards became the celebrated Professor of Astronomy &c. in the University of Oxford. N^o 4 Portrait of a young gentleman, a scholar at Westminster School.

Besides these, he painted “six small figures in pannels for Lord March; they are almost the same as those for the Duke of Dorset,”³⁶ “Six pictures of Bass-reliefs; they are circular, four of which are four feet in diameter, and the others two; the larger ones represent Sacrifices to Venus, Bacchus, Minerva and Apollo; of the two smaller, one represents Cupid shooting his arrows, the same as I did at Lord Gower’s; the other represents Cupid

and a drunken Satyr, the same as mine at Lord Melbournes: I did not glaze them with white, as others that I painted elsewhere, and when I ~~put~~ <fixed> them ~~up~~ in their places, they appeared to me too dark; — I must, perhaps, retouch them. These pictures are for Mr. Wilton the Sculptor <'s> ~~for his~~ new house in Queen Ann Street East.”³⁷ “~~I retouched a Cieling, painted by Waldré, three years ago, in Queen Square, for Mr. Stephenson,~~”³⁸

[Stephen gives a stanza written by his mother to commemorate the death of the actor David Garrick.]

My Father was engaged in the composition and execution of a very curious and extraordinary work, of which he gives the following concise account. “For Covent Garden theatre — made some transparent paintings composed of two groups of Angels, a group of Devils, two flying figures — and the battle of St. George and the Dragon. The figures of four feet and a half. They are to move, and to shew themselves on a white cloth, pretty nearly as the chinese shadows; but much more difficult to execute, on account of their great size and the transparency of the colouring. I succeeded very well in these groups, although I had fifty difficulties to surmount, and that I did them all in a fortnights time. Pastorini assisted me in the accessories.³⁹ The figures above mentioned not having succeeded in the representation, because they were too large and they could not put them into play or action, I was called to paint some other figures in a landscape by ~~Mr.~~ [John Inigo] Richards ~~(Esq. R.A.)~~ These do not move, but form a picture. The landscape represents an agreeable valley, terminated by the Temple of Truth on a high mountain. A legion of Angels is below the Temple, as if taking possession of it after their victory over the rebel Angels, and the peasants in the side scenes, come dancing and rejoicing at this happy event.”

“Six small pictures for a cieling at the country house of Sir William James at Eltham, by order of Mr. Jupp, Surveyor to the East India Company, five of which are oval, and one circular.⁴⁰ The latter is for the bow window of the same room. In the ovals N^o 1 represents Ariadne on a Car, drawn by panthers and crowned with stars by Cupid, with two other boys, who drink and Dance before the car. N^o 2 Venus and Adonis setting off for the Chase, and a child who is playing with swans; this is taken from a sketch which I had made as a companion to my Jupiter and Calisto. N^o 3. A Sacrifice to Venus; there is a statue of Venus and Cupid in the center and Nymphs coming to adorn it with flowers — this is a new composition. N^o 4. Jupiter and Calisto, from my large picture, painted at Paris. N^o 5. Venus in a marine car accompanied by Tritons and children; this is a new composition. ~~These Ovals are two feet six inches, by one foot ten inches. The diameter of the Circular <one> is two feet two inches and~~ represents three boys with flowers and fruit, copied from the large one I still have, and which is intended to form part of a cieling at Lord Gower’s.”

“Three Cartoons from a sketch of the late Mr. [John Hamilton] Mortimer’s, to be executed on glass by Mr. [James] Pearson, my employer for a window in Salisbury Cathedral, at the expence of the Earl of Radnor. The Cartoons are sixteen feet high, and four feet six inches wide, the center piece a little wider. The whole represents Moses lifting up the brazen serpent — the figures a little larger than life.”

“The portrait of Baron Offenbergh, Chamberlain of the Duke of Courland: it is of the size called three quarters;⁴¹ he is leaning back on the chair, his elbow resting on a marble table, holding a porte-crayon in one hand and a book in the other; and there are drawings on the table; every body says it is one of the best portraits I have ever painted, and it is very like. He has shewn it to the Russian Ambassador and his Lady, and he told me they were very much pleased with it, as well as all those who were present at the time; he has sent it back to me to go to the Exhibition. The Baron afterwards sent me a most polite letter, as a testimony of

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his approbation of my work. He ~~was~~ <is> making the tour of Europe, the greater part on foot, and had requested me to write my name in a book of remembrance of the persons whom he has known,⁴² having remarked that many had written verses, and others drawn something on his tablets, — I wrote the following.”

“Offenberg! mon pinceau a retracé tes traits:
Mais de ton coeur qui peut nous retracer l’image?
Tes talents, tes vertus, et surtout tes beinfaits
Meritent que du Temps nous prevenoins l’outrage.
Entouré des beaux Arts qui president à tes jours
Puisse tu parvenir à la vielliesse heureuse,
Favorisé d’Apollon, des Muses, et des Amours,
Ne jamais ressentir d’atteintes douloureuse:
Et finissant ton cours, dans le sein du bonheur,
Honoré de ton Prince, environné de Gloire,
Beni de tes Amis, comblé de biens, — d’honneur —
Vas prendre ton séjour au temple de Memoire.”

“Another to the Baron, under a Drawing I presented to him — ~~representing~~ of Hercules between Virtue and Vice, appearing determined on the side of Virtue, and the Genius of the Arts pointing ~~to~~ him <to> the Temple of Glory.”

“D’Offenberg voila ton Histoire,
Comme Hercule tu sais triompher,
Fuir les plaisirs, aimer la Gloire,
N’avoir plus de monstres à dompter.”

[Lines by Mrs Rigaud to the Baron follow as well as more lines by the artist to the ‘Baron de Kleist of Courland’, who was travelling with Baron von Offenberg.]

Towards the close of the year he painted the portrait of the Russian Ambassador and his Lady: he being represented writing, and she drawing; of which his Excellency expressed great satisfaction; and for whom he made copies of the same. He likewise painted a whole length of William Osborne Esq. R.N. he is represented sitting, with a glove and mariners compass by him, with a view of Gibraltar and a frigate sailing in the distance. Also a portrait of Miss Polly Robertson, the daughter of his friend, <the landscape painter> to whom he presented it, in token of friendship. <This year [1779] he exhibited Six pictures, the Baron D’Offenberg, and five other portraits.>

A second daughter was born to him, named Isabella Frances, who died in infancy.

[Stephen mentions the building of Somerset House by Sir William Chambers and gives a brief description of the decoration of the new home of the Royal Academy. The following is his father’s description of his own contribution.]

“A Painting in Chiaro’scuro over the door of the new Exhibition Room of the Royal Academy, Somerset House, It represents the figures of Painting and Sculpture leaning upon a Medallion of their Majesties George the Third and Queen Charlotte, which is situated in the center of a kind of Trophy, with emblems of peace and of Minerva, with two cornucopias from which descend festoons as low as the Cornice. also Two Bass-reliefs, for the same room; one in the frieze under my painting; the other in the frieze over the entrance: the first represents the Arts sacrificing to Minerva, — my own composition; the other is taken from the gem of Cupid and Psyche, in the present possession <Collection> of the Duke of Marlborough.”⁴³

The pictures he exhibited this year [1780] were five, A Lady and her son;⁴⁴ ~~an~~ <A Naval> Officer <Capt. Peacock R.N.>⁴⁵ and three other portraits.⁴⁶ Besides these, he painted “~~The Portrait three quarters~~ <a likeness> of A. Arweedson Esq. a native of Stockholm, who had been Supergargo for the Swedish Company in ~~India~~ China; he sent it to his brother in Sweden, of which I made two copies, one was sent to Sweden to be shipped there for China, as a present to a Mandarin; and the other left here, as a present to Mr. Chambers, Brother of Sir William Chambers.”

“Portraits of Dr. Foster and his son, — represented as being on the Island of Otaheite; he has a gun in one hand and a wounded bird in the other; on the grass are many dead birds, natives of that Island; his son is in the attitude of taking drawings of the birds his father has killed; they are both in a kind of hunting dress: the father has round his hat a plant called by Dr. Linneus, after him, The Fostera: the background is from different drawings taken on that island. I sent <it> by the Doctor’s order to Mr. Sherwin, to be engraved. It came back for the Exhibition in 1801 — the plate, I believe, not begun. To be sent, afterwards to Germany.

“The family of Capt. Locker R.N. <afterwards Lieutenant Governor of Greenwich Hospital.> small whole lengths; it consists of the Captain and his Lady, with three boys and two girls; Mrs. Locker is sitting with the youngest child in her lap; all the others are standing. Mrs. Locker died before the picture was quite completed. She thought the Captain very like but after her death, he made me alter it so often, that I spoiled it: all the other likenesses nobody ever doubted; at last the Captain sent the picture again to my house, I altered the face entirely, and succeeded to his satisfaction, it being reckoned very like. also ~~for Capt. Locker~~ Portraits half length of Capt. <Horatio> Nelson R.N. Capt. Peacock R.N. and Capt. Pole R.N.” These Officers had all served under Capt. Locker R.N. and ~~on occasion of~~ their portraits were painted for him on their ~~bein~~ attaining the rank of Post Captain.

[Fig. 17]

[Fig. 16]

On the 2nd of June the memorable Riots of London commenced, occasioned by Lord George Gordon, at the head of an immense mob assembled in St. Georges fields, proceeding from thence to the House of Commons, to present a Petition against the Roman Catholics, signed by 60,000 persons; from whence, as it is well known, they proceeded to commit the most lawless acts of violence and incendiarism, destroying Newgate, the Sardinian Ambassador’s Chapel in Lincolns Inn Fields, and various other buildings public and private; and threatening to burn every house inhabited by Roman Catholics: in short, for a whole week They remained masters of the Metropolis. It was an awful time for the public in general, but particularly for the poor Roman Catholics, and those supposed to be such. Although very young, as I then was, some of the circumstances connected with those events made such an impression upon me, that I perfectly recollect them.⁴⁷ — I remember being out with my sister and the nursery maid, when suddenly, perceiving a mob at a distance, she hurried us home, saying “make haste, for the naughty people are coming.” I also remember seeing a cross marked with white chalk on my fathers <street> door, supposing from the foreign name that he was a Roman catholic; and Mr. Pastorini, who really was one, and who lived the other side of the way in the same street, coming over to consult with my father on what was best to be done for he had a similar mark on his door, which doomed them both to destruction. They determined to be as quiet as possible, but as soon as it became dark, to wash off the marks from their doors; — then one night I remember my father coming down into the bedroom and telling my mother “I can see from the roof seven fires!” he then went to his bureau, and took out of it several papers which he put into his pocket; why he did so, it puzzled my young brains to

determine — but so it was. I also recollect some time afterwards, Dr. Poignand, who lived in Parliament Street, calling at our house, and telling my parents that when the soldiers at length put an end to the Riots by firing upon the rioters, and capturing Lord George Gordon; he, the Dr. was compelled to sit up all night dressing the wounds of the rioters, who were brought into the surgery quicker than he could possibly attend to them, many being in a dying state: and he gave it as his opinion that the number of killed and wounded had been much greater than was generally supposed.

In consequence of the destruction of the Altarpiece in the Sardinian Ambassador's Chapel, His Excellency the Marquiss of Cordon commissioned my father to replace it by another picture of the same size ~~of~~ as the former, who gives the following account of it "An Altar piece for the Sardinian Ambassador's Chapel. The subject of it is Joseph of Arimathea and Nicodemus carrying our Saviour from the Cross to the Sepulchre; Mary the Mother of Jesus is on one side in deep sorrow; St. John, Mary Magdalen, and the other two Mary's have each of them very distinctly expressed feelings.⁴⁸ This is the first historical composition I ever had to do, as a studied piece, for any public place; for I cannot reckon the cielings I have done in this country as studied pictures, the employers for those kind of works are too narrow in their notions of the Art to afford opportunity to an Artist to exert himself; and though it has not proved to me what I could wish, yet it will serve to shew my children, the public, or those that may hereafter be interested in my reputation, that I have not entirely forgot what I have seen; much less what I have studied in Italy." Besides other studies for this picture, he made a beautiful little model of the group in clay, with the drapery of the figures formed of pieces of linen steeped in clay water, to try the various effects of light and shade upon the composition, as seen under different aspects. This was a method he afterwards frequently practised, in his preparatory studies for historical pictures.

[Stephen includes at this point a poem by his mother which reveals that ironically the earlier altarpiece, which is incorrectly attributed to Andrea Casali in *The Microcosm of London*, was in fact the work of Beaumont, Rigaud's old teacher.]

The illustrious Horatio Nelson was made Post Captain into the Hinchinbrook, on the 11th of June 1779, whilst on service in the West Indies, where he had already signalled himself by many gallant exploits; from thence he returned to England in very ill health, in the autumn of 1780. It was during his short stay in London at that time, that he sat for his portrait to my father, at the request of Captain Locker R.N. ~~avy~~, under whose command he had served, on receiving his commission as Second Lieutenant in 1777.

[Stephen quotes from Nelson's letters to Captain Locker published in *The Life of Admiral Lord Nelson* by the Rev. James Stanier Clarke and John McArthur (London, 1810). The first, dated 15 February 1781, contains the following passages.]

"If I am not employed, I intend coming to town the beginning of March, and expect, when I come, to see a fine trio [i. e. the portraits of himself and Captains Peacock and Pole] in your room. If Mr. Rigaud has done the picture, send word in the next letter you write to me, and I will enclose you an order upon Mr. Paynter. Tell Mr. Rigaud I wish him joy of his painting being got to the Sardinian ambassador's chapel, and of hearing it so well spoken of. When you get the pictures, I must be in the middle, for God knows, without good supporters I shall fall to the ground."

In another letter to Capt. Locker R.N. from Bath, on the 21st of February 1781, in allusion to his severe illness <and altered appearance> he says "As to my picture, it will not

A MEMOIR OF JOHN FRANCIS RIGAUD

be the least like what I am now. that is certain; but you may tell Mr. Rigaud to add beauty to it, and it will be much mended.”

This year [1781] ~~he~~ was principally occupied in ~~finishing~~ <the completion of> a number of portraits which ~~he~~ had been ~~obliged to~~ laid aside <during the> ~~whilst engaged in~~ painting <of> the ~~large picture for the~~ Altarpiece. He exhibited six pictures — viz: <Half length> ~~the~~ portraits of Capt. Nelson R.N. Capt. Peacock R.N. <and> Capt. Pole R.N. — Dr. Foster and his son on the Island of Otaheite; and a group of a Gentleman and his daughter:⁴⁹ also the original little sketch for the Altar Piece, already described, which was finished, but not altered after the large picture was put up in the Chapel; and when it came from the Exhibition was given to Signior Porte, Secretary to the Sardinian Ambassador. It was afterwards sent over as a present to His Majesty the King of Sardinia.⁵⁰

On the 8th of December, another daughter was born to ~~him~~ <Mr. Rigaud> and baptized in the name of Mary Isabella.

~~About this period the following Poem was written.~~

[No poem follows and the pagination skips from 118 to 126.]

Chapter 7: 1782–1785

[Fig. 8] This year [1782] <my father> he exhibited four pictures — N^o 1 Portrait of a Lady; N^o 2 Ditto; N^o 3 Portrait of ~~an Artist~~ Mr. Yenn, Architect; this picture has been very well engraved by Sherwin; N^o 4 Portraits of three English Artists, intended as a companion to the picture previously exhibited of three Italian Artists; This is a very interesting group of Sir Joshua Reynolds, the first and ~~the~~ distinguished President of the Royal Academy; [Fig. 10] J. Wilton R.A. Sculptor <afterwards Keeper of the Royal Academy;> and Sir William Chambers R.A. Architect, and Surveyor to the Board of Works: They are represented as in conversation, Sir Joshua in the act of addressing his brother artists, with all the gentleness and suavity for which he was so remarkable, thus giving a perfect idea of his countenance, his expression and character. <I have a very good recollection of Sir Joshua Reynolds, having frequently seen him at the lectures at the Royal Academy, where he often presided, and where, being introduced to him by my father, I had the opportunity of listening to his conversation; and it appears to me that, however fine as a picture is the portrait of himself, which he presented to the Royal Academy; the above named portrait of him by my father, gives a more true representation of his personal appearance, and his peculiar expression.>

[Stephen describes a small flower garden in the back of their house which his father enjoyed cultivating, commenting that Titchfield Street at that time was open at the north end with an unobstructed view of Hampstead and Highgate. This description of the garden introduces a poem by Mrs Rigaud on the cutting down of a lilac tree.]

This year [1782] my father painted several portraits, of which the principal were those of Mr. and Mrs. Chambers, whole length; painted for his brother Sir William Chambers, & sent to his country seat near Hounslow. Besides these he painted a very interesting little picture, of which he gives the following description.

[Fig. 4] “My family picture, a three quarters size; The back ground represents my room with all the pictures round it, — myself at work before the easel, my wife playing with Stephen, naked in her lap, and Betsy standing before her, with cherries in her hand; Mary is a little farther back in her cradle, just waking. I took it with me on my journey to the Continent, and finally made a present of it to my sister Collomb. It was shown at Basle, Vevey, Geneva, and Lausanne. The grouping, the effect, and the repose and harmony, were taken great notice of. I had a very flattering letter from Mr. Tronchin on the subject; and it procured me all the pictures I painted at Vevey; — in short I believe it is the best picture of that size, and of portraits, I ever painted.”

After the lapse of sixty five years, — I — the little Stephen, there represented as naked on my dear fond Mother’s lap, had the privilege and high gratification of seeing this sweet little picture, which not only answers completely to the modest description penned by the hand that painted it, but deserves far greater praise; it is very highly finished, quite a jewel; — and as it was affection that gave rise to its production, so is it a lively <delineation> ~~representation~~ of the actings of the same affection in the daily concerns of domestic life, and may very appropriately be entitled The Painter’s happy home. Thus, true to life, it conveys a high moral lesson, and touches a chord that vibrates in every heart. It is a picture that would do honour to any Gallery, and prove a center of attraction in any Collection. I found it in the same situation in which my father’s hands had placed it, in the house in which his Sister then lived, <at present> ~~now~~ occupied by her Grandson & his family. It is as fresh and perfect now as ever, which is owing, in the first place, to its being truly an oil painting, without the admixture of any other substance as a vehicle, according to his general practice;

and secondly to the purity of the air, for the drawing room it so highly ornaments, ~~with its delightful balcony~~, is situated in the spacious and beautiful Grande Place of Vevey, one side of which is entirely open to the lake of Geneva, and ~~at~~ the opposite ~~side~~ having in view, and leading to a picturesquely situated church on a rising ground, surrounded with trees and surmounted by hills. My father had given me ~~such a~~ ~~so~~ correct ~~a~~ description of this scenery — so beautiful and so unique, that on landing from the Lake, I had no need to ask my way, but marched up directly to the house of my respected friend and relative Mr. Adrien Collomb.⁵¹

Many years had now ~~elapsed~~ passed away since my father had seen his affectionate Sister Madame Collomb, née Rigaud; still living at Vevey in the midst of all the beauties of Switzerland, and who had long been inviting him to go over and pay her a visit; so, at length ~~he determined to go~~ to accede to her request, and by taking Flanders in his way, have an opportunity he had long desired of seeing and studying the celebrated works of Rubens, Rembrandt and Vandyke, ~~and~~ ~~with~~ other artists of the Flemish and Dutch Schools. Accordingly, with a view to combine these two objects, he set off about the latter end of the summer, or the beginning of the autumn, on a journey to the Continent.

And here I cannot but deeply lament that I have not found amongst his papers the slightest record of this journey. I merely know, from subsequent conversation with him that landing at Ostend, he visited successively Bruges, Ghent, Brussels, Antwerp, Dusseldorf &c. viewing all the principal churches, and Collections of pictures with which they abound and are so richly adorned; and from thence continued his route, through Basle to Vevey.

During this visit to Switzerland, he painted several portraits at Vevey, which he thus describes.

“The portrait on horseback of Mr. Louis Collomb, my sister’s brother in law, painted ~~in~~ about the size of a kit-cat, with the uniform of the Swiss Dragoons, with all his accoutrements and horse furniture, mounted on a white horse, in the same attitude as that of King John in my picture of the Black Prince, he holds his naked sword in one hand and the bridle in the other, as passing in review. The background represents Mount Shardone on one side, and the Lake on the other. This picture is very like, but the carnation of the face rather too yellow; the horse was thought very well and lively, and all the drapery fine. The uniform is scarlet, with yellow facings, waistcoat & breeches; the horses equipage also scarlet yellow and gold.”

“Portrait kit-cat of Monsieur Convreur de Deckersberg, Banneret of Vevey, — a young gentleman about 22, of the most ancient family of the Town. They have their portraits for five generations back, some of them painted in England. This young gentleman was of a very studious turn and much beloved; painted leaning on a table, with a book in his hand, dressed in black velvet, with a rich waistcoat tipped with silver; though those things are against the laws in that Country, I thought it was proper in a picture.”

“Portrait of the Rev.^d Mr. Chavanne, Minister and Catechist of Vevay. He is represented writing, dressed in black, with his little cloak and collar. This was thought the most striking. Mrs. Chavanne, a companion to her husband’s; dressed also in black.”

“Portrait of Mr. Burnat, Counsellor of Vevey. It was painted on a small canvas to be of the same size with his Brother’s the Capt. which they had sent them from France after his death; it was however as large as life, with the two hands, which I had to contrive, the size being no more than what is called head in England, the hands are leaning over a large book quite close to the face. This picture by some was thought equal to Mr. Chavanne’s and by others to be better; This portrait was also dressed in black. I retouched at the same time

Capt. Burnat his brother's picture, varnished it, and put in the Cross of Merit, with which he was decorated; the ribbon is blue, and in the enamelled part there is a sword with a crown of laurel. This Gentleman died while I was at Geneva."

"Portrait of Monsr. le Chatelain Perrot, an old man. I was obliged to do it at his own house; he is painted in black velvet, with the Mace of the City upon the table. The likeness is very strong, but the velvet is not of a good black; the first ebauche of it was better than any velvet I ever painted, but the black I was obliged to glaze it with was so heavy that it spoiled it."

"Portrait of Mr. Brandouin's son, represented in a very lively attitude catching a bird in a trap and laughing. In this I was very successful, as I have often observed that I succeed better in those works I do for Artists, as I am without restraint. This I did for his father as a companion to that of Mrs. Brandouin which I did in London in 1772. He promised me some of his drawings — views in Switzerland for it."

"Being quite upon my departure Feb^y 15. I was applied to by Mrs. Maret to paint her husband, the eldest of the Clergy. I could not refuse it, but said I had no time to do it with hands — his hair was as white as his shirt; I did it in four days, and it was thought very like. At the same time other portraits were proposed to me which I was under the necessity of refusing, as I was in a great hurry to return to London."

But the most interesting picture that my father painted at Vevey, and which nevertheless he has strangely omitted to notice in his Memoranda, is the Family picture of his Sister with her husband and son, a fine boy then about eight years old. It is three feet in length by two feet six inches in height, with the figures half length and of the size of life. In this group Madame Collomb is looking up to her husband with a sweet expression of exquisite tenderness, seemingly speaking to him of their son, whose hand she holds within her own, and who fixes an eye sparkling with joy and affection on his Mother, whilst the Father seems to look on with complacency and delight. The general sentiment thus expressed by this beautiful picture is — Family Affection.

[Fig. 3]

Taking an affectionate farewell of his Sister, Brother in law and Nephew, and ~~as a~~ token of his love, leaving with them his own family picture, and, as in exchange, bringing away with him the interesting one he had just finished, he left Vevey; and travelling as fast as the slow diligence of those days would permit, came on direct to London, and about six months after he had quitted it, protected by a kind Providence ~~he~~ arrived safely at his own happy home, and ~~He~~ immediately engaged in finishing, with a fresh eye, for the Exhibition, two very fine pictures, which had been painted some time previously to his leaving England on his late Continental Tour; — The first, a large historical picture with well-drawn figures of the size of life, representing Ruth and Boaz on the threshing floor; the composition of which is extremely simple, and highly characteristic of the customs and simplicity of manners existing amongst the Children of Israel during that period of their National History. The virtuous Ruth is here represented performing a religious duty; and the modesty and chastity of her character are very felicitously expressed in her sweet blushing beautiful countenance. There is a mezzotinto engraving of this picture by James Walker, but it is far from doing justice to the original; — the second is a half length Portrait of His Excellency Baron Nolken the Swedish Ambassador in his robes of the Polar Star, with the Star and Collar of the Order.

[As an example of the honesty of the Swiss, Stephen relates that his father lost his great coat on his homeward journey, only to have it mailed to him with its contents intact. He then gives two more of his mother's poems, one of them an acrostic to the family's nursemaid Molly Hoare.]

On the 10th. of February 1784 the subject of this Memoir was elected a Royal Academician; and in the course of the year painted his celebrated picture of Sampson breaking his bands which he presented to the Royal Academy on receiving his Diploma, and which (in 1785) was placed in their Council Room at Somerset House, where, for many years it was annually seen by the public at the time of the exhibition, (but since their removal to Trafalgar Square they have lost this opportunity of seeing the collection of pictures by the R.A.'s, which is much to be regretted.)⁵² There is a (very) fine engraving of this picture by Bartolozzi.⁵³

[Fig. 20]

The following note from Mr. Holcroft, the Author is one among the many pleasing tributes he received to the excellence of this admirable picture, as evinced by its powerful effect on the mind of the beholder.

[The writer Thomas Holcroft was a neighbour, living in Queen Ann Street East. Stephen includes a note from him thanking Mrs Rigaud for her verses on Cipriani and appending verses of his own on Rigaud's *Samson*.]

This year [1784] my Father exhibited six pictures, ~~No. 1~~ Hymen represented as a youth; ~~No. 2~~ A Westminster Scholar in his cap and Gown; — ~~No. 3~~ Portrait of Baroness Nolken, the Lady of the Swedish Ambassador, with her younger Son Baron (George) in her lap, and Baron Gustavus the eldest, standing by her side, as in the act of speaking to her; She is dressed in the Swedish fashion, in black and white, with a Spanish hat and feathers, the whole very much resembling the dress of Vandykes time; ~~No. 4~~ A young Lady and her Brother playing together in Richfond Park;⁵⁴ ~~No. 5~~ Portrait of a Gentleman;⁵⁵ (and portrait of) a Young Lady.⁵⁶

Of his other works executed at this period, the following is his own account “For his Grace the Duke of Marlborough; bespoke by Mr. Yenn, for Marlborough house — the rooms towards the Park. In one room, three pictures ~~four feet four inches, by three feet two,~~ representing Painting, Sculpture, and Architecture, they are boys in colours; a picture in colours over the chimney piece representing History instructed by Time, publishing it to the world; the boys are rather larger in this picture than in the others. The invention is the best part, and the colouring is bright; but they were done extremely quick, not allowing time to study them more. Four, imitations of bass-relief, representing Spring, Summer, Autumn and Winter; also four heads in oval compartments. In another room, two oval pictures in imitation of white bass-relief, to go over the doors; they are boys, and represent Spring and Autumn; Four others circular, also of boys; two of them representing Morning and Evening; in one of the others they are boys a fishing, in the other reaping of corn.”⁵⁷

My father had this year [1785] seven pictures at the Exhibition. Two from the interesting Story of Griselda by Chaucer, thus described by himself; “Two little Oval pictures about nine inches high, upon copper; The one Gualtherus and Griselda, who comes to her cottage, and asks where her father is? The other when she returns to her father, after he has cast her away; the figures are very small, and there is a deal of work, specially in the first, a great many attendants being seen at some distance, with the stall, an ox and some sheep; He is dressed in bright lake colour, with a blue mantle, a purple Spanish hat and feathers, green garters and ribands. In the other, the Old man is sitting at the foot of the bed, and she is throwing herself in his arms; there is a large chimney in the background, something like those of Teniers.” They have been well engraved by Pastorini, under the direction of Bartolozzi, and were in fact, finished by his masterly hand;⁵⁸ Hebe, represented pouring the Nectar into a shell, This picture has also been engraved by Bartolozzi.⁵⁹ ~~No. 4~~ The piety of Shem and Japheth;⁶⁰ — ~~No. 5~~ Portrait of a Lady;⁶¹ ~~No. 6~~ do. a Gentleman;⁶² — ~~No. 7~~ do.

[Fig. 25]

[Fig. 26]

[Fig. 28]

[Fig. 27]

a Child. Besides these, he painted a "portrait of Lord Belmore, who expressed great satisfaction with it, and took it with him to Dublin." and several other portraits. He also painted an interesting and very beautiful little picture to commemorate the first ascent of [Vincenzo] Lunardi in his balloon, which took place June 25th <in this year> 1783.⁶³ It is thus described by himself. "~~A small~~" An Oval picture of Mr. Lunardi's Gallery and part of the balloon, containing his own person, Mrs. [Letitia Anne] Sage, and Mr. Biggins [George Biggin], intended for a print to be published the day of their ascent ~~into the atmosphere~~ — the Lady in the action of bowing to her friends below; Mr. Lunardi exulting in his success; and Mr. Biggins making observations in point of time upon his watch and thermometer. It was ordered by Mr. Barolozzi on the 13th. of April, and finished the 25th. but I intend to retouch the faces of Lunardi and Biggins." Bartolozzi made a very fine engraving from this picture in the wonderfully short time of less than two months, as it was published on the 25th. of June!

Although I was very young at the time I can perfectly recollect many circumstances connected with this remarkable event, for they made a strong impression on my youthful mind. I remember Lunardi's coming very often to our house, while the picture was in hand — thought him a very fine handsome man, and that my father's portrait of him was very like. On the morning of the 25th. my father and mother went very early to the Artillery Company's ground in the City Road, from whence the Balloon was to ascend, in order to secure good places to see the whole process of its being filled with gas. My <eldest> Sister and I, being thought too young to accompany them, were sent to a friend's house in Queen Ann Street East, from whence it was expected we might have a good view of it, as soon as it should rise above the houses.

All the preparatory arrangements being completed, and the aeronauts having taken their stations in the Car; it was found too heavy to rise from the earth: in this dilemma, the courageous Mrs. Sage was very reluctantly compelled to relinquish her seat and remain behind; when the Balloon immediately and majestically rose amidst the acclamations of the surrounding spectators.⁶⁴ It was bright summer weather — a day without a cloud. My Sister and I soon caught sight of it the sun shining brilliantly upon it as it rose higher and higher into the deep azure vault of heaven; we could perceive Mr. Lunardi waving a flag, and throwing out ballast. It being perfectly calm the Balloon continued to rise almost perpendicularly; gradually we lost sight of the figure with the flag, then of the gallery, and as it still continued to rise higher and still higher, a change in the effect took place; instead of the appearance of a bright shining spot against the deep ultramarine-like sky, it gradually assumed that of a dark round spot, which continually diminishing, appeared at last but as an almost indistinguishable speck or atom, until it vanished out of our sight.

My father afterwards took me to see it when exhibited at the Pantheon, then standing in all its glory, as originally erected, one of the finest buildings in London. Lunardi's brilliant Balloon with its beautiful gallery, suspended in the center of that grand and spacious Dome, formed altogether a coup-d'oeil the most unique and magnificent imaginable.

By the death of Cipriani, which happened at this time, my father lost a highly valued friend, and the World a distinguished Artist.

[Stephen begins a poem by his mother commemorating Cipriani, but at some later date he cut out the concluding page. The chapter then ends with an anecdote about his father, who, we are told, excelled in skating. Once while skating on the Serpentine in Hyde Park, the ice broke, but waving away those rescuers who might themselves have ended up in the water, Rigaud climbed out by breaking the edge of the ice with his elbows until he found a patch solid enough to bear his weight.]

Chapter 8: 1786–1787

This year [1786] my father had ~~six~~ ~~seven~~ pictures in the Exhibition — ~~No. 1~~ A very interesting ~~large size~~ ~~Historical~~ Whole length Portrait of Captain Joseph Brandt, the Mowhawk Chief thus described, “Joseph Brandt [Brant], alias Thayendenega [Thayendanegea] of the Mohawks, a principal chief and warrior of the five Nations, as he appeared in the great Council in 1783, when he informed them it was the King of England’s desire that hostilities should cease between them and the Americans. He holds in his right hand the calumet or pipe of Peace, with the wampum belt, on which are delineated two figures, representintg two nations, who have made a road of communication between each other in token of Peace. On his spear are marked each of his various expeditions, one ~~only~~ of which is crossed, as having been unsuccessful. On his tomahawk, which lies at his feet, are marks for every person he had either slain in battle or made his prisoner. The tortoise is introduced as emblematic of his tribe; and in the background is represented the manner in which the Indians make their fires, and fish with the spear.”⁶⁵

~~No. 2~~ “The Queen Dowager of England, widow of Edward the fourth, delivering her Son, the Duke of York to the Cardinal, Archbishop of Canterbury.⁶⁶ Done for Mr. Torri, who means to have it engraved, as a compa. iou to one he bought in France, of Margaret of Anjou. For a judgment of this little piece, I shall wait for the opinion of other people, as I grow every day more and more afraid of judging my own works. I think however, there is effect and composition, it will make a good print.” It has been well engraved by Bettelini. ~~No. 3~~ Portrait of a Lady, in the Character of Hebe;⁶⁷ ~~No. 4~~ Portrait of a Gentleman; ~~No. 5~~ do. of a Child; ~~No. 6~~ do. a Young Lady.

“I painted for His Royal Highness the Prince of Wales, ordered by Mr. [Guillaume] Gaubert, (the Architect) An oval picture representing Love and Friendship, to be placed over the door leading from the bed-chamber to the oval room, at Carlton House. Two small imitations of bas-reliefs, in the drawing room with bow windows, in the lower apartments as above.” “A small drawing in black lead pencil ~~to be engraved~~ for a Ticket for a Ball at Newcastle. It represents a Muse doing homage to a figure of the City, with sea horses, and other emblems for Mr. Bovi.” “An oval picture, on copper, ~~twelve inches by ten~~, for Mr. Dickinson; to be engraved by Mr. Bartolozzi; — representing the return of Ulysses to Penelope at Ithaca; as a companion to the departure of Hector, by Cipriani.”⁶⁸ “Two small oval drawings in chalk and colours, for Mr. Palmer, — one The Hurdy-gurdy Girl — the other Ma chère Amie, a boy and girl with fruit in her apron.” Engraved by Delattre.⁶⁹

My father was elected to serve the Office of Visitor ~~of the Royal Academy~~ for this year and the following.

In the course of this year, my father removed from No. 44 Titchfield Street to No. 71 immediately opposite in the same street, being a much larger house than the one he had previously occupied and more suitable for an Artist having a good painting room with a high ~~north~~ light, which he always and very appropriately called his Study.

[Stephen describes his and his two sisters’ education, which consisted of instruction at home by their parents with outside tutors being called in only when necessary. Their parents demanded obedience, but ‘it was the law of love that swayed us, for I cannot remember ever to have been struck either by father or mother; and the greatest punishment I can recollect as a child was to have been put into a corner’.]

I cannot remember whether I began first to draw or to write but I know that I liked drawing much better than writing, and I longed to be able to paint, that I might be like Papa. My

eldest sister and I pursued our studies together, and, as she was a year and a half older than me, I was obliged to exert myself in every thing, that I might keep pace with her, which was a great advantage to me.

[Each morning Rigaud gave a prepared lesson in French to the children, and then through the medium of French he taught them Italian. He gave Stephen the same course in geometry that he had studied in Bologna.]

. . . he would give us a copy to draw from, beginning with the features of the face, then its proportions — and heads in various positions and different ages; afterwards the other parts of the body, particularly the hand; all in outlines, to which we were for a long while restricted: these examples we copied by ourselves; and in the middle of the day, when he came into the parlour for a few minutes to partake of a slight luncheon, he would look them over, and correct them. ~~My Mother taught us~~ <We had a Master for> writing, and cyphering; <and my Mother taught us> reading, grammar, and geography; and as, in those days, there were very few good children's books to be had, in fact scarcely any, with the exception of Dr. Watts' first Catechism and his inimitable Hymns for Children, my Mother frequently wrote out little stories or fables in prose or verse, for our amusement and instruction.

[Stephen gives seven and a half pages of examples of his mother's didactic verse. The longest, entitled 'The Birds', has all the cruel horrors visited on a disobedient child (represented by a sparrow) that one would expect from an admirer of Isaac Watts. Stephen and his sisters also performed short French plays. On 26 December 1786, his ninth birthday, they acted before an audience of family friends Berquin's 'Le Petit Joueur de Violon' with a prologue and epilogue written by their mother. For this same occasion Mrs Rigaud wrote a song to Stephen with music composed by Signior Quilici, singing master to the Prince of Wales.]

My father this year [1787] executed two large Works in the country of which the following are his own descriptions

"May 8th. "Put up a Cieling at Fisherwick, in Staffordshire, the seat of the Earl of Donegal;⁷⁰ it consists of a circular piece in the center, of ten feet Diameter; and two long ones ten feet by four and a half. — The Center represents Apollo drawn by four horses, preceded and followed by the Hours; and Cupid pushing the wheels to accelerate the motion. The others represent, — One, Spring and Summer by Ceres and Flora, with reapers, and nymphs with flowers; — the other Autumn and Winter, by Bacchus and Ariadne, a Sylenus, &c. This is the first Cieling of which I have had the entire direction; the Drawing of the Compartments, stucco and ornamental parts was made by Mr. Bonomi and executed extremely well by Mr. [Joseph] Rose for the stucco, the ornaments in painting and gilding by Pastorini and [Giovanni] Borgnis. The whole is very harmonious, and the figures are brilliant, in great motion and expression"

[Fig. 35]

"A Cieling painted at Packington, in Warwickshire, the seat of the Earl of Aylesford. This is painted on the spot, in water and size colours, and in the style of Titus' baths, upon a black ground. They are flying figures, alluding to the Mysteries of Bacchus; according to the Mythology explained by D'Ankerville.⁷¹ At the two ends are figures flying on horseback. In the centre two figures, a man and a woman holding a dish, and the mysterious veil; the other two are single flying female figures; one with a leopard skin and a crown of ivy, the other with a wreath of flowers. Round the centre are four circular small compartments; each with two boys playing. The whole is painted in the most lively colours, of flesh and draperies. All the ornaments were painted by Pastorini; the gilding by

Borgnis, the stucco by Rose; the scagliola by [Dominic] Bartoli. The Architects, Lord Aylesford, and Bonomi.”

As my father took me with him when he executed this work, I may add to his description of it, that the Cieling he describes is that of the <magnificent> Library, the finest room in the house at Packington; that in fact it was painted in Encaustic, the water colours being used with merely a sufficient quantity of fine thin size, made of glove leather, just strong enough to bind the colours together the stucco; and when the paintings were finished, they were sprinkled all over with melted wax, which being imbibed by the colours, was afterwards more equally diffused over the whole surface by a salamander, or heated iron being passed as near as possible to the pictures, without burning them. This gave additional richness and transparency to the colours, greatly increased the intense blackness of the ground upon which the figures were painted, and produced a magnificent effect; at the same time that it effectually preserves them from humidity or any other injury; — so that they will be as lasting as the stucco on which they are painted.

[Stephen relates two anecdotes concerning the trip to Packington. The first concerns the tale of an old servant who described how in 1745, when the Duke of Cumberland had his headquarters at Packington, he and the former Earl of Aylesford were toasting King George’s health upstairs while the servants in the hall below were drinking to the Pretender. He also relates that on their trip to Packington he and his father travelled on the first mail coach to Birmingham. Many opposed this service when it was first introduced, and in the vicinity of Stony-Straford the driver perceived just in time ropes that had been drawn across the road in an effort to overturn the coach.]

Besides these two great works, my father painted several other pictures; without here mentioning those which were only commenced; the following he thus describes: “An old head from nature, as a study for that of the Emperor in the picture of Constantia. I painted it in one morning. Mr. [Noel Joseph] Desenfans called a few days after, and liked it so much that he bought it. The character and expression of the face are quite different from that which I painted afterwards for Constantia’s father. An old man’s head from nature, as a companion to the above, from the same man, but I made quite a different thing of it; he has a white drapery over his face, and has one hand; the colouring of this is also different. Mr. Desenfans also bought it.” “A small drawing for Mr. Bryers, representing the institution of Horn fair — King John giving the Charter to the Miller of Challton. to be engraved.”

[On Stephen’s tenth birthday, 26 December 1787, the children performed Berquin’s ‘Le Congé’ with the addition of their mother’s prologue. At least three pages were removed at this point in the manuscript.]

The following important Document was found amongst my father's papers, written with his own hand. I have not been able to ascertain whether it ever was actually submitted to the Royal Academy, according to his intention, or not; <though my firm persuasion is that it was.>⁷² — ~~but~~ I here give it verbatim.

Sketch of a Plan to be submitted to the Royal Academy for the benefit of its own Members, the Arts in general; and for securing to the Exhibition a constant supply of well studied pictures: and finally increasing its revenue and resources.

At this time when the Arts find an Asylum in this Country from the cold reception they experience in some nations; want of resources in others; the corruption of taste in most of them: London is reputed to be the only place where an Artist may hope to find employment.

Commerce effects in Great Britain what the patronizing genius of the Medicis, added to the enthusiasm of Religion, and the unremitting attention of the Sovereigns of Rome to the encouragement of the Arts operated in Italy: and what Louis the XIVth. did in France.

It therefore becomes a matter of the greatest importance to seize the present opportunity, and timely to prevent a revolution of taste, by forming a solid basis for men of Ability and Genius to build upon.

Private enterprise has lately afforded the greatest encouragement yet granted to the Arts. And the prodigious fortunes accumulated by the Modern Mecaenas [Maecenas] point out the means by which a well regulated plan of operation might be adopted for the permanent foundation of an English School, and the future encouragement of the rising generation of Artists.

No part of what is here intimated, or proposed being meant as a reflection on those who are at this moment at the head of these great enterprizes, for any others who effect the same purpose in a less extensive degree; it is hoped that it will not be so construed. Long may they enjoy the sweets of their patronage, and continue to meet all that success they so eminently deserve.⁷³

This plan does not in the least militate against theirs; but on the contrary it will rather give a sanction and permanence to their undertakings; it will increase the reputation of this Country in that new, and extensive branch of Commerce, — the Arts.

It is well known that neither Painting nor Sculpture, much less Architecture can ever become a branch of Commerce of any considerable extent and duration till after some centuries of unremitting exertion of the united Artists of a whole Nation; because each Artist can produce but few of those studied pieces of Art which are sought after by other Nations; the necessary operation and the study required being long, and life much too short for the purpose of filling warehouses and furnishing a supply for exportation. It is by means of engraving alone that the labour of the Artist is multiplied two thousand fold, and pours into distant parts the rich fruits of a well regulated School.

Yet as the purest spring in extending its course may be corrupted by the mixture of other waters, so this stream of success may in time be weakened and contaminated, and by degrees degenerate into a mere matter of trade and manufactory.

It becomes therefore necessary to foresee and prevent the consequences of some lurking evils, which begin already to manifest themselves to the inquisitive researches of the lover and the connoisseur.

The business being in the hands of printsellers, every consideration unconnected with that of traffic and interest must, in the nature of things, give way, as well as every idea beyond that of present gain.

This being the case, it is easy to foresee that the cheapest and quickest method will be adopted in preference to every other; that dots, and all other easy ways of engraving will be substituted for sound stroke engraving; that all the markets will be overstocked; Europe will be surfeited, and the reputation of the Country sunk, almost as soon as raised. It will be found that a small picture answers the purpose as well as a large one, as soon as the public attention has been sufficiently attracted — Nay that a sketch has oftentimes answered the purpose, and the Painter will be reduced to the same situation as a pattern draughtsman employed in a manufactory. His serious studies will become useless, his profits scanty, and the Art irretrievably lost.

It is not beyond the meaning of the institution of the Royal Academy to endeavour, by every means in its power to prevent such an alarming catastrophe. Its own future existence perhaps depends upon it. It is not to be presumed, or expected, that its own individual members should forego their private interests; the support of their families, and the hope of an old age of moderate comfort for the honour of supporting the Exhibition of the Royal Academy; when its ultimatum after all must be the Printseller.

The Royal Academy has within itself the power, the means, and the resources adequate to the support of the national honour, in Arts, and that of its own Members. — Let every Artist be employed by, and according to the judgment of the Royal Academy, in that line wherein he appears to excel, in large pictures, and in a grand style: the subjects to be at the choice of the Royal Academy: and different sets in various branches might immediately be commenced. — all these to be paid for in a moderately handsome manner, such as would not deter others from employing the Artist at the same price; nor make him regret the want of employment from the public at large. These pictures to become the property of the Academy, and as such to appear in their annual exhibition, as soon as finished: though no stress should be laid in point of time. These to be all engraved by the best Masters in stroke.

Such prints would be sought after by every body as patterns of good engraving, as well as good composition; in short as the result of the powers of the present age.

This undertaking would not require any considerable sum of money, as only a few pictures might at first be put in hand every year; and the number increased according to [phrase crossed out that is illegible] circumstances.

The return of the money, though slow at first, would in the end increase the revenue of the Academy, so as to answer all the purposes of its institution.

If some printsellers have acquired fortunes by publishing only a few well engraved plates from good pictures; it is evident that the profit arising from a regular, and well directed succession of valuable pieces of art, would amount to something more than an accumulated interest at five per cent.

The first expence might be made easier by fixing a certain moderate sum to be paid down by those who would wish to secure the best impressions in the order of time that the money had been paid.

All the regulations the Royal Academy might in its wisdom think necessary to form for this purpose, should be on a grand and liberal scale, such as would secure its reputation from any idea of imputation of craft or traffick.

It may perhaps be objected that it is beneath the dignity of a Royal Academy to meddle with the publication of prints. — to which it may be answered that, it depends entirely on the motives which actuate that body; and the manner in which it would be carried into execution — that Academies in other countries have sometimes been entrusted with their management, and publication of works of great magnitude; — That the Pope has established an Office under his own name for buying plates, and selling the prints at a

A MEMOIR OF JOHN FRANCIS RIGAUD

moderate fixed price, to prevent the plates going out of the country — That Sovereign Princes abroad have printing offices for the purpose of preserving good types, and securing the art of printing in their dominions. — And finally that the R Society of Antiquarians in London have published plates; and all other Societies publish annually their own transactions, which is tantamount <to> the same.

The Royal Academy would do it for the sole purpose of preserving the art of good and sound stroke engraving, and encouraging that style of Painting which it is its business to teach; for it is difficult to say why it should be taught, if not likely to be exercised.

By adopting such a plan the Royal Academy of Arts in London would do more than any other Academy has yet done; and fully answer the purpose of its institution as expressed in the Diploma of its Members “Cultivating and improving &c” as nobody can be supposed to cultivate without a view to the Harvest which is to follow. — That it may be ample, and such as might be expected from the rich soil lately discovered in this Island, is the ardent wish of the Author of this proposal, which he presumes to recommend to the most serious consideration of the Royal Academy.

Titchfield Street 1788.

Sketch of a Plan for an Annual and liberal encouragement of the Arts, which appears practicable in a Country where engraving is become an extensive branch of Commerce, and by which each Subscriber will receive the full value of his subscription, and have a chance besides of becoming possessed of some very capital piece of Art.

2000 Subscribers at 3 Guineas each	£6300..0..0
To be thus employed amongst the Artists.	
1. Historical picture at	£300
2. at 200	400
3. at 150	450
3. Landscapes at 100	300
2. pictures of horses, or other animals	200
2. do. of Flowers at 50	100
1. Dead Game	50
2. Groups in Marble at 500	1000
2. Statues at 300	600
Engraving and Printing	2200
Moulding and casting	
25 Casts of each Sulpture	300
The rent of a room for the	
Meetings of Subscribers.	100
For a Gentleman Manager, not to be	
an Artist, but intelligent in the	
Arts, to be elected by the Subscribers.	200
An act of Parliament, if needful.	100
	£6300
The Pictures to be engraved, and each plate	
to give 1500 prints	21,000
Each Subscriber to have 10 prints	20,000
The Royal Academy, the Royal Societies,	
and the Museum 2 sets	140
Each Artist employed 2 sets of 14 prints;	
the Remainder to be disposed of	
in one hours sale of the inferior prints	860
	£21,000

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The money of those (sold) to be applied to some useful purpose of the Arts, for deficiencies, or for distressed Artists.

The fourteen Pictures, four pieces of Sculpture, and 100 Casts, to be determined by Lot amongst the Subscribers.

My father exhibited five pictures in this year [1788], An Old man's head, a study from Nature. A picture on copper, the subject-Vortigern and Rowena, or the first settlement of the Saxons in England. Its companion representing King Edward the third receiving King John of France as a prisoner, in Westminster Hall. These two were painted for Mr. Palmer, and engraved by Bartolozzi as a sequel to those designed by Cipriani. The Duchess of C— and the Count de Belmire at the Masquerade; from Madame de Genlis, A Companion to the above — the Duchess of C. relieved from her subterraneous prison. These two have been engraved by <the> former by James Hogg; and the latter by [Pietro] Bettelini. He painted two other subjects from Madame de Genlis of the same size, which were also engraved — The Duchess of C. giving her Daughter in marriage to the Count de Belmire; — and The Duchess of C. coming out of her cave; her father and mother coming to meet her, she faints away in their arms.⁷⁴ He likewise painted <in water colours> two other subjects from the History of England ~~wh~~ of the same size as the others, which were engraved by Bartolozzi — one representing Jane of Flanders presenting her infant son to the inhabitants of Rennes, and, animating them to revenge ~~the death~~ her husband <who was> taken prisoner by the French, and to protect that child, their lawful Sovereign. The other, its companion <executed> ~~done~~ in the same manner The Empress Matilda seated on the throne of England refusing, with disdain, to hear the petition of Stephen's Queen for her Husband's liberty. Mr. Bonomi did the background to both these drawings. An oval picture on copper, ~~twelve inches by ten,~~ representing the return of Ulysses to Penelope at Ithaca; as a companion to the Departure of Hector, by Cipriani, engraved by Bartolozzi. Two small oval drawings in chalk and colours, — The Hurdy gurdy girl, and Ma chère amie. both of them engraved by Delattre. But the <greatest> [an adjective is crossed out that is illegible] work he finished this year was the following thus described by himself. "A large picture eleven feet by eight from Chaucer; painted for Mr. Macklin, ~~as one~~ for his intended plan of publishing sets of prints from the English Poets. He called and settled the price with me, a little before Mr. Alderman Boydell; which induced me to execute his picture first. It represents Constantia; being returned to Rome, and throwing herself at her Father's feet; there is a variety of attendants of different ages and characters. Her Husband and her Son are also introduced. I studied this picture much and it is brilliant of colour, and has also a broad mass of light, and yet there is a something upon the whole that I do not like, and will require time for me to discover; it seems to me that there is a want of clearness; and the light, though broad, is cut in a strange manner about the chair; The drapery of the Emperor, behind the head of Constantia is too much of the scarlet, it should have more broken tints in it, and that I believe I shall do, when an opportunity offers. The figures and expression of the Emperor and Constantia are happily hit. It is taken from the Canterbury Tales; — the Man of Law's tale, modernized by Mr. Brook.⁷⁵ It came back in December; I glazed, I harmonised, and made some alterations in it." <It was exhibited in the Poet's Gallery.> It is a great pity that this beautiful and very expressive picture should have been so wretchedly engraved; and much to be lamented that Bartolozzi should have lent his name to it, as he did to many others, when it hardly contains a stroke of his masterly hand.

[Fig. 21]

[Fig. 22]

[Fig. 29]

[Fig. 30]

[Fig. 24]

[Fig. 23]

[Fig. 38]

[Fig. 36]

He also painted one of the largest sized pictures for Alderman Boydell's Shakespeare Gallery, twelve feet by nine; the subject was the last Act of the Comedy of Errors; which was exhibited <the ensuing Spring> at the Gallery in Pall Mall. This very fine Picture, has been ~~very~~ wretchedly engraved by C. G. Playter; particularly the body, and indeed the whole figure of the aged Aegeon; which is the finest part of the original picture.

During the past year, my Father, uniting with a few literary men, formed a Club, to meet once a month, to be called the Virulam Society, in honour of the Great Lord Chancellor Bacon. At a Special Meeting of this Club, at Holyland Coffee house in the Strand, March the 25th. 1788, a plan was proposed and discussed for the purpose of forming a Society for the relief of literary men of Genius and Artists in distress: this was highly approved, but the numbers present being very small, the consideration was adjourned to the next regular meeting of the Club on the 1st. of April; on which occasion, an objection was raised to comprehending Artists with literary men in the proposed Society; and at a subsequent meeting it was determined to confine the intended plan to literary characters alone; and by Subscription, to raise a Fund for their relief ~~of~~ in sickness and distress. Notwithstanding this exclusion of Artists from participation in the benefits of the proposed institution, my father still zealously continued his cooperation with his literary friends in their benevolent exertions for the relief of Authors in distress; being determined, if prevented from doing all the good he would wish to do; at least to effect as much as he possibly could. He was one of the eight Gentlemen referred to in "The Claims of Literature,["] Page 104, who, at a Meeting at the Prince of Wales's Coffee house, Conduit Street, May the 6th. 1788 had the honour of instituting ~~and establishing~~ the Society for the establishment of a Literary Fund; which from this small beginning has become a great and influential Institution, dispensing its benefits far and wide to a large and continually increasing circle of deserving men.⁷⁶

The following were painted this year [1789] by my father according to his own account of them.

"I painted four large pictures, to be placed over the doors of the drawing room at Fisherwick Park, the seat of Lord Donegal, where I painted the Cieling, some time ago. They represent Painting, Sculpture, Architecture, and Musick; they are the same compositions as those for the Duke of Marlborough, with some little alterations; except the Musick, which is entirely new; but they are more finished, as I had more time. These pictures have been sold by auction, with all the moveables at Fisherwick, to a Banker of Derby; I am told they were marked Cipriani, in the catalogue."

"Two large Bass-reliefs, to be placed over <the doors of> Mr. de Calonne's drawing room, in Picadilly; They represent Musick and Painting.⁷⁷ I painted them mostly by candle light. When I put them up, they appeared rather too cold, as they were to harmonize with large dark, mahogany doors; I had them again, and glazed them over with very strong yellow; so that, at first, Mr. de Calonne thought I had overdone it; but afterwards was perfectly satisfied; and they are of a very warm tone. They are the same compositions as those for Lord Donegal."

"I painted the draperies in a picture of Captn. Joseph Brandt, which had been done by [James] Stewart, and left unfinished. Dr. Hayes, whose it was, begged so hard that I could not refuse him; I painted them from mine, and would not receive any thing for it." "I painted the draperies in an old picture of the Earl of Aylesford's father; left unfinished by Hudson. I cleaned a strange spot on the face, with milk, after having tried every thing else. I also made some outlines of Archers shooting, for his Lordship and a finished drawing of an Archer, resting, in a highlan dress, or something like it."⁷⁸

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He exhibited seven pictures this year [1789]: Lovelace in Prison from one of his Sonnets. [Fig. 31]

“When love with unconfined wings
Hovers within my gates,
And my divine Althea brings
To whisper at my grates,
Why I lye tangled in her hair
And fetter’d with her eye,
The birds that wanton in the air
Know no such liberty.”

Its Companion, The death of Lindamore, from the Lucasta of Richard Lovelace.⁷⁹

“No more
Thou little winged Archer, now no more
As heretofore
Thou maist pretend within my breast to bide,
No more
Since cruel death of dearest Lindamore
Hath me depriv’d,
I bid adieu to love, and all the world beside.”

⟨These two beautiful, and highly finished ⟨little⟩ pictures have been engraved by Bartolozzi.⟩ The head of an Armenian from nature. Bacchus.⁸⁰ A Hermit at prayer. A Gentleman, ⟨Signior Quilici⟩ and his Daughter, playing on the harpsichord. and a brace of Pheasants. He was again elected Visitor, for this and the following year. [Fig. 39]

[Stephen next transcribes the first letter that he remembers having received from his father. It was written to him on 20 May 1789, when he, at age eleven, was visiting at the Rev. W. Sparrow’s in Walthamstow. Not surprisingly, it contains its share of sententious advice, after which Rigaud comments on his son’s visit to Tilney House, calling it ‘one of the finest Seats in the environs of London’. Its Gobelin tapestries lead him to mention the engravings hanging in his own parlour of the battles of Alexander (after Le Brun), which were executed as designs for tapestries for Louis XIV. Stephen ends this chapter with an account of the public celebration which erupted on 23 April 1789, after the thanksgiving service at St Paul’s Cathedral for the restoration of George III’s health. He relates how his father placed ‘a beautiful angelic figure, painted in transparency’ in the central window of their house, and he goes on to say that the general illuminations on this occasion were never equalled by any of those held during the subsequent wars with France, ‘unless it were by those which took place in the Parks to celebrate the General Peace in 1815’.]

Chapter 10: 1790

[Stephen's chronicle of 1790 opens with a poem by his mother written in memory of John Howard, the celebrated philanthropist, who had died on 20 January of that year.]

[Fig. 3] My Father exhibited this year [1790] four pictures; The Painter's family, representing himself, his Wife, and three Children; In this well composed group, Mrs. Rigaud with her youngest child in her arms, accompanied by her other children ~~are~~ <is> bringing them to their father, who <with pleasure beaming in his countenance> is in the act of sketching the <the Painter's> family picture on canvas. It is from this picture are engraven the portraits that accompany this work. An old Vestal attending the sacred fire; A Study for old Egeon in the last scene of the Comedy of Errors; and A Girl, from nature. Besides these, he painted for Alderman Boydell a large picture of the Death of Hotspur, from Henry the fourth, for the Shakespeare Gallery; well engraved by Ryder. "A half length portrait of the late Earl Waldegrave, painted after his death, from a mask, a bad picture, and the assistance of the Earl of Aylesford; for his Lordship; †and one for Lady Waldegrave; they were painted both together, and one is as much an original as the other: engraved by Earlom in Mezzotinta." "I painted a Cieling for the Center piece at Mrs. Montague's, Portman Square, an Oval, eleven feet by 9; representing Flora, Ceres, and Pomona; with boys and attributes. This picture was finished some months before it was put up, and met with general approbation in my house, and at its place: but after it had been up three days, it came down, through the carelessness of Mr. P— and his people, who had had the charge of fixing it; and all the attempts to put it up again served only to destroy the painting: I could have patched it up in pieces, but I preferred painting it anew on the stucco; which I did." I am sorry to record the fact that, although in consequence of the accident, my Father had to paint this beautiful picture a second time, Mrs. Montague had not the liberality to make him the slightest compensation for his loss of time; The only expression of her satisfaction, was an invitation of my Father and his family to a *Déjeuner*, when her magnificent suite of apartments were thrown open to view, including the very curious and celebrated Feather room.⁸¹

A small oval portrait of Mr. Stedman, formerly a Major in the Scotch brigade in Holland, now on half pay in England; he having, with several others, thrown up his commission in Holland, when they would have made them alter their oaths. This little portrait is intended to direct the engraver in regard to his likeness and expression, in a frontispiece to his book, descriptive of the Dutch Settlement at Surinam, and the history of the war against the Negroes. I only did the head; but the figure, drawn by himself, represents him, after having killed a Negro in war, leaning upon his gun. The dead Negro lying at his feet, with these words — My hands are guilty, but my heart is free. I did it in one day, and was particularly successful in the character the expression."⁸²

"A head of H. A. a boy of about four years old, which I had painted as a study for Mauritius, in the picture of Constantia, for Macklin's Poet's Gallery. — The Father, showing a wish to have it; I painted the draperies, and sent it to him. It is a mere sketch, painted in a couple of hours."

[From August through October 1790, Mrs Rigaud, accompanied by her children, visited for the last time her mother in Haverfordwest, near the south-western tip of Wales. The bulk of this chapter is given over to the artist's letters to his children during their absence. In the first recorded one, addressed to Betsy, he writes,

'You ask me of poor Mr. [Agostino] Carlini. He is no more. He died last monday morning. In the evening of the same day, the Secretary of the Royal Academy sent to some of us to meet at his house with some other of his friends, to consider what was to be done in regard to his affairs. I went, but

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saw so many strange faces, all coming as friends, that I declined being of the committee which they chose to inspect his papers. Mr. Bonomi accepted it, and has had trouble enough of it. These three days they have been wholly employed in looking over a heap of rubbish, without finding any thing leading to a knowledge of his affairs; though he declared, some time before his death that all was in order, and he had wrote down every thing; and his maid says that, at the beginning of his illness, he was for a week continually writing, yet nothing of it is found; in short, nothing of a modern date, though he seems to have been so careful in preserving papers of forty and fifty years back. I shall attend him to his last abode.'

There are four other letters to Stephen and Betsy, all of which make some comment about their artistic pursuits. For example, to Stephen he writes the following advice: 'In my last letter to your Mamma, I mentioned a subject for your invention, which I wish to be done before any other of your weekly compositions; as for landscapes, I leave that for your walks and leisure hours.' On 3 October 1790, he writes to Betsy, 'You was certainly right to enjoy the open air out of doors as much as possible, and to make sketches of all the objects about you, rather than copy the drawings you had taken with you; as Nature, when we can have her, must be the ultimate Mistress. What we copy from second hand is merely to learn how to represent it on a flat surface to the best advantage; and to accustom our eyes to see it with the mind of a Painter; to the end that, properly represented it may please others, and produce to the spectator the same sensation which animated the Artist: whereas those who pretend to be indebted to nothing but Nature for their abilities, are certainly quacks, or else inventors, as it were, of a new art. Whoever arises now, is from his infancy surrounded with productions of Art, and forms his eye upon them even without thinking of it; happy those who have an opportunity of seeing the best, and not only look at them, but study them with an intention to apply the knowledge of the predecessors to their own purpose, and work with that idea of taking the Art where others have left it, making it their business, not to imitate others, but to form ~~himself~~ a style <of their own> and complete the grand desideratum of perfection.'" Then in a later letter to Stephen he advises, "I perceive the difficulties you must have had to encounter in drawing of rocks; not having studied that branch; more particularly if they are not of a determined shape; or split in bold long square lines; but roundish, or divided into small equal parts. If you had written to me, and explained the nature of the difficulty, I might have, as far as I am able, have endeavoured to tell you how to get over it. Whenever you draw any thing in nature which puzzles you; try to remember something similar which you have observed in the works of the great <Masters> for instance for rocks Salvator Rosa is the most famous. You have seen some at Mr. Desenfans. In the same collection you may remember a room on the ground floor full of the works of Vernet, a modern Master, who has also excelled in that branch and in sea prospects; however, for the present, store your portfolio with the objects as you see them; it will furnish matter of conversation for a long time to come, and we shall make the application at a proper period."

In his last letter to Stephen, dated 15 October 1790, he mentions an interesting detail which Stephen later scratched out: 'Your writing master (George Chinnery) has called on me last week, he is now bent upon offering himself as a student at the Royal Academy; he is to show me some drawings in a few days for that purpose; I make no doubt he will be admitted.'

Their trip home went smoothly until the very end when their coach turned over on Hounslow Heath in a furious rainstorm. The chapter then concludes with writings by Mrs Rigaud. The first is an amusing poem 'On a Controversy between Lord Mansfield and the Rev. Martin Madan, Author of *Helyphtora*, or thoughts on Polygamy' (the book referred to is *Thelyphtora; or, A Treatise on Female Ruin*, 3 vols, London, 1780–81); the second is a 'Prologue to a Trajedy, performed by Young Ladies at Campden House Kensington, the most celebrated and fashionable Boarding School of that day'; the third and fourth are poems entitled 'On receiving a Rose from the hand of a Father' and 'The Sorrows of a Nightingale'; and the last a short essay 'On the Beauties of Art.']

Chapter II: 1791–1793

[Figs. 49, 45, 47, 48]

This year [1791] my Father exhibited five works at the Royal Academy — i:e: a picture of the Conversion of St. Paul; The moment selected being, when ~~he had~~ ^{having} fallen to the earth, “he trembling and astonished said, Lord, what wilt thou have me to do?” The subject is well told, and the expression remarkably fine. Besides this, four small drawings, representing the last hour of Mary Queen of Scots — the first when at prayers on the morning of her execution; the Sheriff enters her apartment, and tells her that the hour is come; the second going to execution; the third, at the block; the fourth beheaded.⁸³ These, with some others, were designed for the Earl of Abingdon, to illustrate ~~the~~ a piece of Music, composed by his Lordship on the subject of the death and funeral of the unfortunate Queen. They are engraved by Gardiner.

[Fig. 40]

Besides these He also “painted a picture of half length portraits of Mr Money’s three eldest sons, William, James and Robert, ~~point~~ in conversation, pointing to the map of India, with a ship seen at some distance. They are all ~~three~~ very striking likenesses.” ^{<The two youngest in this group were going out as Writers to India with their brother, a Capt. in the Honble. E.I.C.s service.>}⁸⁴ “A portrait of Miss Currie, painted after her death, with both hands, as if she were asleep, leaning on one hand, and holding a book in the other.”

“I painted a portrait of the late Bishop of Exeter, for Mrs. Keppel, his widow, and which I sent, at her desire, to the present Bishop of that See.” “I painted a Frontispiece for Mr. Dibdin’s place in the Strand, called Sans-Soucis in size colours; eighteen feet long; the subject given by him. — The Graces beguiling Time. The figures very near the size of life: — there are the three Graces; Time; Thalia and Cupid; Momus and a Satyr. I did it all, and placed it, in four weeks time.”

“A small oval picture of a Magdalen, half length; she is represented with hands joined, in a strong expression of repentance, with a cross, a book, and a skull. Painted for Mrs. Nichol, Pall Mall.”

~~At~~ This ^{<year>} [1791] ~~time~~ the Royal Academy appointed a Committee of its own Members, ^{<consisting of two Painters, two Sculptors, and two Architects>} to make arrangements for the reception of monuments in St. Paul’s Cathedral. My Father was one of the Royal Academicians elected for that purpose. It was called The St. Paul’s Committee.

[Stephen introduces the French Revolution with lines written by his mother, translated from the Latin, on the conversion of the Church of St Geneviève into the Pantheon at the time of the burial of ‘Mirabeau’s abhorr’d remains’.]

[Figs. 46, 50, 51]

This year [1792] my Father exhibited five [works]⁸⁵ — The Repentance of Peter. “He went out and wept bitterly.” It is a three-quarters, the head very fine, with a strong expression, heightened by the clasping of the hands, which seems to carry the emotion of the soul to the very finger’s ends; the cock crowing in the background, proclaims the sad tale of the denial of his Master. A family Picture consisting of a group of the six children of Dr. Thomson. Also three small drawings of Mary Queen of Scots, the first at Prayers; the second the funeral procession; the third, the entombing of the coffin; these are part of the series exhibited last year to elucidate a piece of Music composed by the ~~late~~ Earl of Abingdon, and are also engraved by Gardiner. My Father was for ^{<the>} third time elected Visitor for two years, to superintend the Life Academy.

Besides the pictures exhibited he executed the following works.

“Jan. 13. At Packington in Warwickshire, the seat of the Earl of Aylesford, I made a Cartoon for the Altar piece in the New Church. It represents a glory of Angels

worshipping the Name of Jesus. This Cartoon pleased very much. It came to Town afterwards; returned to Packington while I executed the Fresco; after which Lord Aylesford made me a present of it."

"I put up some Bass-reliefs at Mr. Scott's in Upper Gower Street, Bedford Square. They all relate to the cultivation of corn. One is Triptolemus instructing mankind in ploughing and sowing; the other is Ceres with her attendants. Over the chimney piece is the triumph of Cybele."⁸⁶

"A Picture for the History of England published by Mr. Bowyer. The subject is the tax gatherer, entering the Blacksmiths shop, and demanding the Poll tax for his daughter, and was killed on the spot by the injured Father. Mr. David Williams, who is to write the continuation of Hume, helped me with this subject. The picture is vigorous, and the Blacksmith is animated. Engraved by Hall." Exhibited in the Historic Gallery, Pall Mall.

[Fig. 53]

"September 16. I finished at Packington in Warwickshire, the Seat of the Earl of Aylesford, an Altar piece in his new Church. This work is done in Fresco, and it seems by all accounts, that it is the first ever executed in England in that mode of painting. The subject is the same as the Cartoon before mentioned, viz. A Glory of Angels worshipping the Name of Jesus. It is altered from the original sketch and Cartoon, from the center upwards; the lower part is exactly the same. I followed in the executing of it, the method prescribed by Pozzo, and it succeeded beyond my expectations, as well as those entertained by his Lordship. There is great harmony in the whole, and as much force as a glory will admit. If I apprehend any thing of my execution it is, for having worked rather too long upon some parts of it, with too thin colours, throwing water over it to keep it moist, and thereby, may be, raising up the sand too much amongst the colours. The other apprehension I entertain is on account of the Naples yellow which I have used in all the light tints of the Glory; as well as on account of the lime, which was not very old, nor very well slacked: even the marble lime, which I had made in London, was very new. This picture, though but about eight feet by six, is full of work, comprehending thirty two heads, some cherubs, others Angels, or boys. I was six weeks engaged upon this work; I went on very regularly, and it gave general satisfaction."

[Fig. 56]

As I attended my Father whilst he was engaged in painting this Altar piece in Fres[c]o; preparing his palette, and otherwise assisting him; I may be permitted to add a few words, respecting his method of proceeding with this interesting work; more especially as this kind of painting is but little known or practised in this country. In Fresco, the colours made use of must be earths or minerals that will not be injured by the action of the lime upon them; lime itself being used for white; and the whole being painted upon the fresh plaster, dries and incorporates with it and becomes in fact a part and parcel of and as durable as the wall itself. As Fresco painting must be finished at once, it is requisite to have a coloured sketch of the subject, and an outline on paper of the size of the picture about to be executed; this outline is carefully pricked all over, and when the plasterer has prepared a sufficient ground for one days painting, that portion of the outline is pounced upon it with dry powder colour, which passing through the holes pricked in the paper leaves the outline distinctly marked upon the wet ground; and the palette being prepared with the tints to correspond with the coloured sketch, the Artist then paints according to that scale, and is thus certain of his effect: otherwise he would truly be working in the dark; for while he is painting, the whole has the appearance of being considerably darker than it eventually appears when perfectly dry. Having finished as much as he intends to do that day, the plasterer by his direction and following some outline, carefully cuts off the remaining part of the stucco. The next day, with fresh stucco, he lays on an additional portion of ground,

carefully joining it to the outline by which he had previously cut it off, when the Artist goes on with his painting as before: and thus continues to execute a portion daily, till the whole be completed.

The effect of this Painting is extremely beautiful, the colouring very harmonious, and beyond conception brilliant. Light seems inherent in it; the tone in which it is painted is so high and bright, that it may be compared to a sweet piece of music composed in the highest possible key, or to the inimitable warbling of the nightingale or the sky lark. So is this Picture — deep in the recess of the chancel, with no window near it — it is itself the window, and seems to shine with its own inherent brilliancy and glory! I saw it again in 1810 — it had lost none of its effect. I find the following Memorandum of my Father respecting the same picture “31 August 1793 I went to Packington, on a visit to My Lord Aylesford, and retouched the Fresco in several places; chiefly in the clouds, taking off a little of the red, which appeared too violent, and softening the heads of the Cherubs, which were in general with too dark hair and cutting. His Lordship appeared satisfied with what I did. I chiefly used in this retouching dry colours, with calcined egg shells.”

[A poem by Mrs Rigaud on the death of Sir Joshua Reynolds, who died on 23 February 1792, is placed here.]

[Fig. 54]

“Painted a second picture for Bowyer’s History of England; the subject is Prince William, son of Henry the first, being shipwrecked, and attempting to save his Sister, is sunk by the men pressing too much upon the boat. This is a picture of as great force as any I have ever painted; — it is brilliant of colour, and highly studied and finished. I reckon it my best picture; how far posterity will judge of it as such I know not. I submit to its judgment; — true it is that I have spared neither time nor study to make it so, and have introduced great variety of characters, and many naked figures. I used nothing but oil with the colours. This Picture was exhibited at Bowyer’s Historic Gallery, in Pall Mall, and is engraved by Stow.”

[Fig. 44]

[Fig. 43]

In the autumn of this year [1792] my Father received an invitation from the Earl of Abingdon to visit him at his seat at Rycott, where he commenced two portraits of his Lordship, one in a large family picture; the other in which he is represented in the act of composing a piece of music; with his Uncle Mr. Collins, trying the effect of it upon the Lute. From thence he wrote to me the following letter. I had just been admitted as a Student of the Royal Academy.

Rycote Park Novr. 30. 1792.

My dear Stephen,

I am very much obliged to you for your exertions in finding subjects in the History of England fit for my pencil. Those you have sent me are all very good and picturesque; but as I am not entirely my own master in the choice, or at least, as I wish to please others still more than gratify myself, I must suspend my determination on that head. In the mean time, I wish you to go on pointing out those interesting events which strike you as you advance in your reading Hume’s History. That of Straford appears to me to be the most pathetic, and to have a meaning of elevated sentiment above the others.⁸⁷ I am very impatient to see your drawing of the fighting gladiator; I would advise you to consult those figures of anatomy which are in the same room, as you go on with it, and to observe those muscles which are most in action, to give them their full force and swelling, and intersecting them gradually one within the other, with that variety of size, and waving of the lines which constitutes beauty. In regard to Mr. P—. I don’t know well what to say, I don’t wish you to make acquaintance with the students at the Academy, and much less lose your time in going to their lodgings; yet amongst the number, there may be found some young men, of promising abilities, and

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who, having their parents in London, are not entirely let loose to their own will and pleasure; these I should like you to become acquainted with. Mr. P— in my idea, does not come within that description, ~~and Mr. R. who recommended him, knows nothing of him~~; therefore, if you can with civility excuse yourself, I should prefer it. ~~You can do it with great truth, as your time is short, and you must be at home at a fixed hour, and have besides always some commissions in the way.~~

I go on but slowly here, the days being very short, but however, I have now so far succeeded, that every day brings the work forward, as there are to be no more changes. It is that which has retarded the progress: and yet I must own, that all have been for the better, and that the group is disposed now in an agreeable easy manner, with variety in the attitudes of the bodies, as well as in the turn of the heads. The head of Lord Abingdon is almost finished in one of the pictures, but is not yet began in the other. The expressions required, occasion also some delay, because they cannot always be combined with the likeness at one or two sittings. In one picture his Lordship is to be intent on composing music; in the other he is to be pleased and gay, returning from shooting, and bringing a great quantity of game. Give my Compliments to Mr. Bacon, Mr. Bonomi, Mr. Nollekens and all those who enquire after me. When you have finished your outline of Coriolanus, if you mean to shade it, I advise you to do it in a broad manner shewing the intention of the masses and effect of light and shadow, without entering too much into particulars of hands and heads, which would make it too heavy and tedious. Adieu! Believe me for ever your affectionate and best friend, as well as Parent.

J. F. Rigaud

The state of the Country during the latter part of this year was most alarming; — seditious and tumultuous meetings were being held in and around the metropolis, at which treasonable and blasphemous sentiments were freely uttered and vehemently applauded; and these proceedings were carried to such a pitch, that upright honest men trembled for the consequences. At this crisis a Public Meeting was called by John Reeves Esq. Barrister, at the Crown and Anchor tavern, in the Strand, on the 20th. of November, to form a Loyal Association for the protection of liberty and property against jacobins and levellers. The call was warmly responded to, thousands came forward, — my father amongst the first and enrolled their names as Members of this Society, which became known and celebrated as The Crown and Anchor Association. It was speedily followed by a similar meeting of the merchants and bankers of London, and by Loyal Associations all over the Kingdom; and it was generally believed that by these means the Nation had been preserved from the horrors of a jacobinical revolution. It was at that time not ~~yet~~ fifteen years ~~of age~~ old, and had just been admitted as a Student of the Royal ~~Academy~~ which I attended daily when the Schools were open; and I shudder at the recollection of the scenes I there witnessed; — the peaceable students in the Antique Academy being continually interrupted in their studies by others of an opposite character, who used to stand up and spout forth torrents of indecent abuse against the King, and ~~against~~ all that was sacred. Having been brought up with far different and, as I trust, better sentiments, they annoyed me exceedingly; and one evening when they were particularly violent, I could stand it no longer — my young blood was up — I rose and protested that if they continued to use such abominable language in a Royal Academy I would denounce every one of them to the Council, and procure their expulsion. As my father was a Royal Academician, and they might have supposed I had some influence in that quarter, this ~~check~~ threat checked them a little; but they shewed their spite by pelting me well with the pieces of bread which were supplied to the students for the purpose of rubbing out the chalk I used in drawing. I mention this little incident merely as a specimen of the spirit of those times, as displayed in the prevailing insubordination to all lawful authority.

In the month of January [1793], the Alien Bill, after much opposition in both Houses of Parliament, finally passed without a division. By this Act no Alien could land without permission, or depart without a passport. The Secretary of State was also empowered to expel them from the Kingdom; and every resident Alien was required to register his name and occupation, with the place of his abode that he might receive a certificate permitting him to reside.

In consequence of this enactment, my father went to the Alien Office, where, on stating his name, he was politely informed that he was considered as entirely exempt from the operation of the Alien Act, as if he had been naturalized <by> Act of Parliament, by virtue of his Diploma with His Majesty's Sign Manual, constituting and appointing him to be one of the Academicians of His Royal Academy.

<In the month of April [1793] my father took me to St. James's Park, where we saw the Duke of York march off at the head of his army from the parade at the Horse Guards, to embark for Ostend, on his disastrous expedition to <Holland> Flanders, which was the commencement of that long and dreadful war in which this Country was engaged against France, and I remember being very much struck with the affective sight of the soldiers taking leave of their wives and families, most of them alas! for the last time. I took a slight sketch of the scene.>

[Fig. 52] This year my father exhibited the <three> following works at the Royal Academy. ~~†~~ A half length portrait of Sir Frederick Haldimand K.B. Governor of Canada.⁸⁸ ~~and~~ Portrait of a Lady <and> ~~3d~~ A small Drawing of the Vision of St. John, being the concluding subject in a set of Drawings to elucidate a piece of music composed by the Earl of Abingdon on the death of Mary Queen of Scots. engraved by Gardiner.

[Fig. 55] Besides these, he painted a third picture for Bowyer's edition of Hume's History of England. The subject is the death of Sir Philip Sydney, who would not take the cup of water offered to him, but ordered it to be given to a poor dying soldier, who, he said, wanted it more than he did. It was exhibited at the Historic Gallery <in Pall Mall> and has been well engraved by Stow.

[Stephen records four letters written to him by his father from 30 September until 22 October 1793. At that time Stephen was visiting Mr Wedge at Packington in order to illustrate an essay prepared for the Warwickshire Agricultural Society. The following remarks make up the main body of the second letter.]

I do not hear of much business having been done; but I know very well how it is in the country; the general run of their employment and their thoughts is so different from that of a Painter, that they think we can do in a happy moment all that is required of us, when in fact our productions are only the result of great application and labour. Pleasure may and ought always to be judiciously mingled with it, and vice versa. It is what makes me mention it at this time. Very likely you have done already what I am going to mention, which is, in the very midst of your pleasures to employ your thoughts to something relative to your advancement in the knowledge and practice of your profession. As for instance in sketching from Nature any object which is really beautiful, picturesque, and striking in its appearance, and taking every opportunity of sketching attitudes of men, women ~~and~~ <or> children, when they think they are unobserved, and are thoughtless of what you are about; for it is what no Schools or precepts can teach, and which will furnish your memory with a thousand simple and new attitudes for your compositions. Take also some opportunities in the evenings, when people don't know what to do, of taking their likenesses, for besides that it furnishes the mind with a variety of characters of heads, it also

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renders you useful and entertaining, and happens to be in this country almost the surest road to fame and employment; besides it puts it in your power to give now and then a *petit cadeau* to your friends, which is always acceptable. The approbation of Mylord Aylesford, as mentioned to you by Mr. Jaques, is very satisfactory to me, and I am obliged to you for not omitting the mention of it in your letter. I am sure I was so low spirited and so diffident of myself when I was at Packington the last time, that I was for many days fearful of not deserving that very approbation which I was exerting myself to obtain. I understand that you ~~are~~ ~~was to have gone last~~ ~~(next)~~ tuesday to Mr. Jaques to assist him about his Church window; — You will find that he must have his own way, so that you will not be so useful as you may wish to be; but as I do not know the nature of the collection of glasses, I can only speak by guess; If they are mere coloured glasses you will take care to sort them in such a manner and in such harmony, as not to have the appearance of Harlequin's coat; but if they are heads of figures, or at least any representation of things in heaven or on the earth, you must place them so as to have some meaning, if possible, if not, at least in symmetry, for in short so as you would arrange pictures in an exhibition the one helping the other, not clashing with it. I am afraid this will detain you too long: I could wish you to ~~(tell)~~ ~~mention to~~ Mr. Wedge that you cannot stay much longer; my month [as Visitor] begins at the Academy on the 28th. I want you to be in Titchfield Street a few days before, and should be very glad if he could mention in what you can help him in the agricultural way, as by drawing ploughs or other implements, or in delineating a farm house, yard, or barn &c. . . . Two days before your departure I shall want you to go to the Hall and desire Mr. Bonner to tell his Lordship that you go such a day, if he has any commands for your father, or any answer to the letter you brought, and that I had desired you to attend his Lordship's commands. If you have time to make some sketches or accurate outlines of trees and woody scenes, I should be glad, as they are not seen about London; as also of the flags in the great pool; which I forgot; — mind how they group, and in what manner they appear single; with just a slight shading.

[The following is taken from the first part of the third letter.]

It is very difficult to say what is to be done to a drawing at such a distance. Your outline being made with the black lead pencil, I would not alter; as they say it is like; but I would work very slightly over it with chalk, without going over the outlines, and so shade it very faintly, giving strength with some bold strokes here and there, to the most predominant features; and if you attempt to put any red chalk to it, it should be very little. In regard to the instruments of agriculture, I think the best way is to make accurate and neat outlines, and pen them over, as you do your Architecture, or your geometry, which very often is sufficient to explain them perfectly; sometimes it is necessary to finish them more with a shade of indian ink, neat and smooth, and not too black, for the plain[n]ess and truth of the lines are the chief objects, and very little background if any, is required; except you represent them put in action by men or horses; in that case very likely it would require also to express the nature of the surface upon which they work. All that, ought to be done from nature, and very little shading, I fancy, would be required. I think the view of the wood in going towards Mr. Jones's is very fine, and extremely well chosen. I shall be glad of the drawing with the flags on the foreground; the great pool, with the hill rising at the back of it, is a very grand object.

[The following is the conclusion of the last letter.]

Next monday I begin at the Academy, and shall continue for three weeks successively, having already attended one week at the beginning of this month. Mr. Nollekens will close

mine and I shall have no objection of your attending when he does. I think I shall contrive also for your going while Mr. Bartolozzi is Visitor, which will be in December next; as he generally draws, and I should like your improving by his example. Except you have time to spare, I lay no stress on the drawing of the flags, as the picture of [the exposing of] Moses is almost completed, and I could not make great alterations in it.

In 1793 I was admitted as a Student in the Life Academy by Mr. Wilton the Keeper, and Mr. Opie, the Visitor for the time being, on the presentation of a drawing from the Antique group of the Boxers, in which I had copied the strong effect of light and shade in which they appeared as seen by the light of the lamp, the back ground being very dark, and the whole group coming out by strong lights on one side, and reflected lights on the other; with which Mr. Opie expressed himself much pleased.

It may, perhaps, be interesting to record a few reminiscences of some of the Visitors under whom I had the privilege of studying.

My Father was one of those who ~~on those occasions~~ usually either drew, or painted in oil when it happened to be in the summer time; — he faithfully delineated all the fine parts of the model, but instead of copying its defects he improved those parts and brought ~~them~~ up to the standard of those which were most perfect.

Mr. Barry, as soon as he had placed the model, used to go into the Hall and return with a piece of coarse brown ~~or packing~~ paper, and a pen and ink, with which he sketched and shaded the figure, touching up the lights with a piece of the common white chalk used for marking the place where the model stands; thus making a bold clever sketch of the figure with ~~coarse~~ materials that cost him nothing.

I remember Mr. Bacon once setting a ~~well composed~~ group of two men, one in the act of slaying the other; or a representation of the history of Cain and Abel, which was continued for double the time allowed for a single figure, and which gave general satisfaction to the students.

Mr. Bartolozzi's style was very fine, shaded with strokes, and slightly touched with white chalk in the strongest lights; very much resembling the drawings of Cipriani.

Mr. Cosway drew in a highly finished manner with red and black chalk on white paper, and made what might be termed very pretty drawings.

Mr. Fuseli did not draw the figure himself, but frequently, when looking over the Students drawings, would take the portcrayon and with a few masterly strokes on the side of the paper, mark the anatomy of some foreshortened or difficult part of the figure.

Mr. Hamilton made use of a light grey tinted paper laid on with thin body colour, on which he drew the figure with black and white chalk, producing very elegant, but not powerful drawings.

Mr. Stothard made very clever spirited sketches of the model in pen and ink, seen from different points of view.

Mr. Zoffani made some good drawings in the Royal Academy, but his chief peculiarity was that he squinted horribly, so that one could never know what he was looking at; but this proved a great advantage to him in portrait painting, as it was said he could look at his Sitter with one eye, and go on with his picture with the other.

As there was then neither Professor nor Teacher of Perspective at the Royal Academy, I went through a regular course of instruction in that Science so essential for an Artist to be thoroughly acquainted with, under Thomas Malton, Son of the Author of a Treatise on Perspective, perhaps the most complete ever published; and himself a very eminent Artist as a Draughtsman of Buildings. I also had the advantage of studying Architecture under

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one of the first Architects of the Age — Joseph Bonomi, Associate of the Royal Academy, a Roman and a man of great judgment and classical taste in his Art. He and my Father were great friends, and whilst he was instructing me in the principles of Architecture, my Father, in return, was teaching his eldest Son the art of drawing the human figure.

[Fig. 57] The following is my Father's own account of some of the pictures which he painted this year [1794] "October 4th. Finished the greatest work I had ever done; — The Angles under the Cupola in the Common Council room at Guildhall in the City of London; painted in Fresco. Ordered by Alderman Boydell, and by him presented to the Corporation of London. By all accounts this is the first work painted in fresco in London. The Angles represent with various emblems, 1st. Providence; 2nd. Innocence; 3d. Wisdom; 4th. Happiness; I gave a description in writing of these emblems, to the Alderman, and it has been printed.⁸⁹ The figures are as large as life, and the lower part of the Angles is about sixteen feet from the floor. The compositions gave general satisfaction. This fresco was a long while drying, and is not quite dry now that I am writing, owing, in all appearance, to the situation of the dome, which does not admit a free circulation of air. This proved to me a great inconvenience in the progress of the work. As I wished to give it force, the first appeared so very black that the Alderman, and every one, thought it would never come to any tolerable colour. It made me doubtful of my materials, and I went on with more caution in the others; but could not improve by any experience of what I had been doing. Now that I am writing, November the 2nd. they have however, though not dry, got to a tolerable degree of colouring and brilliancy; but remain still spotted and black in many places with the flesh colours rather too brown; which made somebody say that they were brown beauties, and he had wished them fairer. I am not certain the cause of it, it may be owing to the freshness of the lime, which though very good, and made on purpose for me by Mr. Papworth with a very hard stone, had been slacked but six weeks before, and put into firkins only a week before I began. It may be owing to the rough plastering underneath, which was not prepared by me; and though I had told the plasterer for the City, who did it, that I would have it done with stone lime and sand alone, without any other mixture; I found afterwards, that he mixed chalk, plaster of paris and coal ashes, to make it dry quick, as he said, yet it was not perfectly dry when I began, which was one of the reasons that my own plastering and painting was so slow drying; particularly the first picture. I am apprehensive that this chalk, and particularly the coal ashes may have an influence on the colours, in keeping them dark, or at least dull. Another reason may be the too frequent use I made of colours in all their force, without any mixture of lime, which though it gives great strength has not that clearness and lightness of colouring which may be required in some particular instances, and I ought to guard against it, if ever I paint in a place not so well lighted as this. The too frequent use of burnt colours, and extracts of iron, may also have had some effect. In general they do not dry so light in proportion, though mingled with lime, as do other natural colours; particularly the burnt vitriol and red of Mars or iron, which is the same, retain a very strong colour of purple, and ought to be used with caution in distant airy grounds; such as hills, or draperies flying in the air; and if not mixed with lime will adhere with difficulty, except painted the first thing on the plastering while it still yields to the finger. I am to remember also that the blue will not adhere at all, if not mixed with a little lime, let the quantity be ever so small, and it may even be ground with it. It must also be painted immediately upon the fresh plaster the first thing, and the said plastering made rough with a brush if it has been trowelled.

In this work the whole was trowelled, which was not the case at Packington, where the light was so soft as not to show the sand, the inequality, or roughness of the ground; but here the light falling perpendicularly from the center would have shown any inequality in the surface, had there been any; for that reason the whole was trowelled to a smooth

surface, which seems to harden it more, and to be pleasanter to the brush; but it has the inconvenience as I said before, that some colours 'do not adhere' so well, as they do not impregnate so much of the nature of the plastering, but form, as it were, a separate body, and only stick to it by the operation of the moisture coming through it: however, I painted over and over the same day, and very thick of colour, without finding any inconvenience by it except in the colours mentioned above. The Picture of Providence was painted darker than any other; that of Wisdom the lightest of all. This was owing to the different state of mind I was in at the time, through fears and hopes. I never did any work with so much anxiety and so many doubts in regard to the success of it; every day brought on new fears, and produced new cautions; so that I used all the attention I was capable of in comparing my tints on the tile, and on my hand; but upon the whole, the fear of being too flat predominated, and may have operated in the execution, and kept some tints browner than they ought to have been.

I was assisted in the process of this work by my Son, who is but between ~~16~~ sixteen and seventeen years of age. He attended me constantly, prepared my colours every morning, and was ready at every call; he also painted some accessory parts for me, and was particularly useful when I had some large part of a sky and clouds; or draperies; then we had room to work together: he laid down the colours on one side, while I was finishing the other, thereby he has had an opportunity of knowing the whole process, and the nature of the colours, as well as acquiring some practice in the management of the pencil. He made some experiments of his own, upon tiles, when he was not employed by me, which have given me a great deal of pleasure.

I employed a man as my Plasterer, whose name is Wilson; I found him extremely assiduous and expert all the time; not missing a single hour in his attendance and attention: In short from the first day to the last, we three did not lose a moment, but went on very regularly, without pulling down any one part. — and to Providence I trust for success.

I had been fifty four days, before I began to paint, in making the sketches in oil, drawing the cartoons, and in other preparations; and my Son thirty seven days, as he had helped me considerably in the Cartoons. I began to paint in Fresco the 25th. of June and ended the 4th. of October, being ninety six working days, and upon the whole one hundred and fifty; and my Son ninety two, and in the whole one hundred and thirty seven.

The whole was ordered and paid by Alderman Boydell; and I am thankful to him, under Divine Providence, for this new opportunity of introducing a kind of painting, which may in time afford employment to Historical Painters. Great was the fatigue, anxiety and expence attending it. In the long days I worked sometimes from nine o'clock in the morning till eight in the evening, when I always came home to dinner; and as the days grew shorter, I left off a little sooner, but it was not till the middle of September that I left off at five o'clock.

I must not omit an instance of Alderman Boydell's goodness, as it is very strong. He understood nothing of the nature of Fresco, and I am still at a loss to account for his choosing it. I sometimes imagine that it was a mistake, and that he wanted something else. He thought that he would see every day something to admire, and to bring people to see, as it went on. He appeared quite dejected after the first week, and still more so in a fortnight, when he saw it look so very dark; coming two or three times a day in expectation of seeing some change. Under those circumstances, and having a great interest in presenting to the City something worth accepting, I think it a great instance of goodness that he let me proceed; and did not stop me while there was still time to substitute something else. The whole was to be finished for the Lord Mayor's day.

[Figs. 58–61] Alderman Boydell has the four original angular Sketches painted in oil. After the whole was finished, the Alderman wishing to get these compositions engraved, and desirous of altering the shape by making them square, ordered me four other pictures of the same subjects and compositions in oil, to fill up the corners properly, without much alterations; — I made the figures a little larger in proportion; and to all of them I made some addition of boys in the lower part to fill up; except in that of Providence, which I did not alter in the least. These four small pictures met with the greatest approbation I ever experienced — and succeeded entirely to my wishes as well as Alderman Boydell’s. They came also very easy to me, having gone over those figures so often in the different processes, and having still the Cartoons that were used at Guildhall.”

[Figs. 62–65] They are all engraved; those of Providence; and Innocence by Benjamin Smith; that of Wisdom by J. P. Simon; and that of Happiness by Thomas Burke.

“The day after I had finished the fresco paintings at Guildhall, I began two cielings in distemper, ordered by Alderman Boydell, but to be paid by the Corporation. They are in the recesses, on the side of the Cupola. — These Cielings had been altered, and lowered from what they were originally, and two large roses in stucco had been placed there, for the chains of the chandeliers to go through. I painted a sky, and two boys holding the roses on each side; which makes four boys, and two skies. My Son helped me also in these. I was seventeen days about them, and my Son eleven. Alderman Boydell made also a present of this work to the Corporation.”

I think it right to add to the above account that the Fresco paintings never came to their proper colour; but during the winter fresh spots continued to make their appearance, and the paintings became darker than ever. At length both my Father and I, as well as Alderman Boydell himself, became perfectly convinced that it was entirely owing to the coal ashes that had been mixed with the rough plastering underneath by the City plasterer (that these fresco paintings never came to their proper colour). And this indeed may be said to have been proved to a demonstration by the experiments I fortunately made upon tiles with the very same materials used by my Father in his paintings in the Angles, which all dried perfectly well, and came to their proper colour in the course of a few days, particularly the head of an Angel, which I painted from the same palette that my Father was using at the time, and whilst the head he painted remained a dark dismal brunette, the head of the Angel was bright and fair. But although my Father was thus exonerated from all blame, still he was the great sufferer; it was a cruel disappointment to him, for the Frescos were obliged to be taken down, and he thereby lost all that fame which would (naturally) have inevitably rewarded his extraordinary and persevering labours in the production of this great and beautiful work.

[Fig. 43] My Father exhibited this year [1794] six pictures at the Royal Academy i:e: Whole length portraits of the Earl of Abingdon and ~~Mr. Collins~~ his Uncle (Mr. Collins) in a group; His Lordship is seated at a table in the act of composing music, whilst Mr. Collins, standing near him, is trying the effect of the notes on a Lute, Portrait of Captn. Maude R.N.⁹⁰

[Fig. 42] Portrait of Mr. Bonomi, the Architect. Portrait of Dr. Poignand M.D.⁹¹ The head of an old man, a study. The Exposing of Moses. In this interesting and very fine picture, the Mother is represented as stretched upon the banks of the river, having placed the infant Moses in the Ark amongst the bulrushes and taking a last farewell of her child: a Spynx in the background denotes that it is the river Nile. The drawing and colouring of the naked child are very fine, and the expression of grief in the mother’s countenance exceedingly strong, and quite Raffaelesque.⁹²

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[In 1793 the Rev. Robert Anthony Bromley published the first volume of his book *Philosophical and Critical History of the Fine Arts, More Especially Painting*. Bromley's lavish praise of West and condemnation of such painters as Fuseli and Copley ignited a bitter controversy within the Royal Academy, and in his second volume of 1795 Bromley published an abusive preface detailing his interpretation of the debate. Stephen points out that the 'R.' mentioned in Bromley's letter to Copley of 10 September 1794 printed in the preface (p. xxxi) refers to his father, who is characterized as an admirer of West.]

My Father was made very happy this year [1794] by the success of his Son and pupil, who in the early part of it received, from the hands of the Duke of Norfolk, its President, the Greater Silver Palette of the Society for the Encouragement of Arts, Manufactures and Commerce, in the Adelphi; for the outline of a Group of Ajax taking up the dead body of a Soldier, — drawn from the Antique, according to the required conditions, before he attained the age of sixteen. And who, also, on the tenth of December, received, for a Drawing of an Academy figure, the Silver Medal of the Royal Academy.

This year [1795] my Father exhibited five pictures at the Royal Academy viz: A Magdalen, and the four original Sketches for the Angles painted in Fresco at Guildhall, representing Providence, Innocence, Wisdom, and Happiness. His other works were these. "The portrait three quarters of the Revd. Mr. Abawzit from Geneva, and preacher at the Swiss Chapel, London." As he visited in our family, I happened to be in the Study during his first sitting, and he asked a question of my Father which I remember thinking very silly — 'Pray Mr. Rigaud how many positions have you got? My Father very politely replied that he had asked a question to which it was impossible for him to give a definite answer, & then went on to explain the nature of the human figure and the infinite varieties of attitude of which it was capable, giving him such a lecture on the art of composition in painting, as I believe rendered him completely ashamed of his question. The attitude in which my father painted him was very expressive of his character.

"I drew some Bass-reliefs for Mr. Yenn; One represents Fame bringing Cupid to light the torch of Hymen, in allusion to the Marriage of the Prince of Wales, the other Vertumnus and Pomona; and another of Boys; for a Drawing Room at Windsor."

"I had a portrait of Lord Aylesford, painted by Sir Joshua Reynolds, to retouch. The draperies had been done after his death by Marchi. I put them in harmony, corrected the outline, and repainted the hand."

"I painted two historical subjects for George Bowles Esq. of Wanstead. The occasion of his coming to me is somewhat flattering, as I had never heard of this gentleman. He saw at Mr. Alderman Boydell's the small pictures which I had done lately of the same subjects as the Angles at Guildhall, and liked them so much that he wanted to purchase them; but the Alderman would not part with them; but told him where I lived; and he came to order some pictures. At first he seemed to leave the subjects to me; but afterwards he brought me the two following — viz: The first interview of Edgar and Elfrida; and Lady Elizabeth Grey and King Edward. They are very small; the figures hardly twelve inches. He expressed great satisfaction at them. He afterwards entertained me and my family the whole day at Wansted. I was surprised to see there about fifty different pictures by Angelica Kauffman; and I heard that he gave her constant employment." <It was reported that he had solicited her hand in Marriage, which she had politely declined.>

[Fig. 66]
[Fig. 67]

"I painted a Cieling of a curious construction, belonging to Mr. A. Goldsmid of Goodman's fields. Being a Jew, he had contrived a Cieling for a room in his garden, that would take down at the time of the feast of Tabernacles. It was made of four pieces, with a strong frame, and was at first made of canvas, but after it was primed, finding that it would

never take the right curve of the cove, it was done again of mahogany board of a quarter of an inch thickness. I painted the four Seasons in it, with a bower of vine; and some Candelabras to cover the joints. It is painted in oil, very light. Stephen helped me greatly in this work, as he did the whole of the ornamental part, except a few days that Mr. Pastorini worked at it." ~~It was well that Stephen could do it, as I had engaged to do the whole of it for". . .~~

"Vignettes for Lord Abingdon, <to illustrate some of his musical compositions.> These consist of two small drawings in black lead pencil: One represents the old Turk begging. The other, extremely small, of two ships fighting, and the English sailors saving their enemies." His Lordship had them both engraved."

"Duplicate of Moses. While I was painting the picture of the Exposing of Moses <in 1793>, [name crossed out] a Gentleman from Sweden came with Mr. Breda, and afterwards expressed a desire of purchasing the picture; — however he set off without doing it, as I had asked more than he said he could afford; but made an offer for it, which he left with Mr. Breda. It was near two years before my acceptance of it, and his order reached me at a time that I had hopes of selling it to Mr. Goldsmid, who was very much charmed with it, but would not give me my price. I agreed with Breda that I should make a duplicate, and he should have the choice. I did so, and he chose the duplicate; and it was accordingly sent to <Count Engelstrom at> Stockholm. In the month of January following, this picture was exhibited at the Royal Academy at Stockholm, and procured me the honour of being made a Member thereof, announced to me by a letter from the President Monsieur de Fredenheim, dated the 11th. of December 1795. This picture is a great deal clearer than the first, and the mass of light much broader; the rushes in the background are kept down more in masses; and though the expression of grief may be a little stronger in the first, I believe this to be a better picture; the water is clearer, the expression is strong, and the face of the Mother is somewhat younger and handsomer."

My father at the same time received his appointment of Historical Painter to His Majesty Gustavus the IVth. King of Sweden.

[The bottom of the page immediately following the above lines is cut off. On the next page Stephen gives his translation from the French of the letter from the president of the Royal Academy at Stockholm announcing his father's election, and he also mentions that his father was again elected Visitor of the Royal Academy in London for 1795 and 1796. Then come the corners of eight missing pages, following which the chapter concludes with 'The Modern Goth' by Mrs Rigaud. In this poem she condemns Sir John Soane's rebuilding of the Bank of England, which she felt was sadly inferior to Christopher Wren's original design.]

“May the 7th. [1796] This day I finished the largest work I had yet executed — the Ceiling in the Court Room at the Trinity House, 40 feet by 25 part of which is coved about 7 feet above the cornish; ~~the~~ and is painted in chiaro-scuro; the rest is flat, painted in colours; — the whole executed in oil.⁹³

The Subject expresses the security and prosperity of the British Nation, arising from the power of its Navy and the extent of its Commerce.

In the cove, on the side over the windows, is represented the British Neptune triumphant, surrounded by Sea Horses and attended by Tritons. He holds in one hand the Trident, and with the other the Shield of Britannia. Cannon and implements of war surround him, and some Geniuses are waving the Standard of Great Britain.

On the opposite side, that over the Chimney, Britannia is seated on a rock, and receiving in her lap the produce of distant Countries. Sea Nymphs are arriving from different parts loaded with wealth, and Seamen are pouring the fruits of Commerce on the British Shore. The Boys, with torches in their hands, are emblematic of the lights round the coast, by which its Navigation is secured.

On each of the other sides are two of the principal Rivers of England, The Thames and the Medway, the Humber and the Severn, as supporters to two Medallions, each representing a Ship in full sail, &c. In the Centre or flat part of the Ceiling is an Armillary Sphere, carried by flying Geniuses, while a few others, with the instruments of Astronomy are disposed among the clouds.

I employed two months at home, to make the design and the large cartoon; and began on the spot on the first of January, and continued without interruption of a single hour to this day; having an apartment in Crutched-friars for the purpose of being near. My Son helped me, and painted a great part of it, also without intermission. I had also Charles Cranmer, who ~~who~~ came three or four days in the week, and painted nothing but attributes. The shipping was retouched by Mr. Clevely, employed by me.

The whole was extremely well recieved of the Artists; about twenty of them came to see it on the 27th. of May, with whom we had a dinner together on the occasion, when Mr. Court, the Secretary of the Trinity House, expressed the satisfaction of the Board, and of the public in general.['']

In the prosecution of this great work, an incident occurred which deserves to be mentioned in this place. It exhibits another instance of the benefit of presence of mind under circumstances of imminent danger. My Father had had some of the boards removed in order to see the effect from below of that part of the ceiling on which he had been painting; on the replacing of the boards, one of them had been, very carelessly, put down in such a manner that one of the ends of it did not reach to the cross pole upon which it ought to have rested; the consequence of which was that when my Father went upon the scaffolding again, and came to that part of the board, it naturally gave way, and he felt that he was falling; but he had the presence of mind to throw himself flat on the boards on one side of him, by which means he was providentially saved.

He “painted for the small Shakespeare of Messrs. Boydell, the subject of Romeo and Juliet, when Romeo is on the point of going down from the balcony, and says — One kiss ~~more~~ and I'll descend. The Nurse is also introduced coming into the room, and is quite in the dark, as coming from an apartment into which the twilight had not yet penetrated, and where there is a lamp still burning. The light in the picture comes from the horison behind the balcony; and perhaps is a little too light for a twilight. This picture pleased very much all

[Fig. 68]

those who saw it at my house, and many people came after it was gone, on the report of it, and seemed disappointed” It was exhibited at the Shakespeare Gallery.

[Figs. 66, 67] This year [1796] my Father sent three pictures to the Exhibition of the Royal Academy, two of them being small highly finished ~~little~~ historical pictures one representing the first interview of Edgar and Elfrida, the other Lady Elizabeth Grey petitioning Edward the fourth: Also a half length portrait of Alderman Clarke of Coventry.

[Stephen transcribes three songs written by his mother in response to the Crown and Anchor Association’s call for material that would ‘resist the alarming spread of Jacobin and levelling principles’ encouraging in their stead ‘a general spirit of loyalty amongst the people.’]

[Fig. 44] This year [1797] my Father exhibited ten pictures or drawings at the Royal Academy viz: A head of Cleopatra, <small>. This is the first picture he painted in the Venetian style it was beautifully coloured. The Dream of Telemachus on his voyage to Cyprus, this was also in the Venetian style, and attracted a great deal of attention and admiration. The fall of Phaeton. Portraits of a Nobleman and his Family — the Earl of Abingdon, in which his Lordship is represented returning from shooting with his gun in his hand accompanied by Lord Norreys <and some dogs> and bringing with them a quantity of game; the Countess is on the other side of the picture with her other sons and daughters, where Lady Charlotte Bertie is playing on the harp; Miss Bertie is behind, bringing in the youngest child, an infant, in her arms. The whole forms a very fine, interesting group. Portrait of Mr. Osborne. A Design for a Ceiling, executed at the Trinity House. A frame with two Designs for Ceilings, already executed <one at Mrs. Montague’s Portman Square, the other at A. Goldsmid’s Esq. Alie S: Goodman’s> Hope, Innocence, Cupid. Three specimens of Fresco painting on Portland Stone.

The following is my Father’s own account of a Fresco Painting executed by him this year [1797]. “August 24th. I finished this day a Fresco painting over the Altar of St. Martin’s Outwich, the corner of Threadneedle Street and Bishopsgate Street; representing the Ascension of our Saviour. It was ordered by Mr. Cockerell, the Architect, who was willing to introduce the fresco painting, but told me that he had very little money left that he could bestow upon it; though he did not know but the gentlemen of the parish might add more; I undertook it with alacrity, being glad of an opportunity of trying another Fresco in London.⁹⁴

The wall had been stuccoed with laths, which I had taken down, and ordered the plasterer to do it with stone lime and sand upon the brick wall. I prepared for myself some stone lime, which I sent for beyond Vauxhall, and Wilson slacked it in my yard, and put it in firkins; it was well slacked, and though done but a few weeks before I began to paint, I ventured upon it. I had a certain quantity of it ground upon the stone to mix with the colours, and it turned very white. I soon perceived that the upper part of the wall was thoroughly wet, owing to a neglect; the wall on the out side not having been covered, the incessant rains we had in the spring and summer soaked into it about six or seven feet within my picture, and kept it from drying and affording me an opportunity of seeing the effect of it as I went on. I soon perceived, however, that it did not grow dull and black, as at Guildhall, but cleared up a little. After I had passed <that part> which was so wet, the colours showed their proper shade in a few days after they were painted; but another singular effect arose. The rough stucco was so compact and hard, that it had no suction, so that my plastering could not be fit for painting till too late in the day to do anything, and I was obliged to have it laid on the evening before, and hand-floated again in the morning; having previously made an experiment to ascertain that it had sufficient strength to fix the

colours. Another singularity happened, in consequence of the different degree of moisture at top and bottom. Having left off along the line of a ray on the right hand side for several days, to work on the other side; the wet of the top stopped there, and when I came to it again, though I used the same colour as in the upper ray, the plaster dried so quick that it did not imbibe the moisture from above, so that the line is still strongly marked, now that I am writing; & though it is about six weeks since that upper ray was painted, it is still dark, and the under one perfectly dry, which gives me some uneasiness, not knowing whether it will ever come of the colour intended or not. This Painting was intended to be very light and tender. I used no Naples yellow, no Vermillion, and no ultramarine. I found the deep Royal Smalt to answer all the purposes of the latter. The true Indian Red, such as Mr. West gave me a sample of, makes a beautiful lake colour, equal to the precipitate of gold, which I used at Packington. The result of my experience shows that the climate is not contrary to Fresco painting, but that the whole success depends upon the materials used, and upon those employed upon the wall in the under work. I had been required only the figure of Christ; but finding the space so large 21 feet by 12; I thought it would be too solitary, and made the addition of a glory at top, and some heads of Cherubs on the sides. The figure of Christ is 7 feet 4 inches high, but the Angels are much smaller. I was thirty six days about the Cartoon, the figure of Christ having given me a great deal of trouble before I pleased myself. I made a small sketch on paper; then a small sketch in oil; I also painted a sketch of the figure of Christ in fresco upon portland stone; and a head of Christ; as large as life, also in fresco on portland stone. I was in all 82 days, including Cartoon, Sketches, experiments, &c."

Besides this work in fresco, my Father painted on an absorbent ground, a small picture of a Bacchante with a tambourine. He also made several small drawings in indian ink with the Earl of Abingdon to illustrate some of his Lordship's musical compositions; amongst others, one from the following Oriental Song: "When I sent you my melons, you cried out with scorn, / They ought to be heavy, and wrinkled. and yellow; / When I offer'd myself; whom those graces adorn, / You flouted, and call'd me an ugly old fellow." This year his eldest daughter Elizabeth Anne, and his son Stephen Francis Dutilh; — his two pupils in Painting, exhibited for the first time at the Royal Academy.

The most remarkable circumstance that occurred this year relative to the Arts was the professed discovery by Mr. Thomas Provis and his daughter Ann Jemima Provis, of a certain process of painting, said to be the same that was used by Titian, Giorgione, Paul Veroneze, and other great masters of the Venetian School; and commonly called The Venetian Secret; which secret <they proposed to the Royal Academy to disclose and make public, for the benefit of the Arts in general for a certain specific sum, and afterwards, when their proposal was not accepted,> they were willing to communicate <it> to Artists, on their payment of Ten Guineas each, and binding themselves, under a heavy penalty not to divulge it to others.

In order to ascertain whether this process of Painting were really valuable and answerable to its pretensions of being that of the ancient Venetian School, it was referred to a Committee of seven Royal Academicians, my Father being one of them, to investigate and report upon the subject.⁹⁵ Being bound in honour to secrecy, a full disclosure was made to them by Mr. Provis and his daughter of the entire system; Miss Provis exhibiting to them several specimens, and painting some others in their presence. They were completely satisfied, and made a most favourable Report of the whole matter; which they fully confirmed by each of them subscribing Ten Guineas for the privilege of practising it; binding themselves, under a very heavy penalty, not to divulge the secret to any individual

whatever. My Father, at the same time, paying Twenty Guineas more, for the privilege of imparting a knowledge of it to his son and daughter. In fact, he was obliged to do this, for he could not have practised it himself, in their presence, without their becoming acquainted with it.

The Council of the Royal Academy passed a Resolution, to the effect that Candidates for the Gold Medal are not to make use of the Venetian Secret in painting the pictures they send in for that purpose; lest it might give them an undue advantage over those who ~~were~~ ^{<are>} unacquainted with it. — giving thereby an unequivocal proof of justice towards the Candidates, as well as of the high opinion they entertained ^{<of the value>} of this Venetian System.⁹⁶

Here, as far as the history of this transaction is concerned, I might pause, and terminate my account of it; but considering that it took place upwards of half a century ago, and that I have no reason to believe that Mr. or Miss Provis have left any descendants; I therefore consider myself no longer bound to secrecy, either in law or honour, but on the contrary, knowing the value of the System myself, I think it right, rather than it should die with me, to make a full disclosure of it to my brother Artists, for their benefit, and the general advancement of the Art.

It will be proper here to remark that Miss Provis, in revealing the Venetian Secret to the Committee of the Royal Academicians, committed ~~but~~ very little of it to writing, but explained it principally by exhibiting to them several little pictures painted in that manner, from the first sketch to the finished work; as also by herself painting in their presence some specimens of the different processes through which the picture has to pass in order to its completion, according to the Venetian System. It would be much easier for me to communicate it in a similar manner, rather than by reducing it to writing, and yet as this seems to be the only practicable way in which it can be made completely public, I shall endeavour to give as correct and comprehensive an account of it as I ~~have it in my power to do~~. ^{<I possible>}

The Venetian style of Painting is founded on the application to the Art of certain principles or axioms, combined and applied in such a manner and by so peculiar a process, as to form a complete and harmonious system, by the use of which a perfect and most brilliant representation of all the effects of light and colour that are apparent in Nature may be produced.

The following are some of the principles to which allusion ~~have~~ ^{<has>} been made — That the ground on which the picture is painted be of an absorbent nature, that shall imbibe the oil with which the colours are mixed and caused to adhere to the ground; and shall leave them on the surface in all their purity and beauty; — That unity of light, and unity of shadow, are essential to the entire harmony of a picture; — That every admixture of colours diminishes their clearness and brilliancy, particularly the union of white with other colours in the formation of demi-tints in all their gradations between light and shade; — That the real local colour of every object be truly represented, according to the various degrees of light, demi-tint, or shade of its several parts; and in harmony with the principles of aerial perspective; — That the Picture being completely finished and thoroughly dry, a Varnish be given it, which may be repeated until the whole appear brilliant, clear, and transparent, according to the effect the Artist intended to produce.

To reduce this Theory into practice, after the manner of the Venetian School, the following directions should be attended to.

For the Preparation of the Ground. Take 10 oz. of fresh double size, dissolve it gradually in an earthen pipkin, without burning or evaporating; put into the same 8 oz. of fine

Spanish Brown, stir, and incorporate them well together, with a flat stick. Then lay your Canvas, Panel, or Copper, upon a horizontal level, and, with a large brush, prime it over three times, letting each lay dry between; when the last lay is quite dry, strike it over with the flat blade of the palette knife; wipe it perfectly clean from loose dust with a soft rag. Then Prime it over with an equal coat of Burnt or Raw Umber, ground in pure cold-drawn Linseed oil, somewhat thicker than house-paint; let it be thoroughly dry, then strike it gently over with the flat of the palette knife, sponge it with a soft damp sponge, and wipe it with a very soft rag; air it, at a distance from the fire, and it will be fit for use. — Be sure to stir the mixture of the Spanish brown and size well with your brush, every time you take up any, in order to equalize the same, that it may not be laid on either too thick, or too thin.

For the preparation of the Colours and the Vehicle to be used. Let all your Colours be ground and used with pure cold-drawn Linseed Oil, only; in order that the oil may be properly absorbed into the ground. To make your oil more drying, put into a bottle with half a pint of Linseed oil, 3 or 4 ounces of common Red Lead; shake it up now and then; when fined, down, take it for use.

To form the Titian Shade. Take what quantity of the best Dark Lake you please, add to it as much Indigo; and to that add Ivory Black, letting the ivory black have the advantage of the Indigo in quantity; Mix and incorporate them well together if with a muller on the grindstone, it is the better. It will keep some months in a pot without water, fit for use.

List of Colours used in the Venetian System. For the Chiaro-oscuro, Flake White for the lights and demi-tints. — Titian Shade for the shadows.

For the Colouring

Ivory Black	Dark Lake
Lamp Black	Carmine Lake
Titian Shade	Minium
Burnt Umber	Vermillion
Raw Terra de Siena	Verdigrise
Burnt do.	Terra Verte
Dutch Pink	Ultramarine
Brown Pink	Blue of Hungary
Spanish Arnotto	Indigo
Yellow Lake	Antwerp blue

To which may be added any other good and transparent colour, fit for glazing with.

All the materials being thus prepared, the outline of the composition should then be correctly drawn, and painted on the ground of the picture with a slight tint of the Titian Shade, which may also be used for any of the shadows that are deeper than the ground itself; the Titian shade being in fact a Neutral tint, representing the nature of shade, and will, in reality, form the proper natural shadow of any variety of colour whatsoever. The work having been brought forward thus far, the remainder of the Chiaro-oscuro is to be finished entirely with flake white, slightly tinged with minium, to make it dry the quicker; with which the masses of light are at first to be scumbled in, in different degrees of strength, and with every gradation of light; and with which all the demitints are to be formed by scumbling them thinner and thinner, till they unite with the shadows; the bright lights may then be touched up again; and this process may be repeated in the principal masses of light till the artist is satisfied with the effect of the Chiaro-scuro. And it will be found by experiment that a very pleasing effect has been produced; the principal masses of light forming the warmest parts of the picture, whilst the demitints in proportion as they recede from the light assume a blueish grey tint, which gradually and imperceptibly unites and

harmonizes with the shadowed parts of the picture. In this state of the work the painter may glaze down with the Titian Shade any part that appears to him too light; and he may heighten with pure white any of the lights he may consider not sufficiently powerful, till he becomes satisfied with the complete effect of his Chiaro-scuro. This is the first, and most important process in the Venetian mode of Painting of which it is to be remarked that the whole effect has been produced without the slightest admixture of one colour with another; consequently while every tint is clear and transparent, a certain harmony has already been effected, in an unity of light, gradually, and by means of greyish demitints, verging towards, and blending with the shadows; in which the all-pervading tone and transparency of the ground, secures the unity that is so essential to the harmony of the whole. In The Second Process, — The Colouring, — White is to be entirely discarded; we have no need of it; every colour, in every possible variety and gradation, is to be, and may be produced by glazing. The first operation will therefore be to glaze every object slightly with its own proper local colour; taking care not to overdo it, as it is much easier to add to its strength than to diminish it. When every part of the picture has been thus glazed, and is perfectly dry, the Artist may repeat his glazings again and again, till they have acquired all the depth and richness he designed them to have. In this state of the work, if any part of it appear too light or bright, he may, probably with great advantage, correct the defect by glazing it down with the Titian shade, which will produce some very beautiful tints, and has the property of harmonizing every colour. On the other hand, if any part seem to be too dark, it may be remedied by the use of pure white again, in scumbling over the part intended to be lightened, or in giving some spirited touches to the principal lights. When perfectly dry, the white to be again glazed over with the proper colour of the object, and it will be found that the whole has united harmoniously together.

When the Painting is thoroughly dry and hard, it should be well varnished, to bring out the full effect of the colours, and to preserve them from injury. Thus while the Artist has enjoyed the advantage of painting it in oil, — as that vehicle has been entirely absorbed by the ground, it has been transformed in fact into a Varnish Picture, with all the transparency, richness and brilliancy, which it would have possessed, had it been painted altogether with that material.

Having now revealed the whole of this celebrated Secret, I feel it right to state that, in its application, both my Father and I discovered that the absorbent ground recommended to be used, however excellent and unobjectionable on panel or copper, was apt to crack when applied on canvas; — I therefore recommend another kind of absorbent ground, not liable to the same objection, which may be used with advantage in the Venetian mode of painting; and which may be prepared according to the following directions.

Take common fine flour, burn it in a pan or crucible till it assumes a fine brownish colour, make with it a soft paste in warm water, but do not boil it; — mix with this some venetian red, or indian red, that has been calcined in a crucible; the whole mixed together, may be kept a long while covered up in a pot for use. When you wish to make use of it, thin it a little with warm water, and with a large brush spread it evenly over the canvas, panel, or copper, this ~~may~~ ^{should} be repeated three times, letting it dry between each coat; when the last lay is quite dry, strike it over with the flat blade of the palette knife, wipe it clean from loose dust with a soft rag — and then prime it over ~~three times~~ with Burnt or Raw Umber, as directed in the former receipt for making the ground.

I cannot quit this very important subject without expressing my persuasion of the excellence of that Venetian System of Painting which I have thus unreservedly thrown open to the public, and my firm conviction that it was the very method practised by the

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Great Masters of the Venetian School, whose peculiar style of colouring, with all its richness and brilliancy, its harmony and very remarkable texture, can alone be produced by this, or some other <similar> process. If those Artists who, at the close of the last century, did not derive all the advantages which such knowledge was calculated to confer; I believe it may be attributed to the very circumstances of the secrecy to which they were unfortunately bound. It proved so extremely inconvenient to be obliged to lock oneself up ~~in one's study~~ whilst engaged in painting a picture in that manner, that it effectually precluded the Artist from practising it sufficiently in order to acquire that skill and experience ~~which in the practice of~~ a new mode of painting <which> were requisite in order to carry it to that state of perfection, it was so well calculated to attain. There ought to be no secrets in Art — no Nostrums in Painting. Whatever may conduce to its improvement should be universally known; it is with this conviction, I have felt it right fully to reveal the knowledge of this very peculiar process; being at the same time convinced that however it may tend to facilitate its practice, still there can be no Royal road to excellence, and that real superiority in Art can only be the result of a happy union of Labour and Genius.

The following letter <from the Earl of Aylesford's> as it related to the subject, is here inserted.

Packington, December 31, 1797.

Dear Stephen,

I have but just time to send you the enclosed, which you must take to Mr. Provis, as soon as possible; and press him for a speedy answer. I believe you know the house; it is almost opposite our oil shop. As I did not know the No. I would not send it without a cover; besides you will speak to him, or to his daughter. His Lordship requests that he should empower me to disclose the System. That is the contents of the letter; but he must do it soon, and in a manner that will completely secure me.

I arrived here, in good health, at dinner time yesterday. His Lordship received me as a brother. The post is going. Give my love to all.

Your affectionate Father
J. F. Rigaud

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Chapter 14: 1797–1801

The mutual warm and long cherished affection of John Francis Rigaud and his only Sister Madame Isabelle Collomb of Vevey in the Pays de Vaud, was strikingly exemplified on her part, by the kind and benevolent object of her journey to London at this critical juncture. Bonaparte's victorious career had already commenced, while the French Directory were loudly threatening to invade and overwhelm England and Ireland with the whole weight of their power and vengeance. Fearing and trembling for the fate of her beloved Brother, this devoted, ~~over~~ sensible, and tender-hearted Sister came over to intreat him, with the whole of his family, to take refuge in Switzerland from the impending storm — offering them all a safe retreat in their own house ~~in the quiet and beautiful town~~ of Vevey romantic little town of Vevey. These beautiful achings of a feeling and sympathetic heart may be more full appreciated, when it is considered that Madame Collomb was no longer young, nor vigorous, that it required no little courage in a Lady to travel alone across the whole of revolutionary France, as far as Calais, and there to embark for a country of their most inveterate and detested enemies, and then, landing at Dover, to find herself in a foreign land, without knowing a word of english — Truly, great must have been the love to a Brother, which could incite her to so arduous an enterprize, and great the energy of her character to enable her to accomplish it. The happy meeting with her Brother and his family may more easily be imagined than described.

[Rigaud had to leave his sister in London to visit a family which had engaged him on Lord Aylesford's recommendation. Stephen gives the translation of his father's letter to his sister written in French on 3 December 1797. In it he mentions their old friend Haldimand, whom he wishes to visit with her upon his return. The last page on which the letter is written is cut off at the bottom and to it a note introducing the next letter has been appended.]

<The following letter from my Father may perhaps require some explanation respecting the cause of the great surprise he therein expresses concerning the Royal Academy. On the 10th. of December a Gold Medal was to be given for the best original Historical Picture; One do. for the best Sculpture, and One for the best Architecture, together with a number of Silver Medals for Academy figures &c. There were five Candidates for the Gold Medal in Painting, of whom I was one, and my Father fully expected I should have obtained it; instead of which the Royal Academy unexpectedly came to the determination not to give any Gold Medal ~~for painting~~ this year:⁹⁷ I say no more but give the letter verbatim as it is, ~~and unfinished~~ though but a fragment.>

December 9. 1797

My dear Stephen

I have been excessively surprised at what Betsy and you have written concerning the Academy! You are not explicit enough in acquainting me with the particulars, that is to say, how it is known at all; sure it cannot be so officially; but if divulged by other people, why have my friends (if I have any) kept it a secret from me before my departure? — I was three days in London after that astonishing determination. However, setting aside my own feelings on the occasion, I will suspend my judgment till I know upon what principle they have acted, and if I find there has been no surmise, casting a reflection on your conduct, I shall suffer the blow with more resignation, and rank it amongst some other ill fated combinations of many circumstances of my life. The Academy has unfortunately made me acquainted before now, in other instances, with the mischief that ignorance of the duties of their situation is capable of producing, if combined with a want of brotherly affection and regard for each other in the Members that compose it. It is here that the stoic virtue is necessary, and I hope you possess it. I hope you will go farther, and not resent the blow to your own prejudice.

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Tomorrow it must be known to the Public, and no doubt you will be there. This letter will not reach you in time to prevent the effects of any too strong emotion it may operate on that spot. You are left to yourself and to your own prudence. To the Almighty I commend you! Behave well and be blessed. All the rest is shadow — is bubble — is vanity! I am lost in conjectures, in what manner they will explain the matter to the Public! — likely they will think it beneath them to explain it at all. Have you any summons for that day or not? You leave me in the dark. I hope your friend J. Bacon, will accompany you there. My next letter will be to your Mother, she must have felt it strongly, and I am not furnished with the means of consolation. I still hope that something may turn out of it greatly to your advantage, and that is the greatest I can offer. Mr. [George] Cumberland will rejoice at last that we have an Academy of Sculptors, and of that alone, for I know of no good they have done to Painting. When these last become the Minority, if ever that time comes, then we shall hope that Painting will be favoured, or at least have justice done.

Your description of Truth I like very much, I hope you kept a copy of it, as I don't chuse to make a large packet. If the Alderman calls you will give it to him, if not you will wait a few days till I will write something about it.

[Stephen considered introducing Chapter 14 at this point in the memoir.]

After a few months residence in London, Madame Collomb, having witnessed the apparent security and prosperity which, notwithstanding the dreadful war in which they were engaged, was still enjoyed by the people of England, ceased to importune her Brother to take refuge in her peaceful home; and in consequence of the progress of the french in Switzerland, began to be seriously alarmed and exceedingly anxious for the safety of her ~~her~~ husband and only Son, whom she had left behind at Vevey. This shortened her visit at our house, and as my Father's time was entirely engaged, preparing for the Exhibition, it was determined that I should accompany her to Dover, and remain with her there, until she could have the opportunity of crossing the Channel on some neutral vessel.

[Stephen goes on to relate the events of their trip. He came under suspicion at Canterbury when he spoke to his aunt in French, and in Dover he was chased off at gunpoint by a sentinel when he started to sketch the castle. He and his aunt waited about a fortnight before she could board a neutral vessel, and during that time they 'witnessed the sailing of the outward bound fleet of about three hundred vessels' and on another day heard the guns and saw the smoke from a sea fight near the opposite coast. Stephen next transcribes a letter from his father of 14 April 1798 that he received while on a visit to the Rev. Robert Nixon at the Parsonage, Fooks Cray, Kent. The letter states that Louis Mallet, the son of Mallet du Pan, had written Stephen that his family had delayed its departure because of the French occupation of Geneva. Rigaud goes on to say he does not know the disposition of the drawings submitted by the Rev. Nixon and his brother (John) to the Royal Academy exhibition, but he already knows that Stephen's works and those of his sister Betsy appear to be well situated. Included in Stephen's pictures at the exhibition was a portrait of Mallet (no. 486), and in the following year he exhibited one of the Rev. Nixon (no. 120).]

Soon after I had received this letter, an unexpected visitor made his appearance — William Turner, the afterwards <justly> celebrated landscape painter, who was recieved by the generous occupant of the little parsonage with a hearty welcome. Mr. Nixon had been one of the first to notice him when he was living with his father the hairdresser in Maiden Lane Covent Garden; he brought him to my Father, who greatly encouraged him, introduced him to the Royal Academy as a Student, and was the first friend he had amongst the Royal Academicians; so of course we were all intimately acquainted with each other. Mr. Nixon was also a Pupil of Turner's in landscape painting, and <of mine in figures.> It was then saturday evening, and it was soon arranged that on monday morning we should all three set off on a pic-nic sketching party for three days. The next day, being Sunday, I accompanied

our mutual friend to the parish church, close by, which stood almost concealed by tall, majestic trees, a sweet secluded spot, whose solemn stillness seemed to invite the soul to meditation and to God! Alas! for Turner it had no such attraction. He worshipped nature with all her beauties; but forgot God his Creator, and disregarded all the gracious invitations of the Gospel. On our return from Church, we were grieved and hurt to find him, shut up in the little study, absorbed in his favorite pursuit, diligently painting in Water colours.

The next morning, after an early breakfast, we started on our sketching party through a beautiful part of the County of Kent. It was a lovely day, and the scenery most delightful. After having taken many a sketch, and walked many a mile, we were glad at length to seek for a little rest and refreshment at an inn. Some chops and steaks were soon set before us, which we ate with the keen relish of appetite, and our worthy friend the Clergyman, who presided at our table, proposed we should call for some wine, to which I made no objection, but Turner, though he could take his glass very cheerfully at his friend's house, now hung his head, saying — “No, I can't stand that.” Mr. Nixon was too polite to press the matter further, as it was a pic-nic concern; so, giving me a very significant look; we did without the wine. I mention this anecdote to show how early and to what an extent the love of money as a ruling passion, already displayed itself in him, and tarnished the character of this incipient genius; for I have no hesitation in saying that at that time he was the richest man of the three; Mr. Nixon having then but a very small Curacy, and I having <little more than> ~~only~~ the pocket money allowed me by my Father, whilst Turner had already laid up money in the funds, and for which his good friend Mr. Nixon was one of the Trustees whilst he was still under age. This little incident, though calculated to throw a chilling influence over the cordiality of our sketching party, could not prevent our greatly enjoying the remaining part of our beautiful tour, particularly the river scenery on the banks of the Medway, as far as Aylesford; and at the end of the third day we returned to the quiet rural parsonage of Foots Cray, very much delighted with our excursion.

My father, this year [1798], sent three pictures to the Exhibition of the Royal Academy; The Prayer of Judith in the tent of Holophernes “Strengthen me, O! Lord God of Israel! this day.” <Painted in the Venetian Style> An Emblematical figure of Truth; and A study in fresco, on portland stone, of the Ascension of Christ; executed at St. Martin's Outwich.

The principle work he executed at this time is thus described by himself “I sent down to Candover Park, near Shrewsbury, a Cieling <in five compartments> for the library of Owen Smith Owen Esq. The Centre piece represents the bust of Minerva, with the Genii of the Arts and Sciences; the other four have each of them two boys, with the attributes of the Muses.”⁹⁸ He also made a small drawing for the Earl of Abingdon; and painted several portraits.

He was again elected Visitor of the Royal Academy for two years; 1798 and 1799.

About this period a young lady was placed under his tuition as a professional Pupil, who evinced much taste for Painting, and would probably have made considerable proficiency in it, had not Cupid interfered, and transferred her from the toils of Art, to the softer and more alluring bands of Hymen.

[Next comes a short poem by Mrs Rigaud addressed to Mallet Du Pan, Stephen having added the last three lines.]

It would be difficult to give a more just description of the state of Great Britain at that period than is contained in the following extract of a letter from Mr. Mallet to a friend on the Continent, dated

London, the 18th. May 1798

“We landed on the 1st. and arrived here on the 3d. I seem to be in another world and another age. Here they are at open war, crushed with taxes, the butt at which the most exasperated enemy directs his utmost fury; and yet, security, abundance, and energy reign every where, from the palace, to the cottage. I have not perceived a symptom of timid uneasiness. The display of public spirit has greatly surpassed my expectation. The nation has not yet learned to know its power, and the immensity of its resources. The government has revealed the secret to them, and filled them with unlimited confidence. These dispositions are carried to the extreme. I find much fanaticism here, but exclusively amongst the sound part of the nation, which abhors France, the revolution, the jacobins, and the Directory, as France, in 1784, hated the aristocrats. Woe be to the partisans of the doctrines of the day! That class, which has prodigiously diminished, is dejected and in obscurity. There is no safety for any one who does not stand forth as a true Briton. It is difficult to imagine more ability, energy of conduct and activity than is displayed by the ministry, in whatever regards the security of the State. Its foresight has embraced every possible case. To the regular troops, the Old and Supplementary Militia, and twenty thousand choice volunteer cavalry, they have added armed Associations in every parish. A Million of men are now under arms.”

My Father was not backward in showing his zeal in the defence of his adopted country, but was one of the first to come forward, with his son, to enrol their names in the Marylebone Volunteer corps, which soon amounted to 1000 men.⁹⁹ They both diligently attended the drilling and exercise, which took place in what was then called the cricket field <lying> on the south of the New Road and extending from Portland Road to the gardens of the Old Palace of Queen Elizabeth in High Street Marylebone, which was then standing.

[Stephen goes on to give an even more detailed description of this area.]

We provided ourselves with uniforms, and every other necessary equipment, at our own expence, except muskets, which were <supplied> ~~provided for~~ <to> us by Government. When duly trained, each Company chose its own Officers, whose Commissions were signed by the King and the entire corps was under the command of Colonel Phipps.

I think it right here to state that, as a young man, just of age, thus coming forward in defence of my country, I did but follow the stream of public opinion, as well as the advice and example of my beloved Father, in doing what was generally considered to be the duty of every Englishman. In riper years, after mature reflection, I have seen reason to adopt more Christian principles, and to follow, what appears to me, a more excellent way; and in which I have had the happiness to continue during the last thirty years. Therefore, I feel it due to my own character, in making this statement, to record my continued and unwavering conviction of the inconsistency of War with the spirit and precepts of the Gospel of Jesus Christ, the Prince of Peace: and I can further testify that in cherishing these pacific principles, in my own breast, and in endeavouring to disseminate them, as well at home as on the Continent of Europe, I have enjoyed the purest pleasure, and passed some of the happiest years of my life.

On the 4th. of June [1799], being the King's birthday, The Marylebone Volunteers, together with all the other armed Associations of the Metropolis, were reviewed by His Majesty King George the third in Hyde Park.

[Stephen relates that they assembled at six o'clock in the morning, marched to their position, and waited in a pouring rain, warmed only by a glass of raw gin, for the king's arrival at ten o'clock. Then on 21 June the king also inspected the Marylebone Volunteers in High Park.]

My Father this year [1799] exhibited nine pictures at the Royal Academy The Duchess de C. giving her daughter in marriage to the Count de Belmire “Je vous la donne — elle est

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à vous." Madame de Genlis' Adèle et Théodore. The Duchess de C. coming out of the cave, where she had been confined many years "Malgré l'éclat, du jour qui frappe et <qui> blesse mes yeux étonnés, je vois, je reconnois ma mère, mon père, mon epoux; je pousse un cri perçant, je me jette dans leurs bras, et j'y tombe evanouie." from Adèle et Théodore. These two have been engraved. The Prodigal Son returning to his Father. Portrait of Mallet Du Pan, Finely engraved by Heath.¹⁰⁰ Half length portrait of Mr. Perrache the celebrated painter in glass, shewing at a window a picture in that style, taken from the original painted by my father; in the background is represented his furnace and apparatus for vitrifying the colours in his pictures.

<This very clever Artist executed in Carlton House some very fine paintings on Glass for His Royal Highness George Prince of Wales, which occasioned his complete ruin, for he never could obtain any payment for them whatever; and he died in absolute poverty, of a broken heart.> Portrait of James Williams Esq. Portrait of Mrs. Ballantyne. A Study of heads, in the Venetian Style, being the portraits of his son and youngest daughter. The Nurse, a beautiful little picture.

How oft has infant innocence impress'd
A Mother's fondness on a Nurses breast.
the lines by Mrs. Rigaud.

He painted several portraits this year; and also made "A small drawing in water colours in commemoration of the late Lady Charlotte Bertie, for <her Father> the Earl of Abingdon, ~~her father~~. She is represented sitting in a garden, surrounded with bushes and flowers, by the side of a stream of water, playing upon a harp, as expressed in a song, composed for her Ladyship, at Oxford, in which she is called Amanda, and set to music by his Lordship. To be engraved."

On the 28th. of May, his Son received the Gold Palette of the Society for the promotion of Arts, Manufactures and Commerce in the Adelphi, from the hands of the President, his Grace the Duke of Norfolk, for a large and original Historical Drawing, executed on tinted paper in black and white chalk; The subject was from Homer's Iliad, representing the battle between Diomed and Pandarus; in which, notwithstanding the protection of the latter by Venus and Apollo; Diomed assisted by Minerva, kills Pandarus, and wounds the Goddess of Love.

The parents and sisters of the young Artist were present to witness his success; and he has no hesitation in saying, that it was the delight which they experienced on this occasion that constituted his chief reward.

My Father exhibited six pictures this year [1800] at the Royal Academy <St. Peter denying Christ, a fine painting in the Venetian style> — The portrait of a lady, Portrait of Master John Hoare, a whole length, kit-cat size; he stands against a bank, beating a drum, with a little musket by his side. Portrait of Robert Money Esq. Supergargo in China <a Design for a Cieling representing the Seasons> and the portrait of Mrs. W. Money in the character of the Penserosa. small whole length.

[Mrs Rigaud composed a poem entitled 'The Picture of a Country Wedding' to celebrate the marriage of this lady to Capt. William Money, who, as Stephen mentions in this context, was one of her relatives.]

My Father painted this year [1800] some basso relievos for the Council Chamber of Guildhall, ordered by Alderman Boydell, and presented by him to the Corporation of the City of London. He also painted the portrait of Mr. Wills, and several others. But the

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principal work that engaged his time and attention at this period, was the restoration of the paintings in the Cieling and round the walls of the Grand Staircase of the Queen's Palace (at Buckingham House, >), which he thus describes.

"This work was given to me by his Majesty, and his commands were signified by Mr. James Wyatt. The Cieling was threatening ruin, with the greatest part of the cove. It was screwed up, and the plastering repaired, in some places to the extent of thirty feet, particularly in the centre. The figure of Venus is entirely replaced by me, with the Cupid, and several of the Nymphs. The Aurora is also mine, with other parts around it. One of the great Therms supporting the cornice is also mine, and a great part of the cornice, ornaments and Architecture all round. The Trophies over the windows and those on the landing place are entirely my own; there were none before. Stephen assisted me greatly; he painted the impost on the landing place and over the door; he retouched the Capitals of the columns and several other places. I had some men assistants, and was at great expence. I had the honour of speaking several times to the King, and he expressed his approbation of what I had done.

The following letters throw some additional light upon the subject.

Titchfield Street 13 July, 1800

My dear Stephen,

. . . I have worked very hard all the week, and have advanced a great deal. I have made the outline of all the Cieling, and a very troublesome work it was, upwards of sixty figures. The cleaning is going on at the sides, at the same time, one man scouring with soap and sand, and the boy removing the varnish with other stuff; which he does very well. ~~Wilson has promised me that he will look out for a proper person to attend me in the house painting line, as plasterers don't like to dabble with oils and varnish; and indeed they do not understand it.~~ They will break the stucco of the cieling on Tuesday; then we shall know to what extent the repairs will be, for they seem determined to preserve as much as possible of it. That day I shall stay at home, to avoid the dust. I have had Sir William Beechey up the scaffold, but I have not yet seen his Majesty.

I need not tell you I am very glad to hear that you enjoy the country, and that it does you good. I hope you will succeed in Mrs. Nixon's portrait; pray give my kindest remembrance to the happy couple. Receive the love of all about me, and

Believe me your truly affectionate Father

J. F. Rigaud

Mr. S. Rigaud

at the Revd. R. Nixon

Vale Mascal, North Cray

My dear Stephen

. . . I had the honour yesterday of speaking to the King, and of being most graciously and affably received, as if he had known me a long while. I was with ~~me~~ (his Majesty) all the time he remained at the Queen's Palace, which was about forty minutes, went through the apartments (twice) with him, and up and down stairs. I can say no more at present. He seemed to wish to preserve the ceiling, but hoped they would secure it well, that it might not fall down. ~~Today Mr. Papwer~~ There was nobody with the King, but Mr. Yenn. Today Mr. Papworth was to go with his men to break every part that is not sound, so that I thought best to stay at home, as ~~that does not concern me, and~~ I could do nothing while they are about it. I must look out for assistants, for I find that Mr. Papworth's people will not do for me, except the boy, who may be made always useful. We shall ruin you in postages. Adieu . . .

My Father afterwards told me the King had taken him through the apartments at the Queen's Palace, to shew him the pictures, and to have his opinion on some of them; and he

was astonished at the observations of his Majesty, in the course of their conversation on the arts in general, at the knowledge he displayed, and the deep and difficult questions he propounded, which not but a person thoroughly versed in the subject could have thought of proposing. A little incident that occurred on this occasion, shews that nothing, either great or small, escaped the attention of the King. He had a master key that unlocked every door through which they passed; and as they returned by the same way by which they had gone through the suite of apartments; when they came to one of the doors; he turned to my father and said — “Do you remember, Rigaud, whether we found this door locked, or not?” — adding — “for I like to leave these things as I find them.” During the progress of the work, we had many opportunities of seeing his Majesty, for he frequently came round to see how we were proceeding, and whenever he did so, my father laid down his palette, and waited upon him, to be ready to receive his commands. On one of these occasions, I was retouching the ornamental part in a piece of Architecture, on the landing place where he was standing; and when my father came up to him, he said — “Well, Rigaud — and who is this?” Please your Majesty, that is my Son. He then turned his eye upon me, and gave me such a look as I never can forget; — he seemed to look through and through me; and I have no doubt, from that moment, he would have remembered me, wherever he might have seen me, or <after> any lapse of time, for he never forgot the person of any one he had once known. He then asked me my name, whether I was fond of painting, and some questions respecting the work in which I was then engaged; and ever afterwards, as he approached, he gave me a kind look of recognition. George the third, as is well known, was a very early riser, and during the repairs at Buckingham Palace, was frequently about, even before the men came to work. One morning, about six o’clock, a mason who was carving a capital for one of the columns in the hall, was at work, when the King, in a morning gown and black vervet cap, stopped to look at what he was doing, and asked him some questions respecting it; to which the mason, not knowing him, replied rather impertinently. The King, taking off his morning cap, looked him full in the face, saying “Do you know who I am now?” The man, perceiving it was the King, in great confusion, began to make a number of apologies — when the King cutting him short in his awkward speeches, merely said “I only wish you to give a civil answer to any man.” Thus he was reprov’d. It was, indeed, impossible for any one to be more truly good natured than George the third. Speaking to my father one day about James Wyatt, the Architect, who was notorious for his want of punctuality, he said “Do you know, Rigaud, whether Wyatt has got a pocket book?” Please your Majesty, I do not. “I wish you would give him one. Do you know, the other day, he disappointed the Queen, he was to have been with her at a certain hour, — and he never came at all!”]

On the 4th. of June, my father and I, in the Marylebone corps, had again the honour of being reviewed in Hyde Park by the King, with all the other metropolitan Volunteers, when his Majesty was pleased to express his entire satisfaction.

On the 15th. of December our Parents had the gratification of marrying their eldest daughter Elizabeth Ann, to Mr. Joseph Meymott, — District Surveyor of the Borough Road, Southwark, a very worthy excellent man; which proved a source of happiness to all parties.

My Father gives the following account of his completing the restoration of the Cieling and other paintings at Buckingham Palace “January the 17th. [1801] went to the Queen’s Palace at 9 o’clock, and finished the work. Saw the King several times in the course of the day. His Majesty expressed his satisfaction with my work to Mr. West, who happened to come, and was a long while there with the King.”]

A MEMOIR OF JOHN FRANCIS RIGAUD

This year [1801] my Father did not exhibit any thing at the Royal Academy.

[The Prince of Wales and the Duke of York reviewed the Marylebone Corps with the other Volunteers on 22 July 1801 in Hyde Park. Stephen also gives a lengthy description of a field day and sham fight. The corps divided into two groups, one side playing the rôle of French invaders, and the mock skirmish took place along the road between Hampstead and Highgate. Stephen, who was on the English side which was naturally victorious, even took a 'prisoner' — a fat combatant who became stuck in a hedge. Afterwards the corps dined at Hornsey and had tea at Highbury Barn. Stephen was under no illusions as to how effective a fighting force these volunteer units would have been. In one regiment the major was a gentleman miller who attempted to command from his mill horse. Whenever he tried to speak, a member of the regiment would give the horse his customary cue, and, with the major on its back, it would walk round and round as if at work in the mill.]

Towards the latter end of the year Mr. [Philipp] André, a German Artist, came over to England and, like most other foreign Artists or Connoisseurs, was introduced to my Father. He had discovered a method of drawing on a peculiar kind of Stone, with a particular sort of chalk or ink, in such a manner as to be able to take an indefinite number of impressions of the drawings so made. He called it Lithographic Drawing or Engraving. He had brought some stones, and other materials with him; earnestly requesting my father to make some drawings upon them, by way of experiment. He excused himself, as having no time to spare for that purpose, but Mr. André would take no refusal, and insisted on leaving one of the stones. So, after he was gone, my father said to me, — Well, really I have not time to bestow on this affair. Here, Stephen, take the stone, and try what you can do with it. So I made an experiment, the fac-simile of which is here given, not on account of its excellence, for it was done off hand without any study; but as a specimen of one of the first Lithographic drawings ever made in England.

On the 10th. of December my father was again made happy by the success of his Son, who on that day received the Gold Medal of the Royal Academy, for an historical picture in oil, being an original composition, representing Clytemnestra exulting over the body of Agamemnon, from one of the Trajadies of Æschylus.

In consequence of the continued war between France and England, the greatest part of Europe, including Italy, was for many years entirely closed against the English, by which means I lost the benefit that I might otherwise have enjoyed as the reward of having obtained the Gold Medal, and which indeed constituted its chief value to a young Artist — the privilege of being sent for three years, at the expence of the Royal Academy to study at Rome. This was a great disappointment to me, as well as to my Father, who had always hoped I should by that means have enjoyed the same great advantages he had himself formerly possessed; and for which he had prepared me in my youth by making me familiar with the languages of France and Italy: And this loss was the more severely felt at that time when the Students in Painting did not possess those Schools of Art which have since been opened to them at the British Institution, the National Gallery, and the British Museum; — nor did I ever receive the slightest compensation from the Royal Academy for the loss of these precious privileges; — ~~not even the gift of a single book on the subject of Painting;~~ and I found very considerable difficulty in procuring permission to copy a good picture of any of the Old Masters.

A MEMOIR OF JOHN FRANCIS RIGAUD

Chapter 15: 1802–1804

[see Fig. 70]

My Father exhibited but one Picture at the Royal Academy this year [1802]; but it was a work of singular merit, displaying great <genius> ~~merit~~ in the invention, and great beauty in the execution; being an Allegorical representation of the Literary Fund Society for the relief of Authors in distress.

[Stephen mentions an outline of this composition, now missing, that at one time accompanied the manuscript. The drawing reproduced here (Fig. 70) is in the possession of the Royal Literary Fund and is presumably the finished design which the artist submitted to the society in 1800 and which was subsequently engraved by Thomas Ryder.¹⁰¹ Stephen also transcribes his mother's poem based on this image. The poem was published in *Claims of Literature*, London, 1802, pp. 254–55; a slightly condensed version appears in the Royal Academy catalogue. Relying on Mrs Rigaud's nomenclature, the design shows the impoverished writer oppressed but unsubdued. While pushing aside Care, Famine, and Disease, he looks upward at Science and the Three Graces. The torch bearing putto who is Inspiration demonstrates that they have not forsaken him. An idealized young man, personifying the Literary Fund, enters the garret accompanied by Hope; in his outstretched hand he holds a scroll containing the welcome news of financial relief.]

This year [1802] my Father rendered an essential service to Artists in particular, as well as to the public generally, by making an entirely new Translation <into English> of the celebrated work on Painting by Leonardo Da Vinci.¹⁰²

[Stephen transcribes the title-page as well as portions of the preface and John Sidney Hawkins's essay on the life of Leonardo. Included in this last excerpt is Mrs Rigaud's translation of 'A Moral Sonnet' attributed to Leonardo.]

About this time a very valuable collection of Paintings by the Old Masters was consigned to Prinsep from abroad for Sale. In order to do justice to his foreign correspondents, he took the Exhibition Rooms in Old Bond Street, and placed them under the care of my Father, who after having properly arranged them, sold a considerable number by private contract. Mr. Prinsep hung up the remainder as the commencement of a collection in his own house. My Father also painted two Basso-relievos for him representing Musick and Painting.

[Stephen records his father's satirical poem, written in French in 1802 and entitled 'Le Brocanteur,' on the picture dealer Noel Joseph Desenfans.]

My Father this year [1803] exhibited but one picture at the Royal Academy — An old man's head, a Turk with a fine white beard, and a white drapery over his head, a Study from nature. In this picture he used experimentally as a vehicle a composition of several gums, dissolved by heat and mixed with the bladder colours, and in that state, whilst warm, he painted the picture, which was all finished at once, and was remarkable for its clearness[s], richness and transparency of colouring; it had also the advantage of not requiring a varnish, so that it might be said to have entirely succeeded; yet he found it so extremely inconvenient to keep every thing warm during the process that he never repeated the experiment.

He painted besides a number of portraits; and a Basso-relievo of Bacchus and Ariadne, for W. Beckford Esq. of Fonthill Abbey.

[Next come four letters Rigaud and his wife wrote to their son when he was on a sketching trip in South Wales from late June until early August 1802. Stephen was also there to accompany home his sister Mary, who had been visiting family and friends in Pembrokeshire for reasons of her health.

A MEMOIR OF JOHN FRANCIS RIGAUD

On the way Stephen went through Brecon and Carmarthen and then visited at Broomhill, Milford Haven, and in Pembroke and Haverfordwest. He and Mary made an excursion to St David's and returned home by way of Swansea. One of his father's letters tells of the dramatic fire that burned the roof of the centre tower of Westminster Abbey, but for the most part they reveal his mother's and father's growing concern over the preparations for an all-embracing war with France. His mother writes that he was summoned by the militia, but his father purchased a substitute. While this did not screen him from the *Levy en Masse*, he could avoid this situation on his return by joining an Association. To this end, his father advised him that he was taking steps to have him accepted in the Inns of Court Volunteers and added, 'The Royal Academy is now thinking of a Corps of Artists, but in the present disunited state of its Members, I augur very ill of its military association. The leaders in the Royal Academy endeavour now to get into favour, or rather to be forgiven, by an offer of this sort; but I think they will not be accepted: and the young Artists have already entered into different Corps in their respective neighbourhoods.' Rigaud was correct in ignoring the proposed Corps of Artists, for a few days later on 5 August the Academy resolved not to form a military corps under its management.]

My Father exhibited two pictures this year [1804] at the Royal Academy, The vision of St. John in the island of Patmos; ~~this is a very fine painting in the Venetian Style <which> and was purchased by the Earl of Aylesford.~~ and a portrait of John Sydney Esq. F.A.S. He painted several other portraits, and was ~~also~~ <likewise> engaged in retouching some paintings on the grand staircase at Mr. Morris's at Wandsworth, for whom he also painted a Basso-relievo of Cupid shooting at the beholders. The following letter to his Son was written from Mr. Morris's house, dated

Wandsworth July 24. 1804

Dear Stephen,

. . . In the course of last week I had a letter from Mr. Saunders, the Architect, expressing a wish to see me as soon as possible: It was for no less than a commission to go to the British Museum to examine the paintings of the Staircase, and make a Report, to be presented to the Board of Trustees, first, of the state of the Paintings, and next, of the time it would probably take in repairing them, and the sum it would cost.¹⁰³ They at the same time give out that it should be done, if possible, within the Vacation, which is August and September: and according to these different items, they will determine to have it done, or not. I have been to the Museum, and am so puzzled about the time and the sum, that, hearing the Committee do not meet till Friday se'night, I have obtained leave of the Secretary to be admitted again with you, as I want to consult you very much about it; and the nature of the Report I am to make, as every thing will depend on it. There is a probability of having all the other Paintings done in succession, every year, and of new ones in the Wing they are going to erect. Every thing considered, I shall come home on Friday evening, to go on with Mr. Osborne's picture the next day. My great exertions have so harassed me that one of my knees is much swelled, I am very lame, and it has all the appearance of a slight fit of the gout. I am very well in other respects, and am in hopes that sitting to paint instead of standing tomorrow, will remove it.

[Rigaud goes on to give instructions of how Stephen is to gain admittance to the museum on Friday, and he hopes his son will still have time 'to put in for me the view of the grounds, in Mr Osborne's picture.' The chapter closes with Mrs Rigaud's poem 'On presenting Gisborne's Forest Walks to his friend Miss H.']

Chapter 16: 1805

One of the most important events in connexion with the Fine Arts occurred at this period [1805] — The institution of the first Society of Painters in Water Colours, established by sixteen young Artists, of whom I had the honour to be one; who had cultivated that peculiar branch of Painting, and demonstrated the <practicability> possibility of producing in an agreeable manner, every possible effect of light, shade, and colour.¹⁰⁴ As the Son of an Academician, many were surprised that I should assist in founding a Society, considered by some to be in opposition to the Royal Academy. In writing a Memoir of my honoured Father, an opportunity is afforded me of stating that the step I had taken <was> in entire accordance with his advice and cordial approbation; for he knew it did not arise from any ill feeling towards the Academy, but simply from a desire to enter the list in that new walk of Art, already so highly appreciated by the Connoisseurs, and the Public generally, and to share in their patronage: and I may further add, that the efforts of this Society of Painters in Water Colours excited his highest admiration.

To Commemorate its Institution, I painted and exhibited a picture in Water Colours representing the Genius of Painting contemplating the Rainbow, which I described in the following lines.

To Genius' contemplative eye
Glorious the works of Nature seem,
The humid bow that decks the sky
An ever-varying beauteous theme.

The pow'r of Art with Nature vies,
So Painting fondly loves to dream,
To emulate her beauty tries,
And dips the pencil in the stream.

[Although Stephen notes, 'An outline of the composition is here given,' none has survived.]

This year [1805] my Father ~~was elected, with Sir J. Soane, to serve the Office of Auditor of the Royal Academy, but~~ did not exhibit <any thing at the Royal Academy>.

He was much engaged in the spring and summer in repainting and restoring the paintings on the grand staircase of the British Museum, in which I assisted him as much as my other engagements would permit. The Ceiling and Architectural paintings in the Hall, to correspond with those on the Staircase, and which was part of the commission he had received from the Trustees of the British Museum, he entrusted entirely to me to superintend, and have properly executed; having himself received the Kings commands to paint a Ceiling in one of the apartments of Windsor Castle, which was of the following very peculiar character. In the course of the improvements in Windsor Castle, two adjoining rooms had been thrown into one, by the removal of a partition between them; one of them had a fine painted <cove and> ceiling, consisting of a large central compartment historically painted, with smaller compartments, flowers, ~~and~~ ornaments <and gilding>: the other room had a plain ceiling. My Father's commission was to make that half of the ceiling correspond with the other, by dividing it into compartments of the same size and form, and decorating it with similar flowers, ornaments and gilding, but with original <historical> compositions: to accomplish this purpose, he engaged Mr. Pastorini to paint the ornamental parts, and Giardini to do the gilding, under his direction.¹⁰⁵

<The following> Letters <were> written to his Son while engaged in the execution of that work.

A MEMOIR OF JOHN FRANCIS RIGAUD

~~At Mr. Lanham's, Parkstreet, Windsor~~
Windsor, 27 August. 1805.

Dear Stephen,

I found the scaffold but half finished with planks, and not at all to my liking; but finding I was come, they set about it, and promised to have done in the course of the day; in the meantime I ~~have secured the lodging. It is rather dear, but in other places, some were engaged, some would not suit, and none were cheaper, so I took this.~~ It is very pleasantly situated, and not far from the Castle; ~~they will cook, and find linnen for three beds.~~ I have determined to have both Pastorini and Giardini down as soon as possible, and as Giardini is at our house, I need not write to him, but he may come directly. I should be glad if he would buy the implements for gilding, and bring them with him, as he may not go to London again for some time. ~~I should like also to have my trunk and colour box immediately.~~ I write to Mr. Pastorini by this post, and he may come when he pleases . . .

September 1805

Dear Stephen

. . . I know you are very busy, and consequently have little time to spare for writing, yet I am so lonely here that I seem to want to hear often from home. Now I am to relate my having had the honour last monday of seeing the King. The hour of his coming was very uncertain, and from nine o'clock he was expected every minute, and the military were under arms. I had prepared a Drawing of my Centre piece, of which I was in doubt whether to show it or not. My room is so situated, with its scaffold, and no boards to the floor, that, except I had an opportunity of meeting His Majesty, I had no chance of his stopping there. I looked for Mr. [James] Wyatt, with the intention of showing him my drawing, and hearing something from him; I went to his apartments, to his office, and every where round the Castle; — he had been gone five minutes from every place; in short, I was too late for him. I went to my scaffold, and began painting, thinking I should hear the drums, or some other sign when the King arrived, but I heard nothing. About twelve o'clock the door of my room opened, and I had just time to throw down my palette, and take up my Drawing. When I came to the edge of my scaffold, I just saw the King at the door, turning back into the apartments he had only looked in, and asked no question; he could not see me. There seemed to be several gentlemen with ~~the King~~ his <Majesty>; one of them remained behind, looking at me. I came down the scaffold with my drawing in my hand. The gentleman began by telling me a story of Sir James Thornhill, who had been likely to fall from his scaffold at Greenwich Hall, by going backwards looking at his painting. I answered that I would take care it should not happen to me; that I had a Design that I wished very much to submit to his Majesty's approbation, but I had not been quick enough in coming down. He said, if I thought it worth my while, I might follow: which I did without another word. By this time the King had gone through two or three apartments, and I don't think we should have come up to him without running, if he had not stopped to talk to Mr. Wyatt about some large picture that he wanted to be hung over an empty pannel at the end of that room they were then standing in. The gentleman <without saying a word> joined the circle round his Majesty, whose back was turned towards me; and I stood at the door of the room, with the Drawing rolled up in my hand. He was at about six yards distance from me. When he turned to look round the room and explain something that he meant concerning the symmetry of the pictures, he saw me, and immediately advanced towards me saying "O! Mr. Rigaud — you have something to show me: what is it?" and took the Drawing, saying "I don't know whether I can see it." He took it near the window, asking me what it was. I explained the subject; he then asked Mr. Wyatt some questions about the Ceiling — how it was before? and to me, what had made me chuse that subject; which I explained. He looked at it very close, and pointed with his finger to several of the figures, saying "That is Jupiter, that is Diana, and what are these female figures on the foreground?" He approved of the subject very much; <said> ~~saying~~ "It is very good." shewed it to a few around him, and left it in a Gentleman's hands, as he went out of the room. The gentleman gave it to me, complimenting me upon it. I returned to my scaffold, and the King left the Castle a few minutes afterwards, to return to Kew. None of the Royal

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family were with him, nor did they come to Frogmore, as had been expected: they will not come to reside here, till about the 20th. inst. As some people still say that the King is blind, you may contradict the report. He had not seen me these five years, and nobody had mentioned my name to him, — yet he knew me, and could also make remarks upon my drawing. He was but a very short time at the Castle; seemed in a great hurry; yet visited every part of it. He looked remarkably well, had a green shade over his eyes, and wore a large round hat. He did not talk so fast as usual. Mr. Wyatt could not see the Drawing then, as the King held it in his hands; but I went to drink tea with him, two evenings afterwards, and showed it to him. He liked it very much, and so did every one present. If you <could> procure me a print of a running stag, or a tracing or sketch of one, I should be glad to have it . . . <The subject of the Drawing he shewed to the King, was Jupiter presenting Diana with a bow and arrows, together with her attendant Nymphs, dogs &c.>

Windsor, September 29. 1805

Dear Stephen

I begin by answering that part of your letter which is the most melancholy, that I may conclude by what is more agreeable and pleasing. The sudden death of Mr. [William] Byrne <the Engraver> has surprised me very much, and I have shed tears in reading your account of it. Such an old neighbour and acquaintance! Though he had some oddities, he was a very quiet man, and leaves the Name of having been great in his line of the Arts. — The family must have been greatly shocked; if you have an opportunity, present my affectionate condolence on the occasion. I hope he has left a Will.

Now let me congratulate you, my dear Stephen, upon your having completed the removal <to [48] London Street> [Fitzroy Square] to your own satisfaction . . . In regard to the Museum, my idea is that the plain wall in the entrance Hall, should be painted something like the Staircase, that is, of a stone colour, but rather to appear newer, as the other was only a repair; but this is considered <as> new, and I know they will expect it to look as such; but it must harmonize with the other. If you happen to meet Mr. Saunders there, it would be well to tell him my opinion about it, and take his advice. The pillars and cornice are to be yellow antique; the capitals and bases, as well as the busts and basso-relievo's, of white marble . . .

[Stephen quotes the lines that his mother gave to Mrs Byrne for a mourning ring.]

Windsor, 13 October 1805

Dear Stephen

I am not at all surprised at your writing so seldom; you have had a great deal on your hands, and have still; but when you can spare the time, I am very glad to hear from you, or from any of the family; I know nobody in this place, so as to visit them, except Mr. Wyatt, and I go there only on invitation, or business; and Mrs. Lloyd the Academician, and I have visited her but once . . . I come home late, and set about my drawings and tracings, which are not yet finished; every thing must be traced twice, and the outlines pricked; and there is so much of it, that the whole of it is not yet prepared; besides my Drawing, of which I am now doing another outline, with some alterations, upon a stiff paper, to be squared and to serve me on the scaffold, not being willing to spoil the one the King has seen, for fear he should ask to see it again. The Ceiling, however, begins to cut a figure, in spite of Mr. P's tedious ways; the regularity of our attendance compensates in some measure for that. I mean, as soon as my outline is ready, to begin the centre piece, for fear the season should oblige me to leave off sooner than I wish. My idea would be to stick to it till Christmas or thereabouts; for I know very well it will be late in the spring before we can begin again. We have a fire lighted for us now, but I do not think it will warm the place at Christmas; the heat goes all up the chimney, and the room being without furniture or floor, with only temporary old sashes at the windows, do not give me great hopes of being very warm: I am, however <thanks be to God> in perfect health and spirits, and never found myself so able to go on with any work as with this; I feel myself braced up, and I hope to go on very well to the end of it. My attendants are rather chilly, and not at all inspired with the same ardour.

* * * * *

A MEMOIR OF JOHN FRANCIS RIGAUD

Now, for the arrangement of the pictures; I give you full Carte-blanche. The Raffaele and Corregio I wish to have in my study; the first must be near the eye, and I believe between the chimney and window, as that is its proper light, and the head of Christ over the chimney piece; the Samson will do very well where you mention; perhaps the Cartoon of Packington Church would do in my Study, also facing the window, by the side of the door, if there is room, or between the windows in the front room, — or where you please — as well as all the rest.

Your truly affectionate Father
J. F. Rigaud

The Raffaele above alluded to is a Female head with a strong expression of surprize and horror, a Study from nature, and which he afterwards introduced in the Cartoon of the Death of Ananias, being the figure kneeling on the ground. This picture was formerly in the Collection of the Consigliere Gagliani at Salerno. The Corregio is a Head of Christ, of great dignity and sublimity, and painted in the grandest style of the Master. This picture was formerly in the collection of the Count Scuderlari at Parma. Both these ~~very~~ fine Pictures were brought to England by some Italian Artists, during the trouble occasioned by the French Revolution, and immediately purchased by my Father, who was delighted to possess such fine specimens of his two most favorite Masters, and keep them thus for constant study, under his own immediate eye . . .

Windsor November 1805

Dear Stephen

By my last letters I appeared uncertain of going to London for the 10th. of December [for the Royal Academy's annual election of its president]; but now the die is cast, Mr. Wyatt is an open and avowed candidate for the Chair of the Royal Academy: Several circumstances have led to it; — the situation of that body, the conduct of the President [West] on many occasions, all has concurred to convince a great many of the Members who were formerly his supporters, nay actors in those very scenes which we have so often reprobated, that he was no more fit to conduct that simple but unhinged machine; and not finding amongst themselves any body in favour of whom they could be willing to give up their own pretensions, they have been persuaded that Mr. Wyatt was the properest person for the present, till they can agree on a Painter to fill that situation; Mr. Wyatt pledging himself that he will of his own accord and with pleasure, resign it whenever they can agree on another person. In short Hoppner, Opie, and several others have joined our party, which now appears very strong. There remain, still, on the other side, West, Farrington, Smirke, Dance, Flaxman, and their friends. Several meetings have taken place among different groups on the occasion, and they are now drawn up in battle array for the tenth of December. I dined with Mr. Wyatt last saturday, the day he came down, on purpose to be informed of all the circumstances. The point now is, that I shall be in London the tenth, if it please God. I regret the time that I shall be absent from here, as I wished to push on as much as I could before Christmas, and I mean, if I can, to come back the 11th. or 12th. and have at least ten or twelve days more, here, before that period. There is one circumstance which will oblige me to come to Town ~~one~~ ^{<a>} day or two before the tenth, and it is, that the 10th. is the day the Vacation begins at Eton College, and though it seems ridiculous, yet it is true, that on that day there is not a place to be had in any stage coach, or chaise for ten miles round . . . You do not inform me if you have provided the colours necessary to paint that Sky [at the British Museum]. They should be ready, that is some of the best sort of whiting with a little Nottingham white mixed with it to give it a body, together with a little size; some blue-black, Antwerp blue and Verditer, with a few Okers, red and yellow, ground in water, separate. I know it will take us one whole morning to mix our tints, so as to be able to paint freely without interruption; there should be several large pots ready to receive the tints, and a pail also of warm water, to dip the brushes in, on account of the season. Now that you know my time, and wishes, and what is wanted, I shall leave it to you to settle it all, as it is most convenient to yourself. On monday, if every thing is

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ready and you appoint Leete to assist me, I could mix the tints; and the day following you and I begin to work at it, and advance it as much as we can, and you could finish it by yourself, or I may be induced by the spur of the occasion, to assist again on the 11th. and not return here till the 12th.

In regard to your coming to Windsor, I want it very much, for I have not had a soul about me that I could consult on any single point, and it cannot be done but on the spot. My attendants are *têtes de bois*. It is understood that P— goes home for Christmas, his return is not fixed, so that I can protract it as long as I please. I wish to come back as soon as possible after the first of January, and you might then come with me, and remain a few days before I send for P— I think this plan will suit you better than to come before Christmas, as the time is so short, and you are so variously employed.

Now I must congratulate you on your new offer, and shall be glad to hear of your plans, and I should be still more happy if I had it in my power to forward and assist you in any of your views, and great exertions . . .

Windsor, 3 December 1805.

Dear Stephen,

I intended answering your letter the next day I received it, but was interrupted by an invitation from Mr. Wyatt to drink tea with him on his return to Windsor <and> yesterday I dined with him on his setting off again, and as it was an early dinner at four o'clock, and he went at six, I had but just time to come home and write a letter to John Bacon about getting Mr. Russel's [John Russell] vote, ~~for fear that your business should have prevented your calling, and~~ I have promised Mr. Wyatt all my support, as I am well assured that in so doing I have the approbation of a certain high quarter; every thing seems to indicate it.¹⁰⁶ Mr. West was here for three days, a week ago, but I did not see him. He wanted very much to see the King, but it seems he went about it awkwardly, as I have been told, and applied to several people who could mention it to the King, and I believe did mention it, but could not obtain an audience for him. ~~It is thought he made use of some pretence or other, but that he did not disclose the real motive of his coming. I hear that Mr. Russel was expected in Town last saturday and I was afraid he might be spoken to by Mr. West's friends, and his vote engaged.~~ I have forgot to tell John Bacon in my letter, that we are pretty sure of a good support, as many of Mr. Farrington's former friends have left him, as they see that a violent remedy is absolutely necessary to the present disorder of the Academy. I should have liked very much to have staid here till Christmas, without going to Town on the 8th. or 10th. but I cannot excuse myself from my duty to the Royal Academy.

. . . I think the sooner I come back, the better, both before and after Christmas; for though the work is certainly very forward, the whole almost covered, prepared, and in a good way, except the flowers, and several parts finished; I should like to be at liberty early in the Spring, for I foresee a great many interruptions on account of my coming into the Council [at the Royal Academy]; and I shall have some journeys now and then backwards and forwards: Besides, they will certainly require more time to finish the room, after I have done, than what they talk of; and I should not like to have it laid to my charge, that it was on my account it could not be finished.

~~In regard to the Museum, I have nothing further to add to my former letter, except that I think you ought to have retained Leete for more than two days, for we shall not be able to paint it in that time. I cannot now bear any great exertion of the arm to lay a great extent of colour at once; though if the scaffold is well built, I can, without inconvenience, work for six hours on my feet; but I know it makes a great difference to have a large extent to cover. Your Bank note was a refreshing drop, it will enable me to leave something with Giardini, when I go home.~~

Between eleven and twelve o'clock, to day, I sent a message to Matthew Wyatt,¹⁰⁷ as I had left him last night very poorly indeed, to enquire how he was, and if he meant to go to Town? He sent me word that he was going to London and was much better, and would be obliged to me if I would call upon him, for he could not come to me, and he had something very material to communicate. I went, and heard a letter from an Academician, giving an account of yesterday's General Meeting:

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~~in which~~ <when> after the business for which they were called together — the Secretary begged their attention while he read a paper from Mr. West, who had not come to this meeting; and Mr. Sandby was in the Chair. This paper, which was a very long one, contained Mr. West's resignation of the Office of President. The writer of this intelligence had not come to say much more, as it was all he could do not to miss the post last night. Mr. Dance has also resigned the Professorship. This may change the face of affairs, and some Painter, seeing Mr. West off, may put in his claim, but I think the great agitation the Academy has been in, requires, for the moment, a person that cannot create any jealousy; therefore I stick to Mr. Wyatt; and I find his friends are to have a meeting, in consequence of this new aspect of affairs, on Friday next, to which I cannot go: but as a General Meeting of the Royal Academy was called for, and determined upon for Saturday evening, I mean to be there. This brings me to Town another day sooner than I intended, but I cannot help it. . . Mr. Russel's support will still be wanted, and very likely as much as ever. I shall now be without any further intelligence, except you write to me, as both the Wyatt's are away, one to the west, the other to the east; we have contrived, however, that James Wyatt shall know all this by tomorrow evening. . .

[As Stephen remarks a few pages later, Wyatt was successful in his bid for the presidency in the election held on 10 December.]

Windsor, 15th. December, 1805

My dear Stephen,

Though I have written so lately, I cannot help taking up the pen again; particularly as it may happen to be the last letter I shall write, before I go home; except something occur to make it necessary; and it is, besides, a great amusement to me now that I am quite alone. Though P— had no conversation, his silence was sometimes vexatious, still it was a creature half alive I could speak to, and as I am become, by what change I know not, a great talker of late; a human being, though but half alive, was enough to give scope to that propensity. I believe the poor man is nervous, and wanted spirit to stay and go on another week. . . This morning I went to see the King on the parade, and also going to St. Georges Chapel, he looked remarkably well; he passed very near me both times, but he did not know me, he just raised his hat a little the last time; there were very few gentlemen with him, none of whom I had ever seen before. I went afterwards to the Parish Church, and when I came home I took up a Bible to prolong my meditations, which had been interrupted by the coldness of the Church; I found in opening it a proverb which seemed to suit my poor friend who has just left me "The sluggard will not plough by reason of the cold, therefore shall he beg in harvest, and have nothing." It is God that gives spirit to the man in trouble, and I sincerely hope that P— will be relieved from his present state. He told me that he could finish what he had begun here in three weeks, or a month at farthest, so that there will not be any hurry for his coming back, and the days growing longer will greatly facilitate his compleating it. If I could find somebody to paint the flowers, while he is absent, it would do extremely well.

I think you had better bestow two days for the sky at the Museum, than do it all at once. . .

It is impossible to regret more than I do, my dear Stephen, that your time is taken up in such a manner as in some measure to exclude you from your favourite pursuit. I know what I have suffered in the same situation; but do not let your mind be depressed; I trust to God that the time will come, in which you will be able to recover what may have been lost. I shall let no opening escape which may give some hope of more suitable employment; — keep in mind what you have learnt, and let what you have seen, or may see, of the Antique, or the great Masters in composition, character, and form, be always present to your memory, the rest is easy, and you will produce great things, whenever the opportunity offers to bring them forth.

Matthew Wyatt is to be considered, till now, only as a temporary decoration Painter; and as such, seems to be fixed here; the cieling he has, is no doubt a trial towards things of greater moment; how it will succeed, and how it will end, is very uncertain; and whether his Majesty's goodness will extend so far as to order me other works, is equally uncertain and unknown. In the mean time, Matthew Wyatt behaves remarkably well to me, and I adopt the plan to do my duty here, without interfering

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with other people's interests, and without appearing to have too ambitious views; or else great impediments might easily be thrown in my way, even in the present state of things.

* * * * *

I have been very lonely to day — the Wyatt's, the Humphrey's, the Lloyd's, and the Delapierre's are all gone to London, and though I did not call on any of them above once a month, it was a kind of satisfaction to me, that I had somewhere to go to. I have lost it all at once; but I hope I shall receive some more letters this week, as nothing is $\langle a \rangle$ of greater satisfaction to me, than hearing of what passes at home.

The regulations entered at the British Institution, give us time to clean the Mohawk Chief, for we must not call it Joseph Brandt, as they have determined not to receive portraits.¹⁰⁸

* * * * *

My Father came up to London for the express purpose of attending the General Meeting of the Royal Academicians, at Somerset House, on the tenth of December; on which occasion James Wyatt Esq. R.A. was elected President, and Sir J. Soane and my Father, Auditors of the Royal Academy for the ensuing year.

He then returned to Windsor, where, soon afterwards, I joined him for a few days, assisted him in the Ceiling at the Castle, and on the 24th. of December, accompanied him to Town, to spend the Christmas day, according to annual custom, in the bosom of his family.

[The chapter ends with Mrs Rigaud's last poem 'On the Death of Lord Nelson' and with Stephen's description of Nelson's funeral held in St Paul's Cathedral on 9 January 1806. Before the service, Stephen made sketches of the interior, into which he then introduced the funeral procession itself.]

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Chapter 17: 1806

[The opening page of this chapter is cut at the top and bottom.]

~~for the years 1806-7~~

Early in the month of January [1806] my Father returned to Windsor in order to complete the ceiling he was executing for his Majesty in one of the <apartments of> ~~rooms in~~ the Castle; from thence he wrote to me ~~the following~~ <several> letters, from which the following are extracts.

Windsor 12. Jany. 1806

Dear Stephen

I was in anxious expectation of a letter from home, as so many objects claimed my thoughts; but your <s> letter has in a great measure removed my anxiety, and given me great pleasure; ~~I am only sorry to hear that your Mother continues to be troubled with so much rheumatic pain.~~ Your account of the procession in St. Paul's is the first I have heard about it, as I never remember to have been so lonely in my life time, as I have not had the least opportunity of exchanging a word with any body but Giardini, since I left London, except thursday evening, when I spent a couple of hours at Miss Knight's.

[In this letter Rigaud goes on at some length about Nelson's funeral, and he mentions a Mr Todd, who, if he comes to Windsor, can be employed on projects that will save Pastorini's time.]

Mr. Ferté, the flower painter, was here last wednesday, and after examining with all due attention, ~~the quantity of what I wanted <to be done> he asked thirty six guineas, free of all other charges. He said that his custom was to receive a certain part of it weekly and the remainder on the quarter day following.~~ He was sure he could undertake my work, and should be entirely directed by me in regard to the composition of the festoons, either to put more or less, to add or to retrench as I pleased. I did not finally settle with him, as I told him I thought thirty guineas was sufficient, and that I could not engage without seeing some specimen of his in oil. He could not do it here, as he had not a moment to spare, having spent a great deal of time before he found me out . . . in short he had only time to examine the work, and said he should prepare a specimen for me to see, as I told him I should very likely be in London on the 18th. I have not however fully determined on going to London that day; at any rate I should be glad if you could in the course of the week call at Mr. Ferté's and see what he is about, and tell him to send his specimen to our house; In the mean time you will form a judgment of his ability by what you are likely to see ~~at his house~~, and if you judge that he can answer my purpose you may settle with him; endeavouring to have him at 30 Guineas. It will be proper, however to tell him that he cannot work at the Castle of a sunday, that he may not calculate to drive away his time, as I know that some foreigners do, and think it a great drawback if they are prevented.

. . . I should be very glad if you could procure me the head of Jupiter at Tassy's, as I think it is the very one I want, as also a head in cameo of Lady Hamilton, which I think will serve me for Diana; it is most beautiful and was done by Pickler, the best engraver among the moderns, and any body might mistake it for an Antique.¹⁰⁹

Windsor 13. Jany. 1806

Dear Stephen

. . . By recieving this you will know that I do not go to the Council tomorrow, I hope they will be able to make up a quorum without me. They ought to have explained what this Academic business was, as I should imagine that all meetings of the Council are for something or other relating to the Royal Academy; except we mean, as our predecessors, to meet for drinking tea and reading the newspapers . . .

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I hope you found every thing right at the Museum, if you visited it this morning. You tell me that every thing is now completed and that the Committee meets on friday; therefore, there ~~work being so~~ is nothing to be done but to send in the bill of it, which is very short, as the sum was fixed before, and there has been no part of it received in advance . . .

I am anxious for you to see something of Mr. Ferté's works; I want very much to have every thing completed here as soon as possible. If you settle with him, tell him to provide himself with warm clothing, for though we have a very good fire, we have not much time to make use of it, and it is more comfortable not to feel the want of it. If you think he may answer my purpose, he may come whenever he pleases. The head of Jupiter is very beautiful and just what I wanted; if I had a female head turned the other side, it would answer all my purpose; I forget which side that of Lady Hamilton turns, but <at> any rate send me that, if you do not see any other you may judge to be more like mine of Diana; and you may send it on monday, if I do not come to town for the [queen's] Birthday, for then I shall be fixed here for some time, except there be a summons for auditing the accounts of the last quarter at the Royal Academy. ~~Giving my love to your Mother and Mary~~
Believe me

Your affectionate Father
J. F. Rigaud

Windsor, Jany. 15. 1806.

Dear Stephen,

I forgot in my last to mention that when you take the pictures to the British Institution you require a certificate from the Keeper, as they offer it, and it seems we have no other voucher nor security for our property.

[Rigaud hopes that Stephen had time to get together with Richard Yates, one of the Literary Fund's treasurers, before the society's meeting to be held on the next day (in a cancelled passage in the letter of 12 January he had already reminded Stephen of the importance of seeing Yates). David Williams had occupied a house given to the Fund by the Prince of Wales, and because some members were objecting, Rigaud wanted to make certain that his influence would be used to his friend's best advantage. The artist maintains that Williams was acting in accordance with the prince's wishes, which had been conveyed to him by Lord Chesterfield. In this, however, he was mistaken as it was the 2nd Earl of Chichester who had communicated with Williams. Rigaud also mentions he is sending a letter to Stephen to be enclosed with the bill for their work at the British Museum.]

If you find that Mr. Ferté will answer my expectations, you may engage him, but I think he could do it for thirty guineas if he is quick; and be particular that it is for the whole that he saw to be done, comprehending the basket of flowers and festoons in the centre as I explained to him . . .

Windsor, Feby. 3. 1806

Dear Stephen

I know that your time is so well employed that I readily excuse you when you do not write, but yet the necessity I am under of being informed of what passes, particularly in regard to business, makes me always extremely anxious to receive your letters; besides, the life I lead here, being so recluse, makes me continually desirous of hearing from home. I shall be very glad to see your sketch of the death of Nelson. Is it historical, or allegorical? The four candidates whom you have elected of your Society, are all persons of known ability, and as long as you keep strictly to that, you will do very well; but it is very disagreeable to be obliged to refuse people for want of ability or any other cause. It is a pity that some persons are so blind to their own imperfections that even their friends are afraid of losing their friendship, which may be valuable in other respects, if they venture to advise them to be contented without ambitioning what is beyond their reach, or what they have not taken the trouble of deserving . . .

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In regard to Mr. Cubitt's son, I should be very glad to employ him, but if I am to teach him what he is to do, and watch over his work, it takes too much of my attention away, and I cannot now do it; and besides, to expose a young man to live here at a public house, when he will have so many hours unemployed, may not be prudent, either for his father or me to encourage; I would therefore tell Mr. Cubitt that I am likely to find a young man here, and that, if he will do, I think it better than taking his son from home.¹¹⁰

Matthew Wyatt has been here but one night since Christmas, and nothing has been done in his room but orders and counter orders about the canvas, and the priming, and scaffoldings and steps, and contrivances without number, putting people here to a great deal of trouble; so that they don't know what to think; and some have told me they are heartily tired of it. ~~That night he said he was come to see his children.~~ There came into my room, one day last week, a person belonging to the board of works whom I have seen but once before, and I don't know his name. I happened to open the door of the room myself. He tapped me on the shoulder and said — "Well, you will receive two hundred and fifty pounds in a months time." I was rather surprised at the abruptness of his address, though I had heard he was an odd fellow, and I said A month! that is a long time. He then said that he had mentioned it because he thought it would be agreeable to me to know that it had passed the Offices, and was in train of payment; but he was sure it could not be in less than a month. Ferté will do very well for me, and still better for himself, for he is very rapid . . .

[The letter ends with a postscript about Matthew Wyatt's looking to buy a house in London because 'his father would have it so.']

Windsor, 17 Feby. 1806

My dear Stephen

~~I am very happy to hear that your Mother is better, and that Mary and Miss Davies intend, in earnest and shortly, to pay a visit to Windsor.~~

[Mary's friend is almost surely the Miss Davies that Stephen was to marry two years later. Stephen's bride was from Broomhill, Milford Haven, a place where he and Mary had visited family friends in 1803. It seems likely that the Miss Davies mentioned in this letter of 1806 was returning the earlier visit by spending time with the Rigauds. The letter goes on to indicate that some difficulties had developed with the British Museum decoration, and Rigaud advises, 'I think the mastic varnish will answer the purpose, but I should be for its being rubbed in well.' Rigaud also comments on the imminent arrival of the Wyatts, the father having not been to Windsor since 10 December. He also inquires about the health of James Barry, adding, 'I cannot help giving due praise to Bonomi's goodness; — he is truly the good Samaritan.' Stephen gives the following clarification, 'Barry had been living quite alone without any servant in an old shattered house in Castle Street, Oxford Street; on hearing of his illness Bonomi <removed> took him to his own house, and took care of him till he died' on 22 February.]

Windsor 28 Feb. 1806

My dear Stephen

I had so many things to tell you that, in my mind, I had prepared a long letter, but Lord Aylesford <coming here>, and my being so much with him on the fast day and the day after, and our conversation having been ~~on~~ so various in point of topics, that it has put out of my mind much of what I meant to communicate to you. A great deal was said about the Ceilings and Wyatt and the King, all in a very cautious manner, but which shows that he has a real friendship for me; — a great deal also about the Royal Academy and the British Institution. As they are subjects that interest me so much, and he seemed himself so much interested in them, it has filled my mind with a thousand ideas, and at the same time, I find it impossible to give them any kind of arrangement so as to put them in writing.

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[Rigaud mentions that on orders of Lord Aylesford a frame maker will come to take measurements of the late Lady Aylesford's picture and that once the frame is made the painting will be removed to Audley Square. He feels that 'every thing is going on very right' at Stephen's Society of Painters in Water-Colours, and in regard to a proposal his son made to the Literary Fund, he advises him to gather as many of his portraits at home as he can muster. Letters from Stephen on file at the Royal Literary Fund reveal that he was in the process of offering himself as a candidate to paint a portrait of the Prince of Wales, the members having earlier voted to commission one to be placed in the house that the prince had bestowed on the society. The portraits that his father recommended gathering were to help him in securing the commission by demonstrating his ability.]

. . . I should be glad if you could spend another day with me, before I have quite done with my centre piece. Lord Aylesford gave me, I believe, some very good advice in regard to the effect and colouring of the picture, as well as considering it as a match for the old one; part of which I have adopted, but as he is not here to see the effect of it, and I have nobody whom I chuse to consult, I should like to have another consulation before I give it my final blessing. I think about a fortnight hence, or thereabouts, would do very well; but I must leave that entirely to your own convenience.

[The letter closes with comments on the visit to Windsor of his youngest daughter Mary and her friend Miss Davis.]

Windsor, 3 March 1806

My dear Stephen

. . . Mr. Carr goes on very well; he is rather slow, but very neat; indeed it is difficult to be very quick upon gold, because there are no means of altering any thing, and straight lines require great care. The Trophies I have designed are very full; but they improve the cove surprisingly. I think I could finish by Lady day, but I shall want a week to look at the whole, and harmonize several parts with the Old, before I determine to have the scaffold entirely struck off. I dare say the Wyatt's will think I do too much and have thought so a long while; but I don't care; I will do my duty. . .

Windsor, 4 March, 1806

My dear Stephen

. . . Lord Aylesford had not seen the Gallery when he was here. He told me he had not had it in his power to attend any meetings of that Society [the British Institution], but one or two of the ~~very~~ first; and wished very much to have my opinion of it. I gave it very freely, and that of those Artists with whom I had conversed on the subject. I told him that when I saw his name and that of Lord Spencer on the list, I rested secure that every thing would be liberal and the Artists sure of enlightened patronage, but since that time many things had appeared to deviate from the first declaration. He seemed particularly struck when I told him we had no security for our pictures, as nobody was answerable for any damage done to them, and that I had heard one was returned with a large hole made in the putting up, without any compensation for the loss and disappointment. But I should never have done were I to write all the conversation I had with his Lordship, as I spent ~~all~~ the whole of the fast day with him till dinner time; we entered into all the topics concerning the Arts, and this place — a general disquisition, unconnected with any private or interested view. He seemed sorry when Duty called him to another place, as if he had a great deal more to say. I saw him for a few minutes the next day, after he returned from the hunt, and was going to dress for dinner. He had spent the preceeding evening at the Castle, and had mentioned my work to the King, but that being a private conversation, I shall not commit it to writing. . .

Windsor, March 6, 1806

My dear Stephen

You need not be afraid of writing too often, the only luxury I have enjoyed in this place has been that of receiving letters from home; I lack something when a day passes without it. The letter from

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the British Institution, at this moment, attracts all my attention. You do not give me your opinion upon it, nor say if you have sent any answer or not; Being ignorant of that, and not trusting my first impulse, besides being tired and wanting time to digest properly a letter to the Secretary, I shall just set down what I should write, leaving it to you to make any alteration.

To V. Green Esq. Keeper, British Institution
Sir,

I have received the favour of your letter, dated ———— containing some queries concerning the prices of my pictures, now at the British Gallery. In regard to the price being marked upon each picture, I do not see in what manner it will promote the sale of it, though it may answer the purpose of curiosity, and subject the Painter to a scrutiny of ignorance in all the newspapers; besides the look of it in the Gallery, making it too much like a shop selling off refuse goods; the same objection exists in regard to having them printed in a Catalogue. A marked list in the hands of the Keeper would answer every purpose. As to making any reduction to the prices I have fixed, it is entirely out of the question, and I could never consider it as an encouragement; though I should be very happy to facilitate any proposed work of Art by an accomodation of price.

I am Sir &c.

You may make any alteration you please, and send it in my name, beginning your letter — that your Father being out of Town, you have sent him the letter, and he has in answer desired you to write so and so.

I would willingly have saved you th<e> ~~at~~ trouble, if I could have trusted myself, but I am too much fatigued and have nobody to consult. I do not like the proposal, whether I gave overrated the pictures or not. If Mr. and Mrs. Meymott intend coming next week, it might be as well if you come the following, as I shall still have a whole week before me for any alterations we may in our wisdom think for the better; — but do what suits you best . . .

Windsor, March 11. 1806

Dear Stephen,

. . . I hear nothing of that sum I was to have received, and nothing is seen of the Wyatts; indeed there is such a stagnation here of every kind that it makes me very dull; though I am solitary, I should like to see other people have the looks of ~~sens~~<ocia>bility and joy, but they all seem as dull as myself. I had a letter from Matthew Wyatt, requesting me to attend the Council of the Royal Academy last saturday evening, with very pressing instances to be there; it made me excessively angry; the letter was dated the 7th. and was delivered to me the 8th. at four o'clock, on my scaffold, when I had not dined, and all the coaches were gone. It was out of my power to be in London in time; and it appears that the letter might have been sent the day before, or at least that I might have had it earlier; nay that this Chap was in the apartments of the Castle in the morning, — never came to me, but sent the letter as he was ready to go off in his gig with some strangers at the hour I mentioned, and was only waiting for my answer. As I was some time in sending it, he came in propria persona to fetch it, and I gave it him pretty sharply. Since I am ~~upon~~ the subject of these youngsters, I must relate to you that yesterday morning Mr. Matthews the Surveyor <received> a peremptory order from the King to clear the room where Matthew Wyatt's ceiling is, for immediate use; and in the course of the day all the scaffoldings, steps, and new invented engines to turn his great canvas up and down were removed. He has not done anything to it since you saw it. I am told that the King had enquired very frequently if he was at work, and that it was to have been finished before he came from Weymouth.

. . . I hope nothing will prevent your coming down, even if I were obliged to go to town on some Academic business, as the time draws near ~~for~~ to fix the Committee for hanging the pictures, and I expect a summons, which I must beg to have sent to me as soon as possible; in that case, I could return here the next day with you. I am glad to find <John> Chalon a pleasant companion . . .

Windsor 18 March 1806

My dear Stephen,

I have several things to relate, and I must do it in the order in which they happened. First, in going to my work, I heard that the King had been in the room early in the morning, before he went to Chapel. There was nobody belonging to me there; — it was only the report of the man who lights the fire, who was going in when the King was going out of it, expressing satisfaction; — he was attended by Mr. Legg and a Page. In coming out in the evening, I met Mr. Legg, who told me that the King had expressed great satisfaction, and had spoken very well of me; he asked when he thought it would be finished. Mr. Legg answered that I had always spoken of the end of this month, and he supposed that ten days or a fortnight would complete it. The King said “I knew he would attend to it, he is very careful.” It seems the dialogue was very different as he passed the other room.

[Stephen obviously travelled to Windsor as his father requested since Rigaud asks how he fared in getting to town with the roads in such poor condition. Rigaud also expresses his desire to wait on the king before leaving but says he would be reluctant to leave if Lord Aylesford should attend a Chapter of the Garter which is to be held on the next Saturday.]

My Father ~~finished~~ <completed> the Ceiling in Windsor Castle, according to his calculation, at the end of the month of March; and had an opportunity of taking leave of the King, by his coming into the room to take a view of the whole in its finished state. His Majesty regretted that, owing to the weakness of his sight, he could not fully enjoy the pleasure of seeing it, but at the same time expressed his entire satisfaction, and perfect confidence in the beauty and excellence of its execution, as it came from the hands of Mr. Rigaud.

During the time my father was engaged at the Castle, the following incidents occurred, and became the universal topics of conversation amongst all who were connected with the Court, and they are here recorded as remarkably ~~instances~~ pleasing instances of the benevolence and <real> good nature of George the Third, as evinced in the daily occurrences of domestic life, when laying aside the trammels of Royalty, he could enjoy the luxury of acting with the freedom of a private Gentleman.

The King, who was always an early riser, wishing one day to be earlier than usual, had given orders over night to be called at a certain hour the next morning. He awoke before it was light, and hearing the clock strike, thought it was the ~~hour~~ <time> appointed, so he rang his bell for the Page in waiting, that he might bring him a light. He had no sooner done <this> so, than he suspected it was not so late as he had thought it to be, so striking his repeater, he found it was just an hour too soon. He therefore immediately sprang out of bed, and went pit-a-pat barefoot across the passage to the chamber where the Page was sleeping, rapped at his door, and called out loudly “You need not get up, I made a mistake in the hour!”

This needs no comment — it speaks for itself.

Another day, a very early hour having been appointed for a hunting party, the King was up and ready to the minute, and on coming out of his room, immediately asked “Where is Colonel Disbrow?” Please your Majesty — he is not up, — I’ll call him directly. “No, no, let me go,” said the King. So he went and knocked at his door. The Colonel, supposing it to be his servant, said, in a sleepy-drawling tone Come in. The King entered and opened his shutters, when Col. Disbrow, still only half awake, called out Bring my boots. The King looked about the room, and having found them, drew the curtain, and set them down by the bedside, saying “Here they are Disbrow. What next?” The confusion of the poor Colonel may easily be imagined, but the King enjoyed the joke amazingly.

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The following incident is a striking instance of the extraordinary memory of George the Third. In conversation with a gentleman on business, the King wanted to refer to a certain document. He therefore said to a Page in attendance "Take this key, go to such a room, where you will find a certain cabinet, open such a drawer, and in such a part of it you will find a paper labelled thus —— Bring that paper to me." The directions given were so <minutely> accurate that the Page soon returned with the document required.

My Father this year [1806] exhibited at the Royal Academy the Picture of Samson breaking his bands, from which Bartolozzi <had> made one of his finest engravings. He also exhibited the following at the British Institution. Ruth and Boaz; Moses in the Bulrushes; An old man's head; A Mohawk Chief; Peter denying Christ; Phaeton; and the Vision of St. John in the Isle of Patmos. The latter, painted in the Venetian style, was purchased by the Earl of Aylesford.

He was elected Visitor of the Royal Academy for this and the following year.

[Stephen transcribes a letter of 8 August 1806 from his father to Caesar Collomb, Isabelle Marie Collomb's twelve-year-old grandson who was studying with a Mr Ulrich in Zurich. In his letter to Caesar, who was born deaf and dumb, Rigaud is somewhat fatuous and condescending, but he is at his best in describing London to his grand nephew, showing unfeigned enthusiasm for the Thames with its shipping and new port.]

This year [1807] my Father exhibited three pictures at the Royal Academy, Jupiter presenting Diana with her bow and arrows; being the Design for the principal compartment in a cieling at Windsor Castle, executed last year by command of his Majesty. It was purchased by George Bowles Esq. of Wanstead. The others were A Mother and Child, in the Venetian style; and a portrait of J. Lock Esq.

He also exhibited the following pictures at the British Institution; Psyche returning from the infernal regions; its companion — Cupid sharpening his arrows; Richard Lovelace in prison; The death of Lindamore; and the allegorical picture of the Literary Fund.

Having finished his pictures for exhibition; at the request of the Earl of Aylesford, he immediately set off for Wollaton, the seat of Lord Middleton, to examine the old paintings in the apartments and in the cieling of the grand staircase of that ancient Mansion, which were very much damaged; and if practicable, to retouch and restore them.¹¹¹

The following are extracts from letters written from thence to his Son.

Wollaton, 14 April 1807

My dear Stephen

I arrived here yesterday morning at about eleven o'clock; Lord Middleton happened to come to the door just as I alighted, and received me very cordially; and a very short time after, we both went up to the scaffold. I found it very secure, and there is a good light, for the window reaches four feet above the boards; but it will be very inconvenient when I shall want to lower it, as no provision for that <purpose> has been made in its construction, and I fancy it must then be taken entirely down. I find the painting much more damaged than I had any idea of, particularly in the Ceiling; where there is a group of Venus, Mars and other figures almost wholly obliterated. I immediately set about finding them out by what remains, and <making> ~~to make~~ a sketch of it on paper, before it is primed for repainting. There are some very good figures in this Ceiling and on the walls; but there are also some very bad ones, which have evidently been repainted when this was repaired before: particularly the Jupiter, but I believe I shall not resist the temptation of going over it. I think it will take me till midsummer to compleat these repairs; but I dare not mention it, for something has been intimated that a month was sufficient; when I shook my head, and said it could not be done, they seemed astonished. Neither My Lord nor My Lady understood any thing about it. They seem very much ennuyés being by themselves, Lady Lawley is in Town with her son and daughter. Lord Middleton has been detained here by illness, from which he is, however, recovering, and looks very well. They go to town tomorrow, and on that account, every thing is in a bustle here; so I cannot get what I want, as I shall by and by, or should now, if they were not all so busy packing . . .

I mean to stick very close to my work and do not feel inclined to go much out. I am, thank God, in very good health, but my spirits flag a little, and I am afraid I shall find it very lonely; Lady Middleton, however, has had the goodness to leave out some books for me, and the evenings becoming shorter every day, I shall pass my time very well.

Adieu,

Your affectionate Father
J. F. Rigaud

In the commencement of the following letter, my Father refers to the circumstance of my having composed an Allegorical Drawing, together with some explanatory lines, to commemorate the Institution of the Society of Painters in Water Colours, and the fact that the Drawing had been admitted and honourably placed by the Committee of that Society, whilst they had rejected the poetical description which I had written and sent in with it, and which has already been given at the beginning of the 16th. Chapter. He was only mistaken

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in supposing I had been consulted on the subject. It was exclusively the act of the Hanging Committee, who, following the precedent of that at the Royal Academy, assumed unlimited and irresponsible power.

Wollaton, 23. April 1807

My dear Stephen,

Your Society has carried modesty too far in regard to the allusion of your Drawing; and you — condescension to an extreme; for in fact, you have given up what constituted the novelty of the thought in your composition. Where is the exaggeration? Did not Painters dip the pencil in water to dilute any colour at all, before they thought of looking up to the Rainbow for the harmony of it? Yours was the primitive and simple idea; but because it had never been done, they think it a greater compliment. It was a precipitate decision, of which a moment's reflection would have showed the absurdity. I am very sorry for it. I am afraid they dip their pencil in water, but it does not flow from the Helicon, or else they would not have desired you to stop the stream. It is the case with all aggregate bodies, — They are extinguishers of light and stoppers of streams.

I am so disappointed in not finding at Nottingham any materials for painting that I can use, not even Nottingham white, that I have written to Culbert to send me a box with different articles, of which I send him a list. I should be glad if you could step there to accelerate the expedition of it and see whether he understands my figures and mode of expressing myself, and you can chuse the brushes for me. I had brought a good parcel, I thought, but have had the mortification of seeing them diminish every day, without being able to account for it.

~~I am very glad to hear that Lord Aylesford has enquired about the Hall [at Wollaton], it shows how attentive he is to the circumstances one is relating to him, and I make no doubt he will say something of it, if he meets Lord Middleton, of which I entertain great hopes; the latter will certainly question him about me, and seek an <the> opportunity, as well as of seeing every thing he can of my paintings, not having ever seen any. For that reason I should like to know how my pictures have been ultimately placed in the Exhibition, and how they look. This Hall will be a stumbling block, except Lord Middleton will sacrifice a great deal to it. It should be prepared now, the effluvia of it would be over before they return, . . .~~

I am <now> the only Master here, and every body is attentive to me. It puts me in mind of the story of a man confined in some sumptuous place, where he has ever respect and attention paid, and every body is subservient to him who is therein confined; in short where he has every thing in a dumb show, but is debarred from any communication with the rest of the World. My case is not quite so bad, for I have the pleasure of hearing from London Street, and I have plenty of occupation; but all the rest is a true resemblance. I might, to be sure, have Mr. Carr for an hour in the evening in the saloon, but I have enough of him all day; it would also take me from my reading, and take him from more jovial company in the Steward's or Housekeepers room. . .

Wollaton 2 May 1807

My dear Stephen

I hasten to write this evening to make amends for the letter I wrote last night to your Mother; I was low spirited, wanting to hear from home, and wanting ingredients for painting, having for some days past been [this last word originally was written as "being"] at short allowance of my best colours, with the dreadful perspective of being totally deprived of them. ~~Some I have from Nottingham, but they are of an inferior quality, and badly ground; in short, if they have it from London.~~ I was relieved from that anxiety just as I was coming to dinner, by the arrival of the hamper, with its contents, and all the dispatches in it.

I believe I shall not be here so long as at first intended, that is, not beyond the time the old painting will take in repairing: the reason is this, that in examining the lower part which is to be painted new, and for which I had begun some designs of pannels with basso-relievo's &c. I have discovered that

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the stucco is not dry in several parts. I enquired how long that stucco had been done, and was told by different people and mechanics employed about the house, that it was between two and three years; from which it follows that it is owing to some bad quality in the wall itself, which has occasioned the decay of the paintings above, and prevented the drying of the stucco below, at any rate it would not be doing justice to the confidence Lord Middleton has in me, to bestow any expensive work upon a ground so perishable, and I am going to write to his Lordship on the subject, proposing a remedy, and leaving him to determine what he will have me to do. At any rate, that could not be painted this year; but I shall have done my duty, and it may be prepared for next year. I may take the opportunity of mentioning also the plan of doing the Hall by instalments, but I have some doubts there also on the mode of preparing that wall, which has never been stuccoed, and I am afraid the divisions of the stones will always be seen. My eyes grow fatigued after looking up so much at the ceiling, and yet reading is what I find rests me most, though it tires my eyes a little, it rests the body and is a relief to my mind: writing also fatigues me, as it makes me stoop a little and requires some kind of thought, while in books the thoughts are already arranged for me.

Adieu,

Your affectionate Father
J. F. Rigaud

Wollaton, 11 May 1807

My dear Stephen,

As I had seen so little of the Exhibition, the pictures having passed so rapidly before me, and those of the Members being passed without examination, I could not form a full idea of it. I am very sorry that your own Society does not give you that compleat satisfaction you seemed entitled to. We must have patience. We must plough very deep, and yet we are not sure to reap. The Art is our estate, and subject to fluctuations, like all other kind of property. If we could farm what we know to others, it is ten to one but it <might> produce more than by being Gentlemen farmers of our own. And as they have now established markets for pictures, there should be also brokers, that the business might go on swimmingly, as in other concerns. For instance, if you was to offer a per centage of five or ten per Cent to some clever idle fellow with a good deal of talk, it might be to the advantage of all parties. I am not likely to see either of these exhibitions; therefore should be very glad of any farther description, or any anecdotes about them; I am so eager about letters from home, that it seems to be my only enjoyment.

You very properly say that one must be on the spot to judge of what is fit to be done. The misfortune is that there is no Architect, no Surveyor — nobody here who understand any thing about it. ~~I have no answer from Lord Middleton.~~ It would be very agreeable, to be sure, to paint them <subject> at home; but it would hardly be possible to fit them properly to their places, and keep them stretched, because there are ins and outs, and other parts slanting, so that it would make but a bad job. I am still about the Ceiling; it was so bad that it requires great exertion, to make to do, and there are forty nine figures in it. I am in hopes however to finish it this week; and the ornaments about the frieze and Cornice &c. which Mr. Carr is about, will be done about the same time, and I shall lower the scaffold; after which, I think, it will go on quicker; though there are twelve Caryatidae and twelve boys, besides three large pictures. As the Ceiling represents Prometheus stealing the fire from heaven; so, one of these pictures on the side wall is Prometheus chained to the rock by Mercury and others; and this is very bad, having been retouched all over. On the other side Prometheus is animating a man with the spark of life; and on the landing place is a large painting, representing a sacrifice to Apollo. I hope to finish the whole of these repairs in six weeks time, and could be in London by Midsummer. I am very much at a loss for subjects for basso-relievo's under that staircase, to have some allusion to the subject at top, as I have described them. I must have a little parcel soon, and if you could send me the three volumes of Ovid's Metamorphoses with it, I should be glad; for though there is a very good library <here,> there is not one book of the history of Gods

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and Goddesses, though there are some books of antiquity. I will <give a list> at the bottom of this, of what I want; the colours must be in bladders . . .

Wollaton, May 19. 1807

My dear Stephen,

. . . I have received an answer at last from Lord Middleton, which is very polite. He commends me much for my caution, and says he knew it could not be painted this year, at least he had some doubts, because there had been ~~some~~ alteration in the wall, which he supposes has retarded the drying. He wishes to give it another year for the chance of ~~drying~~ <it>. As for the Hall, he thinks that doing it little at a time would be tedious; that when he fixed upon proper subjects he would rather give it up for a year or two, and have done at once. He says ~~that~~ he will call here the latter end of June. Though I wish very much to go home about Midsummer, I should not like to miss him, and as he is then going to Yorkshire, if he wishes to have any thing done there, I think I shall not refuse to go with him.

I am very much of your mind that Westall's Flora is preposterous in the colouring, and it is very much to be feared that, being successful he will be followed. It is an evil which has attended modern Art, ever since the judgment of the public began to be perverted by caprice and fashion; solid minded Artists will continue to study and do their best and will in the end triumph; to follow the fashion requires to be in a continual agitation and fever, for the moment it is missed, the whole air Castle dissolves and is no more.

Does your Mother go out? does she see nobody but Mrs. Byrne? is every body else dead? Shall I hear of no conversation — no chit chat — all silence? I have not quite forgot the world, though I have endured a solitude more compleat than I ever did in my life. At Windsor I had only to look out of the window to see some human creatures, if it were but the old woman with her goat and the bread-basket; — the Sunday was ushered in with martial music, and the splendour of Royalty, and solemn hymns followed in a place for many ages consecrated to the Almighty. Here, towards evening, the birds of Juno and Minerva make a horrid noise, though fortunately, it is at some distance, and the sound is carried away by the breeze. Give my love to your Mother, &c. &c. from

Your affectionate Father
J. F. Rigaud

[The following letter relates to the intended marriage of his son.]

Wollaton, June 1st, 2nd. 1807

My dear Stephen,

I am much obliged to you for the account you give me of what passes, particularly in regard to the health of those who are dear to me. I am very glad to hear that Miss Davies is so well, and I shall rejoice <to relive> by every letter a continuation of these good tidings; and pray don't forget me when you write. I do not know the number of your house in Thornhaugh Street, but as there are a few of them on the same plan, I have been in one of them some years ago, I like them very well, besides your sketch gives a very good idea of it. In it, my dear Stephen, I wish you every comfort that your good heart, love of virtue and industry deserve; I only regret my inability to contribute to your comfort by an additional provision of my own. Though I have been industrious, and have worked very hard all my life time, I have been too thoughtless of money matters. With exalted ideas of the Arts, I have despised what was profitable, and have made other people sick of my notions and now <my> ~~I am obliged to drudge and grope.~~ My time is past, and I have not much strength to struggle against the prejudices of fashion, or to overcome fatigue.

I don't know yet how Lord Middleton will like what I have been doing; if he is like those on his estate, — I mean his Land Steward and such people, I have not much to expect; for they do not seem to think that any thing has been done. I believe they expected something new, some gay colours; they have forgot how it was, all peeled or peeling off, with some parts hanging loose; in fact they pay

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me the highest compliment, ~~when~~ without thinking, when they say it will look like an old painting, which has had no injury . . .

I can very well figure to myself the great change in my apartments in Titchfield Street, now that they are occupied by an Antiquarian like Mr. Hawkins; they must look very small: Bookcases project out, while pictures are flat, and rather serve to enlarge an apartment as they open the view to distant objects. I hope he will take care of his brains with all his books. Give my love to your dear Mother, &c. and do not forget me when you write to Wales.

Your affectionate Father
J. F. Rigaud

Wollaton, 11 June 1807

My dear Son,

When you mentioned, in your last letter, the education you have received, you made me shed tears of regret that I could not give you a more elevated one. I gave it as good as my poor ability permitted, and my situation allowed. I left the rest to Providence to direct, and to yourself to complete. The sacrifice you have made of the highest style of Art is worthy of every praise, on account of the motive which, no doubt, has influenced it; for "all is vanity and vexation of spirit." But though, as you say, and very justly, "we have higher duties to perform than to pursue the phantom reputation;" we ought never to relinquish what we have learned. The talents we have acquired, as we have them from God, who does not bestow them on every body alike, we ought to cherish and improve. You first gave signs of ability by your knowledge and study of the human figure, and a manly discrimination of characters. Take care that you do not, by precipitation, give into effeminacy and manner. I do not blame what you do, but I would recommend to you to have always a picture in hand of large figures, in which your first studies might be recalled and exemplified; for though, what we have learnt at first remains indelible in our mind, it is soon left off in practice, if not kept in exercise at short intervals of time. It does not signify how long such a picture would be in hand, or how much it would be interrupted by your other avocations: In it you should never lose sight of the grand principles of the Art, and the study of Nature, through the eyes of the ancients, and of the great Masters; such as Raffaello, Carracci, and Poussin. As for Michael Angelo, he goes beyond Nature, and those who have followed him have lost themselves, and given to bombast. It is enough to look at him to enlarge our ideas, but not to imitate him. He is a proper theme for Lectures and Critics on the Art, and as such he has had his use, but I do not know an imitator who has succeeded: Nature is forced and exaggerated, we find it no more in him; while the Ancients are never beyond Nature, and yet are more beautiful in their productions than any individual object in Nature. Carracci shews the broad, intelligible and scientific hand writing; Raffaello the simplicity of Nature, and good expression; and, together with Poussin, the best Masters for draperies.

If I had never painted my Hercules, at Rome, I should never have been considered by my fellow students but as a good natured jovial fellow, but not as a good painter. To that picture I owe the opinion they formed of me; for I had no patron, no protector, and I was spending the little money I had. That opinion has followed me, and supported me ever since, under Providence; though not without many vicissitudes. That reputation which Hercules began, was, sixteen years after confirmed, strengthened, or renewed by the Samson.

In such a picture as I suggest, I would banish all idea of fashion, and all thoughts of profit. The Art alone should be the guide, and morality the sentiment; but character, and the knowledge of the human figure should be predominant, because it is in that part that so very few excel. I hope and trust, my dear Stephen, that you will find in your domestic life that happiness and comfort which the generality of people seek in vain abroad; particularly if your partner knows how to respect that enthusiasm, inseparable from the Artist, and be ready to make some sacrifices to it. As Miss Davies seems to have a cultivated mind, there is every prospect of her adopting those ideas which are <fit> for an Artist's Companion . . .

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Wollaton, 26 June 1807

My dear Stephen,

I was very glad to hear that Mr. Bowles had agreed to my price for the picture of Jupiter and Diana, and shall like to know when he has fetched it. ~~home~~ As for the money, it is very likely he will not pay it till I come home; but it is as safe as if I had it in my pocket. Nobody has a more liberal mind than Mr. Bowles. He is one of those we call in Italian of the cinque cento. A Londoner would translate that the five pr. cent; but the Italians means a good old fashioned Gentleman: for by the cinque cento they mean the 16th. Century. You have sent me what I like very much to see; I mean a cash acct. I did not expect it more in my favor, that would have been too extraordinary; but I like to see clear into my affairs; let it be better, or let it be worse "Be she white, be she black!" It is no wonder that the dissolution of Parliament has drained Gentlemen's pockets of their money, when it is calculated that the election for the County of York has cost each Candidate more than one hundred thousand pounds, as much to those who were unsuccessful, as to those who were fortunate enough to be returned. It will come round again, some way or other, and in a short time, every thing is forgotten, and will take its level.

I am all uncertainty in regard to Lord Middleton, the Land Steward received a letter last week, announcing his coming on the 25th. A few days after, another letter said that his Lordship may be two or three days later, but that Lady Middleton would be here on the 23d. No more letters have been received since, nor are any harbingers come, except a few horses, which surprises every body here, and keeps them on the alert, particularly the Housekeeper, who is astonished that she has had no letter! and says there is always a cargo of servants, both male and female come the day before; but all is quiet, — no tidings, no letter. I should be very glad to compleat every thing before they come, and then I shall not stay many days after; except some unforeseen determination takes place. I shall send no cargo of servants before me; but hope, nevertheless to find my house and family ready to receive me. . .

The remaining part of the year my Father was principally occupied with the restoration of the Painted Hall of Greenwich Hospital, which was then greatly out of repair. It was thoroughly cleaned under his direction, and superintendance, and, where absolutely necessary, retouched, and parts of it entirely repainted by his own hand. As I was otherwise too much engaged to render him any assistance in this great work, and have no memoranda of his own concerning it, I can state nothing respecting the particulars; and can only say that, with his usual assiduity and mature judgment, he completely restored this celebrated Painted Hall, to as nearly as possible, the state in which it was originally executed by the hand of Sir James Thornhill.

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Chapter 19: 1808–1809

On New Year's day [1808] Stephen Francis Dutilh Rigaud, only Son of the Subject of this Memoir, was married at Dale Church Milford Haven, to Miss Margaret Davies, eldest daughter of John Davies Esq. of Broomhill in the County of Pembroke. The wedding was conducted in a quiet, rural style, at the express desire of the Bride. It was a lovely morning, the sun shone out brightly on the bridal party as they walked down the hill to the little village church, that lay in the Valley below, where the marriage was solemnized. Soon afterwards they set off for London, and visiting Oxford and Blenheim on their route, arrived safely on the 23d. of January at Upper Thornhaugh Street, Bedford Square.

The following memorandum on the occasion appears in my Fathers pocket book. "January 1st. 1808 In the evening I made a bowl of punch for the family in honour of Stephen's Wedding."

[Two days later Rigaud wrote Stephen a long letter of congratulations. In it, he tells him that Mr and Mrs Meymott and Mrs Byrne had joined them for Christmas, but he gloomily adds, 'I do not remember so dull a day on that solemnity, in all my life.' He assures Stephen that Giardini is getting in readiness his house in Thornhaugh Street and that Mr Meymott has settled with the militia his inability to appear for its summons. The letter closes with the following account from Rome and some sobering domestic news.]

Nothing material in the Arts has happened since you went, except the death of Angelica Kauffman, which is now too well authenticated by a letter received by Mr. Bonomi. She died in the month of November last, and had great honours paid at her funeral, which was attended by fifty Capuchin friars, fifty regular Priests, and all the Academicians of St. Luke, with all the other Artists, and lovers of the Arts at Rome, all the wax torches in their hands, and two of her large historical pictures were carried in the procession. Bonomi has no particulars of her Will yet, but there can be no doubt that she has left something to Mrs. Bonomi. I am sorry to say that your Mother has not been well for some days past, and last night was taken again with violent spasms in her stomach and other parts. Mr. Wood has been with her several times to day, and I sent for Dr. Poignand by her own desire; he came, and has ordered what he thinks will do her good. ~~I hope I shall be able to give you a better account tomorrow before I close my letter.~~ Mary is very far from well, but she exerts herself so much that she does not think of herself. I have no time to be ill. Altogether the house has had but a dismal appearance since you went, and I do not remember such a season before. Adieu, My love to Mrs. Stephen.

Your affectionate Father
J. F. Rigaud

[The page is cut off at the bottom.]

Mrs. Rigaud's health had, for a considerable time, been declining, and continued to do so, very rapidly, from the commencement of the year. By her death, which took place on the tenth of February, at the age of sixty seven, my Father was bereaved of a highly talented and affectionately devoted Wife, and their children lost a tender Mother, to whom they ever felt indebted, under God, for their religious education. Christian principles were the basis of her character, and from them she conscientiously performed her duty to God and Man.

My Father did not exhibit any thing at the Royal Academy this year [1808]; his time having been so fully occupied at Windsor Castle, at Lord Middleton's, and at the Hall of Greenwich Hospital, that he had not been able to prepare any picture for it; but he exhibited two very fine pictures at the British Institution — Hercules resting from his labours, painted at Rome, and in the Roman style; and a Madonna and Child, in the Venetian Style.

During the greater part of this year my Father was engaged in restoring the old paintings of the Great Saloon and Anti-Room of the British Museum. In this arduous work, however, I assisted him greatly, whenever my other engagements would permit me to devote a portion of my time to that interesting object.

Besides this great work, he began a cabinet picture for George Bowles Esq. of Wansted, representing Pandora being presented to Jupiter and receiving the gifts of the Gods and Goddesses; intended as a companion to that of Jupiter presenting a bow and arrows to Diana; already forming part of his beautiful Collection.

My Father did not send any thing this year [1809] to the Exhibitions of the Royal Academy, or the British Institution, having been so much engaged in various important works that he had not had time to prepare for either of them. During the course of the year, he finished the great and heavy work which had occupied so much of his care and attention — the restoration of the paintings in the great Saloon and Anti-room of Montague house, then belonging to the Nation, and <known by the name of> ~~occupied by~~ the British Museum. In the prosecution of this work, however, a very great portion of it fell to my share, for, whilst he was engaged in retouching the Painted Hall at Greenwich Hospital, the whole conduct and responsibility of the work at the British Museum devolved upon me. It was at length successfully completed, to the entire satisfaction of the Trustees, and of the Architect George Saunders Esq. And I cannot but lament that in the erection of the present British Museum, the original design was not carried out of preserving those noble apartments, as a specimen and record of the grandeur and magnificence of style that characterised the ~~period~~ Architecture at the period of the erection of Montague house.

My Father was likewise engaged, by order of Alderman Boydell, in executing some paintings at the Mansion house, in which I also assisted him. Besides this, he <finished> ~~Painted~~ for George Bowles Esq. of Wansted, <the> a picture <he began last year> of Pandora, ~~when presented to Jupiter by Vulcan, receiving the gifts of the Gods and Goddesses; as a companion to that of Jupiter presenting Diana with her bow and arrows.~~ He painted likewise the subject of Manoah's sacrifice; and began two pictures in the Venetian style, for the Earl of Aylesford, one representing the Angels appearing to the Shepherds to announce the glad tidings of the Saviour's birth; the other, The Angel delivering St. Peter out of prison. He also, about this time, painted the portraits of J. S. Richards Esq. R.N. Capt. Ballantyne of the E.T.C. and his Lady; Dr. Poignand; J. S. Hawkins Esq. F.S.A. Joseph Bonomi, the Architect and some others.

In consequence of the severe illness of J. Burch Esq. the Librarian, my Father attended at the Royal Academy, during the latter part of this year as Deputy Librarian.

As Her Royal Highness the Princess of Wales, from peculiar circumstance, <at that time> attracted to a high degree the notice of the public; † <it> may be permitted to introduce an anecdote respecting her; since trifling incidents frequently elucidate character even more than those actions which <being> ~~are more~~ public ~~and~~ seem to be of greater importance. In consequence of my holding the Office of Treasurer of the Society of Painters in Water Colours, I had the honor, on the 22nd. of April, together with R. R. Reinagle, the President, and R. Hills, the Secretary, of receiving two Royal Personages at a private view <of the Exhibition> at the Great Room, Spring Gardens, previous to its being opened to the public.

<Her Royal Highness> The Princess Sophia of Gloucester came first, attended by two Ladies and a Gentleman; and with all the dignity becoming her exalted rank, and all the politeness of an English Lady, expressed her thanks for the high gratification she had enjoyed in viewing our beautiful display of Water colour Paintings.

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Some time after her departure, came <Her Royal Highness> the Princess of Wales, attended by Gentlemen only; presenting a perfect contrast, in person and manners to the elegance and courtesousness of our first Royal Visitant. At that time she was corpulent in her figure, and coarse and vulgar in her countenance. She took no notice of us, but talked loudly and very familiarly with the Gentlemen who accompanied her. As a specimen of her manner, I may just mention a trifling incidence that occurred on this occasion. In walking round the room, in company with some of the Gentlemen, as she came to a picture, described in the catalogue "Ass and foal — R. Hills" She bawled out to one of her party, who happened to be on the other side of the room, "Here! — Come and look at Mr. Hills Ass!" and bursting out into a loud horse laugh! What the Gentleman, thus addressed, thought of her Royal Highness, I cannot say; but we were utterly disgusted, and poor Hills blushed up to his eyes, and tried to hide himself.

My Father's translation of Leonardo Da Vinci's Treatise on Painting, having been so favourably received by his brother Artists as well as by the public generally, encouraged him to commence the translation of another Italian work on Art, entitled "De Veri Precetti della Pittura, di M. Gio. Batista Armenini, da Faenza." On the True Precepts of Painting, by M. John Baptist Armenini, of Faenza. Published at Ravenna, in 1587. <It is to be regretted that he did not live to compleat it.>¹¹²

[At this point in the manuscript Stephen includes in full a letter by his father that had been published in the London periodical *The Artist*, edited by Prince Hoare (vol. II, 1810, pp. 199–206). In this letter Rigaud complains of the deficiencies in existing colourshops and proposes the creation of 'an establishment under the sanction of a body of Artists, where all the *Materia Pictoria* should be found in perfection.' This venture would require the services of a man to prepare canvases and, more importantly, of a chemist who would 'have the management of all that concerns the nature of colours, oils, spirits, or gums, and be ready to make the experiments, suggested to him by any artist willing to pay for the materials.' The entire operation would be overseen by an artist belonging to the sponsoring institution. At the end of the transcription, Stephen writes that he thought his father wished that the Royal Academy would undertake such a scheme; obviously Rigaud saw himself as that individual who should be entrusted with its management, living in 'a proper house' set aside for this purpose. Rigaud's desire to provide better materials and methods was well-founded, but it was not until 1871 that the Academy established a professorship of chemistry.]

As it became more and more evident that my Father's health and strength were gradually giving way, and ~~that~~ although still able to practice the Art he loved, yet that much application or exertion had become increasingly wearisome to him; and that a measure of relaxation and retirement would be conducive to his comfort and happiness; I proposed to him that he should give up housekeeping altogether, and take up his abode with us: to which proposal he readily and cheerfully assented. In order therefore to provide room for the reception of his numerous paintings, and to render him as comfortable as possible, having a lease of the premises where I resided, I built for him in the garden, which was situated on one side of the house, a beautiful room, with an exhibition light, the entrance to which was through one of the parlours, that served as an anti-room to the larger one; and although it was all upon rather a small scale, still it was sufficiently large to answer the double purpose of an exhibition room and a study; and he felt perfectly satisfied with it. In the spring of this year, therefore, I had the high gratification of receiving my worthy Father as an inmate in my family, at No. 19 Upper Thornhaugh Street, Bedford Square, which at that time was a very airy, pleasant situation; mine being the last house but one in the Street, which was then separated from the fields occupying the space between us and the New Road, merely by an iron railway, from whence we commanded a magnificent view of the country, including Hampstead, Highgate, and Primrose hill.

My Father, this year [1810], exhibited at the British Institution four remarkably fine pictures, — Jupiter under the form of Diana visiting the nymph Calisto; Ovid's *Metamorphoses*, Book 2 — The Conversion of St. Paul, Acts, Chap. 9 v. 6 “And he, trembling and astonished said, Lord, what wilt thou have me to do?” — An Elder Vestal attending the sacred fire; and The Prodigal Son returning to his Father; St. Luke, Chap. 15 v. 20–21, “And he arose, and came to his Father. But when he was yet a great way off, his Father saw him, and had compassion, and ran, and fell on his neck, and kissed him. And the son said unto him, Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son.”¹¹³

At the Royal Academy he also exhibited two very fine pictures, — Manoah's sacrifice, Judges, Chap. 13. v. 20. “It came to pass, when the flame went up toward heaven from off the altar, that the angel of the Lord ascended in the flame of the altar. And Manoah and his wife looked on it, and fell on their faces to the ground.”¹¹⁴

This was the last time he exhibited at the Royal Academy; having from the years 1772 to 1810, inclusive, exhibited no less than One hundred and forty three of his choicest works.¹¹⁵

To these are here added a Catalogue of those that had never been publicly exhibited, and have not been previously mentioned in the cour[s]e of this Memoir.

Paintings in oil

An offering to Cupid.

Portrait of Admiral Parry.

Two heads, a Study from Nature.

Portrait of a Young Lady.

A Girl's head, a study for the Blacksmith's daughter.

A Study for the Blacksmith.

A Boy's head from Nature, afterwards finished by his Son as Cupid resting on his bow.

An infant asleep, a study from Nature.

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A study for Ruth and Boaz.
Innocence, a Study for one of the Angles at Guildhall.
An Old Woman's head, a study from Nature.
A River Goddess.
The Death of Sigard.
Painting and Sculpture supporting a Medallion — A sketch executed in large over the Door
of the Great Room at the Royal Academy, Somerset House.
Venus and Adonis.
An Old Man's head from Nature.
The Death of J. Palmer the Comedian, while uttering the words "There is another and a
better world!"
Portrait of the above Actor.
The Original sketch for the Samson.
A study for the head of Samson.
The Angels appearing to the Shepherds, a Sketch.
Another of the same subject, with a different effect.
The Ascension of Christ, a Sketch for the Altar Piece in Fresco.
Dead Game.
A Copy from the Female head by Raffaele, in his own Collection.
A Study from Nature for the head of Constantia.
A Youthful Hymen.
The Idle Girl — from Nature.
Hebe.
Saint Cecilia.
A Turk's head, small size, in the Venetian Style.
Portrait of Mrs. Rigaud, head size.
Another in a different dress, and position.
Portrait of his Sister in Law, Mrs. Hoare.
Portrait of Mrs. Jones.
Psyche returning from the infernal regions.
A Dancing figure, in Encaustic, in the style of the Antique Paintings of Herculaneum,
A Study for the Ceiling, executed at the Earl of Aylesford's Seat at Packington.
Portrait of his friend Seryell [Sergell], the Swedish Sculptor.
A head of Christ in Fresco, a Study for the Ascension.
A considerable number of Academy figures eighteen of which were in the Sale of his
pictures that took place after this death.

Drawings in Water Colours, Indian Ink, Chalk, &c.

Entry of the Black Prince, a Sketch for the Picture.
Peter denying Christ; a Sketch.
A Storm, "Twas when the Seas were roaring.
Painting and Sculpture supporting a Medallion the first sketch for the Royal Academy.
Pandora receiving the gifts of the Gods.
Design for the Ceiling at the Trinity House.
Design for the Ceiling at Mrs. Montague's.
Design for the Ceiling at Lord Donegal's.
Design for the Ceiling at Mr. Goldsmid's.
The Angels appearing to the Shepherds.

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Peter delivered from prison.
Constantia, from Chaucer.
The Sword, Sterne.
Madona and Child.
Four Bass-reliefs for a Breakfast parlour.
Design for the Ceiling at Windsor Castle.
The Ascension of Christ, the first sketch.
First Sketch for the Allegorical picture of the Literary Fund.
Besides a great number of Academy figures, Studies, Landscapes, Sketches &c.

The above list of the works which my Father left behind him, in union with those he had exhibited at the Royal Academy, and the many others he had executed in the Metropolis and in various parts of the Country, if considered in their number, the variety of their subjects, and the diversity of processes by which they were produced, evince in an extraordinary degree his indefatigable Industry, the Versatility of his Talents, and the Universality of his Genius.

This year [1810], for the thirteenth time, he served the Office of Visitor of the Royal Academy; and also continued to fulfil the duties of Deputy Librarian.

The principal work my Father executed this year was at the Trinity House, Tower hill, where he painted the upper part of the Staircase, in four compartments, in imitation of Bass-reliefs. In the upper compartment, semi-circular at top, is represented an Eye within a Triangle and a Circle, surrounded by rays of light and glory. By the triangle is intended to be conveyed the idea of the Trinity, and by the circle, the Eternity of the Divine nature; whilst the Eye in the centre denotes the omniscience and all-controuling power of the Divine Providence. In the principal compartment, immediately under this, which is upwards of twenty feet in length, is represented, in the centre a figure of Charity, with children at her breasts, and with open arms, as ready to receive and to relieve all that come within the sphere of her ~~useful~~ influence. On either side are figures dispensing bread and other articles of food, and raiment, to the various groups of applicants, who seem to receive with gratitude the relief thus administered to them. In the background are seen the almshouses erected for the reception of the aged and infirm. The whole having reference to the extensive Charities of the Corporation. In the two smaller compartments, are represented the four Winds, blowing with all their might; against the destructive effects of which, on the shipping of this, and other countries, it is one of the principal objects of the Trinity house to provide. For these paintings my Father made the original rough Sketch, I made a more finished Design; and we executed the work together.

Besides this, he painted the following easel pictures. A Sketch of Samson and Delilah, Judges Chap 16. v. 19 "And she made him sleep upon her knees; and she called for a man, and she caused him to shave off the seven locks of his head, and she began to afflict him, and his strength went from him." This was intended as a companion to his celebrated picture of Samson breaking his bands, deposited in the Council Chamber of the Royal Academy. The Angels announcing to the Shepherds the birth of Jesus Christ. St. Luke, Chap. 2. v. 13-14. "And suddenly there was with the Angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will toward men." The deliverance of St. Peter from prison. Acts, Chap 12. v. 8-9. "And he saith unto him, cast thy garments about thee, and follow me. And he went out, and followed him; and wist not that it was true which was done by the Angel; but thought he saw a vision." These two

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were painted in the Venetian Style, for the Earl of Aylesford. Offa, one of the Saxon Kings, a study for the painted window of Litchfield [Lichfield] Cathedral.

On the 9th. of November my Father took leave of us, and set off for Packington in Warwickshire, ~~he~~ on a visit to the Earl of Aylesford. The following letters were written to me from thence.

Packington
November 25. 1810.

My dear Stephen,

I am sorry I had it not in my power to write in the course of the week to acquaint you and our good Ladies that I had quite got rid of my complaint, and at last have got very well indeed, thank God. I am not quite happy in my own mind, because I think Lord Aylesford does not like my being idle in the evening, as he himself is so busy, and I perceive that he would like me to be sketching, or doing something; but I am not equal to it now; I cannot bear to draw surrounded with company looking over me; I have lost the habit of it, and am out of practice, so I read all the evening. I have covered my little sketch <in oil> of Erichthonius [Erichthonius], though I have gone on very slowly with it; and except some alterations which would naturally occur in doing the large one, I think it is a tolerable sketch. His Lordship has never asked any question about it since he saw it begun; he is certainly pleased with it, but does not express it; and I very well perceive that he does not find me now so active as I was twenty years ago. The evening is the time he dedicates to drawing, and I cannot come into it; He, however, says nothing only some little hints now and then in a kind of joke, for he is very kind in every particular.

I find that I am expected to come back here from Litchfield, where I go next tuesday, and I suppose My lord will go to London again; but I hear nothing about it. Last night there was a party at cards; his Lordship and I were busy ~~in~~ sketching Academy figures, in which he wanted some instruction; and in that I succeeded tolerably well, and we were at it the whole evening, which pleased him much. He knows anatomy and the names of the muscles as well as I do. I hope I shall be back on thursday evening, but how long I shall be detained here, it is not in my power to tell, but you shall know as soon as I know it myself. I do not take my trunk to Litchfield, as I return here. I hope every thing will turn out well, and you shall be informed of the result of my visit. I hope that dear Margaret is well; give my love to her, to Betsy and Mr. Meymott. I was not surprised at Betty wishing to come back to you, for I believe she will never be happy any where else. I must conclude, as I hear the bell. Adieu,

Your ever affectionate Father
J. F. Rigaud

Packington
November 19th. 1810
Evening.

My dear Stephen,

I returned this day, a little after two o'clock, from Litchfield, having fully compleated the purpose of my journey; as I met there W. Rowland. I have ascertained what they want of me, and what I am to do. I am sorry to find that Mr. Rowland is nothing of an Artist, nor the person he employs at Shrewsbury. They know very well how to burn fine rich colours in glass, and how to cut it and put it together; but for any thing else they are quite novices, and seem to feel their own deficiency. Great confidence is put in Mr. Rowland, and it would be for no purpose to lessen the great opinion entertained of him. He certainly has great industry, perseverance, and an ardent wish to do for the best. The first thing now wanted is, some rough Cartoons, with stron[g]ly marked outlines, and a slight indication of the shadowing. What will be required afterwards I shall explain to you at more leisure. The windows which came from Liege, and are put up, are certainly very beautiful in point of design and shadowing; there is nothing of the Dutch style in them, they are evidently Italian designs,

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some of the compositions are quite in the style of Raffaele. The draperies are of the most beautiful, and rich colours that can be imagined, and well folded; but the flesh have no colour; they have only a mere shadowing; which struck me at first as very faulty. They tell me that all the old windows are so, and that what has been attempted by the moderns in flesh colours are tricks, and not vitrified. I think that Perrache, and Pearson, vitrified their flesh colours, but I cannot be positive. Mr. Rowland was very reserved with me, at first, and certainly did not relish my observations in regard to the execution of flesh colour; and I remember that I hinted some of my doubts in that short conversation we had in Gray's Inn, but by degrees he became more communicative, as he felt the necessity of it, and I mean to do what I can to assist them. A very material point with the Dean, and all the Antiquarian Gentlemen who have been consulted on the subject, is the costume of the different figures meant to be represented. The fear is, that I shall think too much of Grecian elegance, as they call it, and beauty of form; not enough of Gothic Style. It is the fault found with my Offa; though very much admired and commended. No question was asked, nor any thing said about price, or money matters. I was received by the Dean and his family, in the most civil and kind manner. I was there two nights, and part of the day I arrived, and of this morning at his house; as also Mr. Rowland, who is an old friend of his.

[Rigaud describes his journey as a pleasant one even though it began disagreeably. The park was wet, and with his boots on he jumped, waded, and slid through the puddles until he arrived at the Walls's, where he was to catch the Liverpool coach. When the coach finally arrived, it was already full, and he ended up having to send to Stone Bridge for a post chaise. He enjoyed, however, the journey itself, remarking, 'I don't know any country that I have seen better cultivated than between this and Litchfield.' Having forgotten his spectacles, he borrowed a pair from the Dean of the Cathedral and the following morning bought a pair from a watchmaker's. On his return to Packington, he found those he had forgotten sitting on the table.]

I am very thankful to Providence that I have entirely got rid of my late complaint; and that I also breathe freer and cough less than I have done for a long while past. I should have liked to have returned home from Litchfield, but considering how much I am benefitted by the air; and that Lord Aylesford had expressed a wish for my return, that I might begin the large Ericthonius, — I came back here. I could not, however, begin, because the primed canvases, of which Lord A. had told me he had plenty, he was deceived in himself; there was a long roll of it, but after I had had the stretching frames <made,> when we came to unroll it, it was only a remnant, rolled up the long way; so Mylord desired I would order some immediately from London; but I <have> had no time to write since; I meant to have done it from Litchfield, but I was not a moment to myself, but when I went to bed; so I should be obliged to you to order two pieces of primed cloth at Middleton's to be properly packed up and directed to me at this place, by the Balloon coach, giving proper instructions about it; and telling him it is for Lord Aylesford; it is not the first time he has sent things to me at this place; they are to be five feet six inches square each. I am now the only gentleman here, they have all posted away; that will give me more time to write, having nobody to talk to after dinner when the Ladies withdraw; I therefore come into my room till tea time. I hope that you and Margaret are in good health; give my love to her, and to Mr. and Mrs. Meymott from

Your affectionate Father
J. F. Rigaud

[Rigaud's last letter was from Packington, dated 6 December 1810. He begins by telling Stephen that the canvases he had ordered had arrived but that he has had difficulties in getting the carpenter to make alterations to the stretchers. He also acknowledges Mr Mallet's letter, which contained a passage dictated by his sister. The following is the conclusion of this last letter to his son.]

I am glad you have been elected again Treasurer [of the Society of Painters in Water-colours], though it takes up a great deal of your time, and is very tiresome in the season . . . I make no doubt you will make a good picture of the supper at the Pharisee's, I long to see it. Pray let me know when the pictures are to be sent to the British Gallery. I mean to send Manoah, and perhaps another, if I can

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find one that has not been there. I have written to Mr. Fuseli last saturday, so, if I do not hear from him, all is right. I don't know how long I shall stay here; Lord Aylesford is not returned, and it is very dull; but I enjoy a pure air, and feel well; I only want a hearty laugh to be perfectly so. I employ myself as well as I can, and am going to be very busy with Erichtonius, when this blessed carpenter will have stretched the canvasses. I shall not finish the picture here, indeed I cannot, I shall do what I can. When I come home, I intend doing some of the Cartoons for Litchfield. I don't want to make them higher than the figures require; each figure by itself. I have two feet width, and the liberty of making them as ~~long~~ <high> as I please. None of the papers that were sent, are to be used, they are to be returned by and by. I mean to have some other papers prepared about seven feet high, to allow for Mitres and Crowns; but I shall want some frame, or something to fix them upon.

You did not mention in your letter, how Margaret was; I hope she is well; pray let me know. Give my love to her, and accept it yourself from

Your affectionate Father
J. F. Rigaud

These were the last words he ever wrote. The last he spoke were doubtless uttered at a Throne of Grace in prayer, previous to his retiring to rest. In the morning it was discovered that he had died of apoplexy during the course of the night.

The intelligence of this mournful event was sent off with all speed to Lord Aylesford, who was then in London, and his Lordship immediately called on me, and with much feeling, personally communicated to me the irreparable loss I had sustained.

~~He died~~ <My honoured Father died> in the sixty ninth year of his age.¹¹⁶ His funeral was attended by his Son as chief mourner; his Son in law Mr. Joseph Meymott; Lord Guernsey; Mr. Wedge; and the Revd. Mr. Jaques ; who performed the funeral service. He was buried in a vault, under Packington Church, where the Altar piece, painted by his own hand, will long remain as a beautiful and lasting ~~memorial~~ monument to his fame!

And now Alas! they're gone — My Parents dear!
And Sister's too! — And I alone appear!
The remnant of a by-gone age I stand,
Preserv'd and blest by an Almighty hand.
For Sev'nty years and sev'n I now can raise
My grateful Ebenezer to His praise.
Still may my heart with love and ardour glow
To Christ supreme! — and then to all below,
And through his Grace attain those realms above,
Where all is perfect Joy — and Peace — and Love!

S. F. Dutilh Rigaud
1854.

4 Wellington Street, Islington.

NOTES TO THE MEMOIR

Notes to the Memoir

1. The manuscript is no longer accompanied by any of the images mentioned by Stephen (see Appendix I for the material that remains). Later, however, Stephen identifies the family picture, on which his father's portrait was based, with the painting exhibited at the Royal Academy in 1790, a work which has survived and is reproduced here as Fig. 3.
2. The Edict of Nantes, which had given civil and religious rights to the French Protestants, was issued by Henry IV in 1598 and revoked by Louis XIV in 1685.
3. The town of La Tour, situated south-west of Turin, is today known as Torre Pellice (see *Schede Vesme*, III, p. 928).
4. Presumably this copy after Beaumont for a tapestry is the one referred to in a notation of 1762 in the archives of the Real Casa in Turin: 'Al pittore Giovanni Francesco Rigaud, per aver ricopiato dal piccolo in grande un quadro destinato a servir di modello per le tappezzerie di liccio; L. 250' (quoted in *Schede Vesme*, III, p. 928).
5. Rigaud, of course, is referring to the story of Marcus Curtius.
6. The top of the page on which this entry appears is marked '1769', the year in which John Louis de Lolme is thought to have travelled to England. De Lolme's book *The Constitution of England* was first published in French in Amsterdam in 1771.
7. Neither the Nationalmuseum in Stockholm nor Sergel's descendants know the whereabouts of this portrait. For a drawing by Sergel of Rigaud, see Ragnar Josephson, *Sergels Fantasi*, Stockholm, 1956, no. 218. Since Sergel shows the artist leaning familiarly on a leering statue of an aroused Priapus one assumes Rigaud's Roman sojourn was not all work and no play. Josephson even suggests that Rigaud was the model for Sergel's highly praised sculpture *The Faun*, in which the figure reclines in inebriated abandonment.
8. In his book *A Letter to the Dilettanti Society* of 1798, Barry refers to Rigaud as 'my long-esteemed, amiable, and ingenious friend and brother academician' (*The Works of James Barry*, London, 1809, II, p. 552).
9. Correggio's painting *Madonna and Child with Saints Jerome and Mary Magdalen and Angels* is now in the National Gallery at Parma. Barry may have been speaking of Rigaud when he wrote to the family of Edmund Burke on 13 January 1771: 'I delayed here (Parma) six weeks, as I saw that it would be extremely useful for me to make a copy, or rather a study of some parts of the celebrated picture of Correggio here. It was three weeks before I could get to work at it, as I was obliged to wait until another who was there before me, had finished his copy. However, I have now finished what I proposed doing, and I shall set out in two or three days, when it is dry enough to roll up' (*Works*, I, p. 204). While Barry was in Parma, his friend the artist William Keable, who lived in Bologna, wrote to him a reply to an earlier missing letter that suggests there was tension between the two artists over their copies despite Barry's high praise of Rigaud's performance (the letter is in vol. I of the Barry Family Papers, Lewis Walpole Library, Farmington, Connecticut).
10. A photograph of what may well be this picture is in the Witt Library, Courtauld Institute of Art, London, and is reproduced as Fig. 12. The Witt mount gives the painting's location as Geneva and states that it is signed, 'Rigaud fecit 1772.' Though painted just after his arrival in London, Rigaud did not exhibit the portrait until 1774, when the memoir describes it as 'a small whole length'. Of additional interest is J. H. Anderdon's description of a painting he saw by Rigaud: 'Portrait of a very well dressed middle aged man admirably drawn & painted (can it be "se ipse") looking round towards the well known picture by Greuze the "Pere de Famille" reading the Bible of which a part of the picture appears very likely painted about this period' (Anderdon's annotated and grangerized catalogues of the exhibitions of the Royal Academy, Royal Academy of Arts, London, 1772). Although Anderdon thought the picture was a self-portrait and believed it to be the portrait of an artist exhibited at the Royal Academy in 1772 (which the memoir identifies as the Nollekens), his mention of Greuze's picture

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- within the picture leaves no doubt as to its identification with the painting reproduced as Fig. 12. Unfortunately, he does not state where or when he saw this work.
11. The reviewer for *The Middlesex Journal* commented on the *Hercules*, 'A bent leg should no doubt be shortened. But query, is not the bent leg here shortened too much?' (25–28 April 1772).
 12. The reviewer for *The Middlesex Journal* also found the *Jupiter, under the Form of Diana, and the Nymph Calisto* disconcerting: 'This is a good painting, but rather indecent. Jupiter and Calisto have their mouths glewed together in such a manner, that if human creatures could engender by the mouth, as doves are said to do, they might be supposed to be in the very act of propagation' (25–28 April 1772). The critic for *The Morning Chronicle* was easier to please: 'We cannot better express ourselves on this picture than in the words of Statira to Alexander: "He kisses like a God"' (4 May 1772).
 13. The full entry in the Royal Academy exhibition catalogue lists this work as 'Cupid Sharpening his arrows, and Psyche sleeping at some distance' (no. 246).
 14. The following description appears in *The London Chronicle* for 15–18 May 1773: 'The sybil is here represented as a beautiful virgin, Apollo as a handsome youth . . . Her countenance is expressive of all that earnestness with which she may be supposed to prefer her petition'.
 15. The sitter is identified as 'Price' in Algernon Graves's *The Royal Academy of Arts*, and it seems likely that he is the John Price who was appointed Bodley's librarian in 1768. Since Stephen was copying his father's handwriting, it would have been easy for him to have mistaken 'Pr' for 'R'.
 16. There is another version of the portrait of Bentley in the Wedgwood Museum which differs in only a few minor details from the work reproduced here (Fig. 11). Although I have only seen photographs of both paintings, neither appears to be by Rigaud. The Walker Art Gallery version, however, probably reflects more accurately the missing original, in that in a detail such as the page of the book much of the lettering is legible rather than simulated as in the Wedgwood version.
 17. In 1791 Melbourne House became York House when Lord Melbourne exchanged his residence for the Whitehall premises of the Duke of York and Albany. Between 1803 and 1810, the architect Henry Holland converted the building into residential apartments, at which time it was rechristened the Albany, the name by which it is still known today. Unfortunately, none of Rigaud's decorations have survived. Although the memoir gives no indication of this, Cipriani played a more important role in the decoration of the main rooms than did Rigaud.
 18. As documented by later passages in the memoir, George Robertson became a close friend. Slightly younger than Rigaud, he had been born in London about 1748. He too had worked in Rome, but, as a landscape painter, he had pursued a different course of study. Robertson died in 1788 in Newington Butts, where he had recently moved upon receiving an inheritance from a wealthy uncle.
 19. Rigaud is referring to Antonio Verrio's *Triumph of the Black Prince*, long since destroyed, which was in St George's Hall in Windsor Castle.
 20. In the Royal Academy exhibition catalogue for the spring of 1774, Rigaud's address is given as 'Corner of Richmond-Building, Dean-Street, Soho'.
 21. David Williams, formerly a dissenting minister, was in 1774 operating a school in line with his unorthodox views on education. He was, at least at this time, a friend of Thomas Bentley, and he may have met the artist through this connection. He must have been an unusually close friend of Rigaud, as his autobiographical notes in the National Library of Wales reveal that his daughter Emily was baptized in the artist's home in February 1775 (I would like to thank Professor James Dybikowski of the University of British Columbia for supplying me with this information). Stephen incorrectly describes Williams as a minister of the Church of Scotland, but the identification is not in doubt since he remarks that the exhibited painting was engraved and there is a print by Thornthwaite of 1779 inscribed 'The Revd. David

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- Williams' which is after the Royal Literary Fund's portrait. A more troublesome discrepancy, however, is his description of the exhibited work as 'a half length portrait', when the surviving painting shows the figure in full length. But the Thornthwaite engraving helps here as well: in reproducing only a portion of the whole it shows the figure in half length, and presumably Stephen was relying on it when he incorrectly characterized the painting that it reproduces.
22. The entry in the Royal Academy exhibition catalogue for 1774 reads, 'Bacchus and Ariadne, a Chiaro Oscuro, Kitcat' (no. 236). 'Kitcat' refers to the canvas's size; Godfrey Kneller's series of portraits of the Kit Cat Club, which were approximately 36 × 28 inches, gave rise to the use of this term for canvases of similar dimensions.
 23. For a discussion of Rigaud's work for Lord Melbourne, see note 17 above.
 24. The measurements given by Stephen (40 × 50 in.) do not correspond with those of the surviving canvas (35½ × 44 in.). Since the composition does not appear to have been appreciably cut down, either the surviving work is a small version of the original or Stephen's information is inaccurate.
 25. John Christian Bach, the second son of Johann Sebastian Bach, and Charles F. Abel, another celebrated German musician, along with Sir John Gallini opened the Hanover Square Concert Rooms in 1774. The house, which was torn down in the late nineteenth century, was No. 4 and was located at the north-west corner of Hanover Street. The concert room was 90 by 35 feet, and again, as in Lord Melbourne's House, the decoration was principally the work of Cipriani.
 26. The figures must have been quite small since the work was exhibited at the Society of Artists in 1775 under Robertson's name only as 'A large Landscape, with the Story of St. Martin dividing his Cloak' (no. 211). This painting is no longer in the possession of the Vitner's Company.
 27. Gower House, constructed by Sir William Chambers, was demolished in 1886. It stood in Whitehall on the corner of what is now Horse Guards Avenue opposite the Banqueting House.
 28. Though having undergone a number of transformations, including occupancy as a nunnery, Angerstein's house is now the Woodlands Art Gallery. Unfortunately, Rigaud's decorations have not survived its several metamorphoses.
 29. Lansdowne House is now Lansdowne Club, and even though portions of the house have been dismantled, the circular frieze in the Bow Room is still intact. The domed ceiling, however, has long since been repainted. In all, there are forty-eight, rather than fifty, figures, each artist having executed half. Not having knowledge of the memoir, Dorothy Stroud made the then plausible suggestion that George Dance was responsible for the Bow Room when working in Lansdowne House in 1786 (*George Dance, Architect, 1741-1825*, London, 1971, pp. 163-64), but the decoration can now be firmly dated to 1776. Rigaud's mention of *the Admiranda* is presumably a reference to Pietro Santi Bartoli's *Admiranda Romanorum Antiquitatum* of 1685.
 30. In addition to these three works, Rigaud exhibited a fourth: 'Portrait of a child' (no. 256).
 31. Richard Earlom executed an oval engraving of Cipriani, published on 29 September 1789, which is based on Rigaud's portrait.
 32. The two other portraits are listed in the Royal Academy exhibition catalogue as of a lady (no. 279) and a gentleman (no. 280). Both are kit-cat size.
 33. The present owners of Newtown Park have kindly informed me that these figures have either been removed or painted over.
 34. This project is recorded, along with helpful notes on bibliography, in Edward Croft-Murray's *Decorative Painting in England 1537-1837*, London, 1970, II, p. 187, no. 13.
 35. The Duke of Dorset's house was in Haymarket but has long since disappeared.
 36. Lord March was William Douglas, third Earl of March and fourth Duke of Queensbury. His house was located at No. 138 Piccadilly.
 37. Wilton's house still survives, though it appears unlikely that any of the decoration remains. It is at the same location, but because Queen Anne Street no longer extends beyond Portland

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- Place, it has a new address — the south-east corner of the intersection of Great Portland Street and Langham Street (which has also gone under the name Foley Place).
38. The career of Vincenzo Valdré, a native of Faenza, is in many ways similar to Rigaud's. Born about the same date, he was in London by 1774 (in fact the exhibition catalogue of the Free Society of Artists for that year lists him as living at No. 20 Frith Street, which had also been Rigaud's first London address). Valdré's principal decorations are in Dublin and at Stowe. Stephen presumably crossed out this sentence about his father having to retouch Valdré's painting, as it showed him engaged in too menial a task.
 39. Though these transparent paintings were not used, Rigaud did paint others that were entirely successful. *The General Advertiser* of 9 January 1779 mentions works by a number of artists (Robert Carver, Henry Hodgins, Edmund Garvey, and John Inigo Richards) for a new pantomime but singled out Rigaud for special praise: 'The applauded transparent Figures were painted by Mr. Rigaud of Titchfield-street'.
 40. Sir William James, having purchased an estate in Eltham, rebuilt the house naming it Park Farm Place.
 41. In the eighteenth century, there were a number of standard canvas sizes. The three-quarter-length mentioned here measured 30 by 25 inches, while the half-length, also frequently used by Rigaud, measured 50 by 40 inches. To complicate matters, the memoir also often describes portraits in terms of the portion of the figure that is showing, but it is usually easy to distinguish which category is intended. The kit-cat size (36 × 28 in.) has already been mentioned in note 22. Later on in the next chapter Rigaud also refers to a canvas's size as 'being no more than what is called head in England' (p. 69). This last size, the smallest of those noted here, was, as its terminology suggests, suitable for heads, although Rigaud in this instance introduced the sitter's hands which by necessity were placed close to the face.
 42. In 1926 Otto Clemen reported that this material was in the museum at Mitau. Although Baron von Offenberg knew Rigaud and his family well, he made only one brief comment on his work: 'Rigaud koloriert vortrefflich'. Of greater interest are the two letters in French from the artist to the baron that compose the main body of Clemen's article (see 'Zwei Briefe von John Francis Rigaud von 1786 und 1791', in *Festschrift zum Sechzigsten Geburtstag von Paul Clemen*, Bonn, 1926, pp. 455–58). Dated 21 December 1786 and 21 June 1791, these letters not only touch on Rigaud's affairs but also briefly mention other artists such as Kauffmann, Cipriani, George Robertson, West and Copley.
 43. Rigaud received £36 15s. for the painting with the medallion of the king and queen and £21 for the two imitation bas-reliefs. All three works have subsequently disappeared (for a detailed accounting see Croft-Murray, 'Decorative Paintings for Lord Burlington and the Royal Academy', *Apollo*, LXXXIX, January, 1969, pp. 11–21).
 44. This may well be the painting reproduced in *Connoisseur Magazine*, LXX, September, 1924, p. 31.
 45. Stephen scratched through Capt. Peacock's name as he was one of the three naval officers exhibited in the following year, and the sitter of this picture exhibited in 1780 must be considered as unidentified.
 46. The remaining three portraits are listed as 'Portrait of a lady' (no. 2), 'Portrait of a gentleman' (no. 144), and 'Portrait of a young gentleman' (no. 308).
 47. Since Stephen was only two and a half years old at the time of the riots, his assertion that he could perfectly recollect certain events is suspect. More likely these exciting episodes were later impressed in his memory by constant retellings on the part of his family.
 48. The whereabouts of this painting, which is more properly described as 'The Descent from the Cross' or 'The Deposition', is unknown. Some idea of it can be formed by the print of the interior of the chapel in Rudolf Ackermann's *Microcosm of London*, 1809, I, facing p. 114.
 49. Algernon Graves identifies the gentleman as 'Mr. Chambers'.
 50. The author of *The Ear-wig, or an old woman's remarks on the present exhibition of pictures at the Royal Academy* of 1781 was highly critical of Rigaud's contributions: 'All his portraits are

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- defective in light and shadow, and are muddily coloured. — His sketch for the great picture designed for the Sardinian's Ambassador's chapel, Lincoln's Inn Fields, is not conformable to the text, which says, not a *bone of him shall be broken* — Mr Rigaud has broken all his bones'.
51. This family picture was in the American Art Association Sale of 3 November 1927 (lot 30), where it was mistakenly attributed to Hyacinthe Rigaud; its present whereabouts is unknown. When John Francis Rigaud gave this work to his sister, he painted at the same time one of her family which he kept for himself. Ironically, this last picture (Fig. 9), now in the Ringling Museum of Art, was in this same sale of 1927 (lot 29), though incorrectly entitled *Stephen Francis D. Rigaud and Family*.
 52. In 1795 Henry Singleton painted the academicians assembled in their Council Room, and although it is difficult to be certain, the picture he included on the wall in the upper right corner appears to be Rigaud's *Samson breaking his Bands*. Only the lower left-hand portion of this painting within the painting is depicted, and presumably because the space he allotted for this work was so constricted, Singleton omitted Samson's crossing left hand.
 53. A subscription of this print, held at Rigaud's house, was advertised in *The St. James's Chronicle* for 1–3 May 1792. The print bears the publication date 1 January 1799.
 54. Graves lists the sitters as 'Miss and Master Wingham'.
 55. Listed by Graves as 'Mr. Bowyer'.
 56. In this instance Stephen is in error as the Royal Academy exhibition catalogue lists this last work as 'Portrait of a young gentleman' (no. 340).
 57. None of the decorations survive, though there is a chance that in the main room they have only been covered over. The last room described may well be the passageway leading from the Ramillies Staircase to the Green Drawing Room. If this is the case, the four circular paintings have been replaced by circular windows, and the oval pictures over the doors on the south and north sides of the room have been replaced by actual bas-reliefs of Spring and Autumn, though the seasons are now personified by female figures. Croft-Murray notes that the Marlborough Papers in the British Library list payments of £20 and £96 12s. made to Rigaud in 1784 (see *Decorative Painting in England*, II, p. 269, no. 7).
 58. Rigaud's name appears on neither of the impressions of the prints reproduced here. Bartolozzi takes full credit for the first, but an inscription in pencil on the verso reads in part, 'Pastorini sculpt.' Though Bartolozzi's name also appears on the second work, Gabrielli, rather than Pastorini, is cited as the engraver. In the eighteenth century the story of Griselda appears to have been especially popular, as in 1739 George Ogle published it separately in his *Gualtherus and Griselda: or, the Clerk of Oxford's Tale from Boccace, Petrarch, and Chaucer*.
 59. This work is described as 'Hebe, a portrait' in the Royal Academy exhibition catalogue (no. 143).
 60. Described as 'a sketch' in the exhibition catalogue (no. 205).
 61. Described as 'three quarters' in the exhibition catalogue (no. 62).
 62. Described as 'kit-cat' in the exhibition catalogue (no. 124).
 63. Stephen's date is in error. The ascent was made on 29 June 1785. There are two publication dates for the print commemorating the flight: the first is 13 May 1785 and the second 25 June. Obviously Stephen confused the date of the second publication with that of the ascension itself.
 64. Again Stephen has made a minor mistake, as it was Lunardi rather than Mrs Sage who remained behind. (Mrs Sage's participation is confirmed by Lunardi's statement in *The Morning Herald*, 4 July 1785.)
 65. Joseph Brant visited England in 1786 to raise funds for an Episcopal church in Canada, having moved there after supporting the British in the American Revolution. Sophie v. la Roche saw his portrait in Rigaud's studio in this year, remarking that 'the dress, strong colours and flame red [with] which the native Americans paint their cheeks in battle gives him quite a grim and fearsome look' (*Sophie in London*, London, 1933, p. 245).
 66. In the Royal Academy exhibition catalogue the textual source is given as 'Rapin', meaning Paul de Rapin-Thoyras's *The History of England*, a multi-volume work which, though first

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- published in French, almost immediately appeared in an English translation (London, 1725–31). Interestingly, Cipriani at the same time as Rigaud executed the subject of the widowed queen of Edward IV parting with her son, as a print of his work engraved by Bartolozzi was published on 14 June 1785 and again on 14 February 1786. Earlier Samuel Wale had exhibited a painting or sketch of this subject at the first exhibition of the Royal Academy in 1769 (no. 118) and another version in 1776 (no. 312).
67. Again Stephen is in error as the Royal Academy exhibition catalogue lists this work as ‘Phyche returning from the palace of Proserpine’ (no. 201). It was in the preceding year that his father exhibited a portrait as Hebe.
 68. Stephen repeats this entry on *The Return of Ulysses* under 1788, and it more properly belongs in that year. The publication date for the print after Cipriani is 27 March 1786 and for the one after Rigaud 1 January 1788.
 69. *The Hurdy-gurdy Girl* and *Ma Chère Amie* are also repeated, along with *The Return of Ulysses*, under the year 1788.
 70. The decoration at Fisherwick Park was dispersed in Rigaud’s lifetime. It was perhaps this ceiling on which he was at work when Sophie v. la Roche visited his studio in 1786: ‘he showed us a ceiling which he is painting piece by piece, and which should look very delightful’ (*Sophie in London*, p. 245).
 71. Rigaud is of course referring to the four-volume work of the French antiquarian Pierre Hugues, known as D’Hancarville, entitled *Collection of Etruscan, Greek and Roman Antiquities from the Cabinet of the Honble. Wm. Hamilton* (Naples, 1766–67).
 72. Though Stephen places this paper under the year 1788, Farington mentions in his diary on 2 August 1797 that Rigaud had shown to Richard Westall ‘a plan for [the] Academy to purchase pictures of the Members and to have them engraved’ (III, p. 879).
 73. Rigaud is of course referring to such projects as Boydell’s Shakespeare Gallery, Macklin’s Poets’ Gallery, and Bowyer’s Historic Gallery, to all of which he had been a contributor. In his reference to the Modern Maecenas he clearly had in mind Boydell, who was the most ambitious of these entrepreneurial patrons; his characterization recalls the toast made by Reynolds at the Royal Academy dinner of 1789 to ‘an English tradesman who patronizes the art better than the Grand Monarque of France: Alderman Boydell, the Commercial Maecenas’ (quoted in C. R. Leslie and T. Taylor, *Life and Times of Sir Joshua Reynolds*, London, 1865, II, p. 533).
 74. This Gothic tale of sadistic horror is told in letter 38 in the second volume of Madame de Genlis’s *Adèle et Théodore ou Lettres sur l’éducation*, which was first published in 1782 (an English translation appeared in the following year). Though the prints after Rigaud’s paintings were published on 1 May and 1 June 1787 he had completed the paintings in the preceding year as Sophie v. la Roche saw them then on her visit to his studio, confiding to her diary, ‘his brush does not draw its inspiration from the genius which ruled the Genlis pen, and the pictures show very little of the tale’ (*Sophie in London*, p. 246). It is in fact difficult to take Rigaud’s conceptions seriously, yet considering that this painful story draws the simplistic conclusion that a daughter should confide in her mother, his decorative, genteel treatment of the Duchess’s ordeal is not totally out of place. The two works at least proved popular enough that he executed two more, which, though mentioned by Stephen here, were not exhibited until much later in 1799.
 75. Brooke’s version of this story is entitled ‘Constantia: or, The Man of Law’s Tale’, and it forms part of George Ogle’s *The Canterbury Tales of Chaucer, modernis’d by several hands* (London, 1741, vol. II).
 76. Stephen’s reference is to the publication *Claims of Literature: The Origin, Motives, Objects, and Transactions, of the Society for the Establishment of a Literary Fund* (London, 1802). The eight gentlemen mentioned on page 104 ‘subscribed each a guinea, which they repeated three or four times in the first year’ in an effort to promote the society’s formation.

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77. Charles Alexandre de Calonne had been Prime Minister and the comptroller of finances in France when he fled the country in 1787. His house stood at Nos. 146 and 147 Piccadilly.
78. Lord Aylesford was himself an enthusiastic archer. On a visit to Packington Hall, Lord Torrington commented, 'the whole park is dotted by low stone pillars which are the roving butts that Lord A. shoots his arrows at; a sport of which he is furiously fond, a most capital performance — perhaps the best gentleman archer in the kindom' (quoted in Marcus Binney, 'Packington Hall, Warwickshire — III,' *Country Life*, 23 July 1970, p. 226).
79. Richard Lovelace's collection of poetry *Lucasta* was first published in 1649. *Lovelace in Prison* illustrates the poem 'To Althea, from Prison', while *The Death of Lindamore* illustrates 'Sir Thomas Wortley's Sonnet'.
80. In the Royal Academy exhibition catalogue, *Bacchus* is identified as 'an academy figure' (no. 376).
81. Portman or Montagu House was destroyed by bombing in 1940; it stood in the north-west corner of Portman Square, now the site of the Portman Hotel. The architect was James Stuart, but Bonomi, after Stuart's death, was in charge of the ceilings of the ballroom.
82. The book is Captain Gabriel Stedman's *Narrative of a Five Years' Expedition against the Revolted Negroes of Surinam* (London, 1796). The frontispiece to volume I was engraved by Bartolozzi and is dated 1 December 1794.
83. Stephen confuses two of the drawings: the picture of Mary Queen of Scots interrupted by the sheriff while at prayer was not exhibited in 1791 but in 1792, while the drawing of Mary Queen of Scots at prayer that he lists a few pages later under 1792 is the one showing her praying on the scaffold exhibited in 1791. The following list gives the works as they appear in the exhibition catalogues: 1791 — *Mary Queen of Scots going to the place of execution* (no. 568), *Mary Queen of Scots at prayers on the scaffold* (no. 569), *Mary Queen of Scots at the block* (no. 570), *Mary Queen of Scots beheaded* (no. 571); 1792 — *The sheriff entering the chapel of Mary Queen of Scots the morning of her execution* (no. 466), *The funeral procession of Mary Queen of Scots* (no. 467), *The entombing of Mary Queen of Scots* (no. 468).
84. William Taylor Money (1767–1837) stands at the left of centre. The ship in the distance may represent the *General Goddard*, of which he was made commander on 16 October 1793, having earlier been chief officer. To the right stands James (1772–1833), who points on the map to Calcutta, while on the left is Robert (1775–1803), who points to Canton, where he was to be stationed.
85. Rigaud actually exhibited six works this year, Stephen having neglected to include the portrait of the Money brothers in his list.
86. John Scott, earl of Eldon, lived at No. 6 Bedford Square. The building is now owned by the British Museum, and the decoration no longer survives. It may have been removed when the house was converted into two separate units in the late nineteenth century.
87. The story of Strafford is indeed a touching one, but it also still had the power to inflame partisan sentiments. Rigaud was well-advised to drop such an explosive topic, which, as Hume wrote in his autobiography, had got him into serious difficulties: 'I was assailed by one cry of reproach, disapprobation, and even detestation; English, Scotch, and Irish, Whig and Tory, churchman and sectary, free thinker and religionist, patriot and courtier, united in their rage against the man who had presumed to shed a generous tear for the fate of Charles I and the earl of Strafford' (quoted in T. S. R. Boase, 'Macklin and Bowyer', *Journal of the Warburg and Courtauld Institutes*, xxvi, 1963, p. 170).
88. This work is listed in the exhibition catalogue as 'Portrait of a general officer, knight of the bath' (no. 222).
89. For Rigaud's description, see Appendix II.
90. Graves spells the Captain's name as 'Maud'.
91. Graves records the name as 'Dr. Poignant', but in this instance Stephen is surely right, as Dr Poignand was a friend of the family.

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92. Anthony Pasquin [John Williams] offered a blistering critique of Rigaud's painting: 'This is a most inexplicable daub, and will be chronicled as exposing the Artist, and not Moses — integrally or separately considered it has nothing to recommend it to our liking. The brown wench, whom he has with temerity introduced as Pharoah's lovely daughter, would not be tolerated in Hedge-lane; the young law-giver of the Israelites, reclines on a sort of drapery, which cannot be assimilated to linen, woollen, silk, sattin, or of Otaheite workmanship: his infant head, reclines on a bullock's kidney, and the vegetation of the puddle, on which he swims, gives me an idea of the flags of Acheron! Under what pretensions, or through what manoeuvring, this gentleman became an R. A. I know not, but in my honest opinion, he can neither conceive, draw, or execute with precision' (*Memoirs of the Royal Academicians*, London, 1796, p. 12).
93. The architect of Trinity House was Samuel Wyatt, the brother of the more famous James Wyatt. Unfortunately on 29 December 1940 the building was destroyed by an incendiary bomb, but an idea of the appearance of its interior can be gotten from the print reproduced in Ackermann's *The Microcosm of London*, 1809, III, facing p. 201. Farington, who was disappointed with the design and execution of the ceiling, mentioned that Samuel Wyatt had told him Rigaud had received £500 and had been recommended 'by the late Capt. Money; who was an East India Director & an elder Brother of the Trinity House' (27 May 1796, II, p. 561). Captain William Money, a relative of Mrs Rigaud, had died in February 1796 (see C. H. Philips, *The East India Company 1784-1834*, Manchester, 1940, p. 337).
94. The first stone of this church was laid on 4 May 1796, and Rigaud had long since finished his altarpiece when the building was consecrated on 26 November 1798. The church was torn down in 1874.
95. The committee of seven was composed of Rigaud, Farington, Smirke, Opie, Stothard, Hoppner, and Westall.
96. Stephen neglects to mention that his father was the author of the resolution that prohibited the use of the Venetian Secret by candidates for the gold medal.
97. Stephen fared even worse the following year, receiving the fewest votes of the three candidates for historical pictures.
98. Conover Hall near Shrewsbury is now a school for the blind. Its principal, Anthony Jarvis, has kindly informed me that the decoration has not survived, nor is there any record of when it was dismantled.
99. The Marylebone Volunteers, formed in 1797, was disbanded in 1801. A second volunteer corps, the Royal York St Marylebone Volunteers, was formed in 1802 after the failure of the Treaty of Amiens.
100. Farington mentions this picture in his diary on 21 December 1798, stating that Rigaud proposed to Mallet Du Pan that he should sit for his portrait 'as otherwise the Caricaturists & others would endeavour to snatch some resemblance & give an imperfect idea of his countenance' (III, p. 1116).
101. On 19 December 1799 the Literary Fund voted to accept Rigaud's offer of designing a vignette for the receipt given to subscribers. Soon thereafter his design was to be put to a more ambitious use as it was to be engraved as a frontispiece for a quarto edition of poetry celebrating the Fund which would also include the society's regulations. Rigaud selected Thomas Ryder as the engraver, and in a letter of 15 April 1800 in the possession of the Fund, he wrote that Ryder had requested 120 guineas. The length of the intended book underwent considerable expansion when to it was added a history of the society by David Williams. When the publication appeared in 1802 under the title *Claims of Literature*, it had been reduced in size to an octavo edition, and although Ryder's engraving was excluded, it was issued independently, having been financed by a subscription supported by the Fund's members. Interestingly, there is a letter of 10 September 1801 from William Boscawen to the Rev. Dr Charles Symmons, another member of the Literary Fund, broaching the possibility that John Boydell take over the entire enterprise of publishing the print, an eventuality Ryder was

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- anxious to avoid. (The letter is in the Osborn Collection, Beinecke Rare Book and Manuscript Library, Yale University, and although the subject of the print is not specified, Boscawen is clearly referring to Rigaud's *Allegory*. I am most grateful to Professor Dybikowski for bringing it to my attention.)
102. Rigaud's translation of Leonardo da Vinci's *A Treatise on Painting* was reprinted in 1835, at which time a memoir of his own life was added. The text for this memoir is based on the essay appearing in the catalogue of his posthumous sale (Peter Coxe, 3 April 1811). Later editions of *A Treatise on Painting* were also published in 1877 and 1957.
 103. After extensive restoration, the Trustees of the British Museum opened Montagu House in Bloomsbury to the public in 1759. The paintings in the great staircase were removed in 1845, when the old building was demolished, and their present whereabouts is unknown. A view of the staircase is reproduced in Edward Miller's *That Noble Cabinet: A History of the British Museum* (Athens, Ohio, 1974, facing p. 65).
 104. Penned to the back of the preceding page is a list of the founding members of the Society of Painters in Water Colours with a notation of the genre in which they specialized: George Barret, Jr., seashore scenery; Anne Francis Byrne, flowers; Joshua Cristall, historical; William Sawrey Gilpin, landscape; John Glover, landscape; Robert Hills (Stephen gives his first name as Richard), cattle; James Holworthy, landscapes; John Claude Nattes, architectural; Francis Nicholson, landscape; Nicholas Pocock, marine; William Henry Pyne, small figures, common life; Stephen Rigaud, historical; Samuel Shelley, miniature, fancy subjects; John Varley, landscape; Cornelius Varley, landscape; William Frederick Wells, landscape. The Society was actually founded by ten members who, before the first exhibition, were joined by six more, Stephen among them. Stephen incorrectly includes Anne Francis Byrne in this group, as she became an associate exhibitor in the following year; in her place one should substitute William Havell. Stephen also incorrectly notes that the first exhibition was held in Upper Brook Street, but Martin Hardie gives the address as 20 (now 54) Lower Brook Street (*Water-colour Painting in Britain*, New York, 1967, II, p. 113).
 105. The new room formed by joining the two older ones was the Queen's State Bedchamber. The old painted ceiling was Antonio Verrio's *Diana and Endymion*. For his part, Rigaud painted *Jupiter presenting Diana with her Bow and Arrows*. He received a total of £630 for his decorations and £142 19s. for repairs to Verrio's painting and for gilding the cover in that part of the room with new trophies (see W. H. St. John Hope, *Windsor Castle*, London, 1913, I, p. 350). Both Rigaud's and Verrio's works have subsequently been destroyed.
 106. The reference is probably to the king, who no longer regarded West with favour.
 107. Matthew Cotes Wyatt, the third son of James Wyatt, was born in 1777. He was employed at Windsor Castle in 1805, and on 2 November 1812 Farington mentions he was still at work there. Despite Rigaud's later remarks about Wyatt's tardiness in completing one of his commissions, the young artist, though a mediocre painter, proved popular with the king and queen. He went on to enjoy a successful career as a sculptor.
 108. The British Institution, founded in the spring of 1805, opened its first exhibition of the work of living artists on 17 February 1806. Rigaud had also participated in the first exhibition of the short-lived British School, which had opened on 28 October 1802.
 109. Rigaud is of course referring to the reproductions of antique gems and portrait-medallions offered for sale by William Tassie, whose business was located at No. 20 Leicester Square. William had inherited the firm from his uncle, James Tassie, who had died in 1799.
 110. The reference here may be to one of Jonathan Cubitt's sons, either to the eldest Thomas, born in 1788, or more likely to the second son William, born in 1791. Thomas, with William's assistance and that of his youngest brother Lewis, a talented architect, went on to become the greatest builder of his day.
 111. The paintings in the Grand Staircase at Wollaton Hall were by Louis Laquerre and Sir James Thornhill.

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112. The first English translation of Giovanni Battista Armenini's *De' veri precetti della pittura* did not appear until 1977. The work of Edward J. Olszewski, it was published in the Renaissance Sources in Translation Series.
113. Even after Rigaud died, his pictures continued to be exhibited at the British Institution: 1812, *Samson breaking his Bonds*; 1813, *Manoah's Sacrifice*; 1815, *Samson breaking his Bonds* and *The Dream of Telemachus*.
114. Stephen neglected to list the second painting, 'Pandora, when presented to Jupiter by Vulcan, receives the gifts of the gods and goddesses' (no. 168).
115. The actual number of works Rigaud exhibited at the Royal Academy totals 155.
116. Rigaud was sixty-eight when he died, over five months short of his sixty-ninth birthday.

APPENDICES

Appendix I: Material Accompanying the Memoir

Although over the years much of the material intended to accompany the memoir has disappeared, the following items still remain with the manuscript.

1. *A Small irregular oval sketch in pencil (2⁹/₁₆ in.) by John Francis Rigaud of a young girl reading.* The drawing is inscribed on the verso: 'Pencil sketch by J. F. Rigaud of his sister Isabel, who married Adrien Collomb of Vevey in 1770.' As the sitter appears to be around five years old, then, if the inscription is to be believed, Rigaud would have been about seven when he executed this portrait. The drawing, however, appears too accomplished for such an age, making one doubt the inscription's accuracy. The handwriting is not that of Stephen nor of his niece who inherited the manuscript but may be by his niece's friend mentioned in the last entry of this appendix.
2. *The letter in French to Rigaud from his step-mother with which Stephen opens Chapter 2 of the memoir.* This is the only piece of documentation cited in the memoir that has survived, and it is a relief to discover that Stephen does not take unwarranted liberties in his translation.
3. *Three genealogies of the Dutilh family, all in Stephen's hand.* The first is in English beginning with the date 1572 and ending with the birth of his father's sister in 1744. The second is in French, covering only the period from 1630 to 1705. The third traces a different branch of the family from 1572 until 1854. Though copied out by Stephen, it is the work of Pierre Jules Dutilh, born in 1825.
4. *A draft of a letter in French of 1855 to P. J. Dutilh in Paris.* The letter mentions a genealogy (clearly the third in the group listed above) and three other documents sent by Dutilh 'proving' his claim to the title of Baron de la Tuque. From the remainder of the letter it is clear that Stephen knows Pierre well, although Pierre's letter to him is the first he had received in some time.
5. *A letter in French from P. C. Dutilh in Amsterdam dated 7 April 1855.* In response to an enquiry from Stephen, Dutilh gives his family genealogy beginning with Moise Dutilh, who was born in 1634. A draft of Stephen's reply, dated 2 May 1855, is written on the blank page of this letter. In it Stephen suggests that Moise Dutilh was a brother of his ancestor Abel Dutilh.
6. *A printed genealogy entitled 'Pedigree of Dutilh alias Rigaud'.* Beginning in the seventeenth century with Abel Dutilh, it traces the family through Stephen's generation. Of his two sisters who survived infancy, Elizabeth Anne died childless in 1852 after having been married twice, while Mary Isabella died a spinster in 1823.
7. *A list of the contents of the memoir.* A note presumably written by Stephen's niece Miss Emily Davies, who inherited the manuscript, reads, 'The accompanying sheet is a sort of digest of the contents of the Memoir, made by a friend after my uncle's death — He had promised to rewrite it in a more popular form but died suddenly — It helps a little as an index to the different subjects'. Even if it was the friend's intention to rewrite the memoir rather than his table of contents, on the basis of handwriting the changes that now occur in the manuscript are the work of Stephen.

Appendix II: Rigaud's Description of the Guildhall Frescoes

Rigaud's own account of his frescoes is found in the pamphlet 'A Description of Several Pictures Presented to the Corporation of the City of London, by John Boydell, Alderman of the Ward of Cheap, and placed in the Common-Council Chamber of the City' (London, 1794). Included in this pamphlet is an account of Robert Smirke's painting *Conjugal Affection*, which also formed a part of Boydell's bequest. Rigaud went on to execute paintings reproducing the frescoes within a rectangular format, and prints of these four pictures and of the one by Smirke were published in 1799 along with a new edition of the 1794 pamphlet. The imagery in the prints after Rigaud's later paintings (Figs. 62–65) differs in minor details from that found in the oil sketches that were preparatory to the frescoes (Figs. 58–61), and, as the following portion of the 1794 pamphlet demonstrates, the prints, despite the designs' alteration in shape, more accurately reflect the frescoes' content. The sketches, on the other hand, more accurately reflect the frescoes' aesthetic intentions.

A MEMOIR OF JOHN FRANCIS RIGAUD

DESCRIPTION, &c.

THE FOUR ANGLES

UNDER THE CUPOLA, IN THE COMMON COUNCIL ROOM,
GUILDHALL

PAINTED IN FRESCO*

BY J. F. RIGAUD, ESQ. R. A.

REPRESENTED BY ALLEGORICAL EMBLEMS.

- | | |
|----------------|---------------|
| 1. PROVIDENCE. | 2. INNOCENCE. |
| 3. WISDOM. | 4. HAPPINESS. |
-
-

THE above subjects are particularly made choice of, to shew the utility of the Arts, in improving the mind, as well as pleasing the eye; such subjects instruct us through the different stages of life, in the ways we ought to pursue; we should listen attentively, and view with pleasure, the road that leads us to happiness both here and hereafter.

* Fresco is a kind of painting performed on fresh plaster with water-colours, no more plaster being laid on at a time than the painter can execute in one day; it has the great advantage of incorporating with the mortar, and drying with it, which renders it extremely durable, and never changes, or falls but along with it. It is particularly calculated for large buildings, such as churches, public halls, &c. on account of its clearness, which makes the objects it represents distinct at a greater distance than any other kind of painting; it does not shine, and it is seen equally well in whatever manner the windows may be situated. It shows well by candle light, and is even very distinct in places generally reckoned dark, and where oil painting could not be seen. It has been the general opinion that fresco painting was not practicable in this country, on account of the dampness of the climate; but it is for that very reason that it ought to be adopted in preference to any other, as it absorbs the dampness of the walls, and gives a passage to the moisture, which by that means evaporates freely; whereas oil painting offers a resistance to it, and is forced at last to detach, blister, and fall off, as every painted wall will demonstrate. For that reason the noble works of Raphael and all the other great masters have been performed in this manner, whenever they were done on walls, and the names of the artists as well as their employers have passed to posterity. If they had been done in any other manner, they probably would not have survived them, the young artists would be deprived of their best school, and the amateur of his greatest pleasure.

APPENDICES

No. I.

PROVIDENCE.

A reliance on Providence is the greatest blessing we can possibly enjoy; all our endeavours cannot make us happy, without a strong hope that we shall be blessed with her protection and assistance; she is a sure guide, that we may look up to for present and future happiness; by having Providence always in our minds, we shall avoid most of the miseries that generally attend mankind; we shall be satisfied with what she is pleased to allot us, and our minds, in the midst of our daily labours, will be easy and contented.

EXPLANATION.

Providence denotes the care of God over created beings. It is here emblematically expressed, by the figure of a venerable matron, nobly clothed in white and gold coloured robes, seated on the clouds, and crowned with ears of corn and grapes, holding in her right hand two keys and the helm of a ship. She is seated on the clouds, to shew that she presides over all the affairs of the world, and crowned with ears of corn and grapes, to denote that all the good things we enjoy proceed from her. The keys and helm of a ship shew her secret power, and the safety we enjoy under her guidance and government. The eye on the breast, surrounded with rays of light, is expressive of Omniscience, watchful care and foresight. An angel on her right hand points to the sun and the moon, as the principal instruments through which she dispenses the blessings she bestows. Another angel, on her left, presses the clouds to produce rain and dew, to refresh the earth, which is represented by the globe below, on which is traced a faint representation of this island; over which two angels are pouring out of a cornucopiæ a variety of fruits, to signify the plenty we enjoy from her bounty. Her extended arms, and open hand imply liberality and protection. The whole indicating the goodness of Providence, in furnishing us so liberally with every thing necessary for the happiness of mankind. It is our own fault, if we do not make proper use of them.

No. II.

INNOCENCE,

OR

INFANCY AND YOUTH.

When God Almighty created man, and blessed him with an help-mate, he placed them in Paradise, there to enjoy all the happiness that attends perfect innocence; had they obeyed his commands, their offspring would have inherited the same; but in consequence of disobedience, they were expelled those happy abodes prepared for them and their posterity. Perfect innocence could not then be obtained, but the goodness of God inspired them with every thing requisite for their present and future happiness; and although mankind had fallen from that degree of perfection intended by their Creator, yet by pursuing the instructions given them, they might attain those necessary qualifications which would insure them a place in the blessed regions prepared for the good and virtuous.

INFANCY.

The various diseases and accidents to which Infants are continually exposed, before and after their birth, must convince us that Providence takes particular care of them. They are here represented employed in infantine amusements.

The following lines from the Spectator, beautifully express the state of Infancy.

“Thy Providence my life sustain’d,
“And all my wants redrest,
“When in the silent womb I lay,
“And hung upon the breast.

“To all my weak complaints and cries,
“Thy mercy lent an ear,
“Ere yet my feeble thoughts had learnt
“To form themselves in prayer.

“Unnumber’d comforts to my soul
“Thy tender care bestow’d,
“Before my infant heart conceiv’d
“From whom those comforts flow’d.”

YOUTH

Is the proper time to form good habits; young men should therefore always be employed in improving themselves, pursuing with pleasure every thing praise-worthy, according to the stations they are in. To be honest and industrious is the foundation of all human happiness, without which no one can expect a blessing from Providence: they are also required to be affable and good natured, to be modest in their discourse and behaviour; thus they will get a habit of pleasing, which will gain them many friends, and be very instrumental to their future success.

The many temptations to which youth are exposed, their inexperience to guard against the allurements and impositions that continually surround them, render their situation peculiarly

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hazardous; but the good advice and example of their parents and instructors, and a strong reliance on Providence, will lead them through this dangerous time of life. And if, after all, they should be tempted by the vanities of this world, there is hope that they will yet return to the paths of virtue.

Such may repeat with ecstasy the continuation of the foregoing lines, relating to Infancy:

“When in the slipp’ry paths of youth
“With heedless steps I ran,
“Thine arm unseen convey’d me safe,
“And led me up to man.

“Through hidden dangers, toils, and death,
“Thou gently clear’dst my way,
“And through the pleasing snares of vice,
“More to be fear’d than they.

“When worn with sickness, oft hast thou
“With health renew’d my face,
“And when in sin and sorrows sunk,
“Reviv’d my soul with grace.”

EXPLANATION.

Innocence, in as much as it implies untainted integrity, and freedom from guilt, is allegorically represented by the figure of a Virgin simply clad in white robes, in allusion to the purity of her mind and heart. She sits caressing a lamb, which is a noted attribute of Innocence, because it has neither the power nor intention of doing any harm. In the back ground are seen several palm trees. Some little boys, emblematical of youth, are endeavouring to reach the branches, and presenting one already gathered to the figure of Innocence; the palm having always been considered as the reward, and a mark of the triumph of Innocence over the vices and allurements of the world. By her side grows a white lily, the most approved symbol of purity; and at her feet grow some humbler flowers, such as daisies and lilies of the valley, emblems of humility. One of the children is playfully decking the lamb with a wreath of roses. Beneath, is a child washing his hands at a clear spring, another expression of Innocence.

No. III.

WISDOM.

Youth, by the protection of Providence, and the good use he has made of the instructions and advice in his education, arrives at Wisdom. This is the busiest part of man's life; if he has been blessed with success in his pursuits; or if fortune has favoured him with honours and riches, derived from his own merit, or from his ancestors, or bequeathed to him by the liberality of friends, he may then have opportunities of displaying his wisdom, by making a proper use of those talents with which Providence has blessed him, in doing good in various ways, according as occasions may happen, and as his own good disposition may direct him. He will be naturally inclined to exert himself in behalf of his king and country, and will always conscientiously perform an honest and good part of mankind in general.

EXPLANATION.

Wisdom is represented by the figure of a woman, clothed in white and blue robes. She turns to an angel on her right hand, who holds a mirror, to denote that Wisdom consists in the true knowledge of ourselves. On her left, another angel holds a serpent in a circle, biting his tail, the symbol of eternity; and implies that Wisdom looks to futurity, as well as the present time. She has a corselet on her body, and an helmet on her head, emblems of fortitude and security. Her temples emit rays of light as emblematic of the illumination of the mind. A jewel hanging by a chain of gold on her breast, is intended to shew that Wisdom leads to honour and eminence. Her right hand holds a shield, in the middle of which is the figure of a dove, which signifies the heavenly influence of the Spirit; and her left hand leans on a book with seven seals, and a lamb on the top of it; to denote that from divine revelation alone we acquire true wisdom. She is seated on a rock, to shew that she is firm and immovable in her purposes. At her feet is placed a cock, the acknowledged emblem of vigilance. Beneath is a boy holding, and pointing to a book, on the open leaf of which is written, from the Proverbs of Solomon, chap. iv. verses 7, 8; — "Wisdom is the principal thing, therefore get wisdom; and with all thy getting, get understanding. Exalt her, and she shall promote thee; she shall bring thee to honour when thou dost embrace her."

Who Wisdom's sacred prize would win,
Must with the fear of God begin:
Immortal praise, and heavenly skill,
Have they who know and do His will.

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No. IV. HAPPINESS.

To be happy, is the wish and desire of all; we seek after it with avidity, but often pursue the most improbable ways to attain it; if we practise what the foregoing subjects indicate to us, we shall seldom go astray. Those that apply their minds to vicious pursuits, are industrious to accomplish their scheme, though they are certain to be detected in a little time, and shorten their days in an ignominious manner.

When we reflect upon the various vicissitudes of human life, the many dangers that continually beset us, before and after our birth, we must be filled with wonder and amazement, that we should attain the old age at which many of us arrive; we must acknowledge with the utmost gratitude, the goodness of God Almighty, that he has permitted us to partake of the numberless blessings that he has so amply bestowed upon us; the least we can do is, to endeavour to please him, by a heart continually thankful, and by our industry in the pursuit of every thing that is praise-worthy; to have Providence always in our minds, to be content in the stations we are placed in, and to wait with patience the time allotted us in this world; then may we humbly trust in the merits of our Saviour, that when he is pleased to call us hence, he will bestow upon us the happiness we deserve; it would give pleasure to a generous mind, to see all mankind happier than himself. We know our own failings, and the impossibility of performing every thing we ought to do, therefore must judge with more severity in our own case, than in that of others.

To be good, is to be happy. — Angels
Are happier than man, because they are better.

EXPLANATION.

Happiness is understood to be a state of perfect contentment and peace, resulting from that integrity and purity of heart which gives a relish to every pleasing and rational enjoyment of life; but being seated in the mind, can no otherwise be expressed in a picture, than by collecting certain visible expressions of it. The painter has chosen those outward marks of happiness which result from successful industry. She is therefore represented by the figure of an amiable and graceful woman, with a placid countenance, and dressed in white and rich coloured robes. She is seated, because there is no happiness without tranquillity. In one hand she holds the caduceus of Mercury, to indicate industry, commerce, and good management; in the other a cornucopiæ with fruit, as the produce of her well-regulated endeavours, and an acknowledged symbol of plenty; peace and plenty being the great sources of public as well as private happiness. She is seated in the midst of a garden, planted with fruit trees, some hopes, and vines; at a distance is seen a mansion, or noble retreat, beyond which is a distant view of the sea, bringing in the produce of other countries. To complete the scene, she is surrounded by her happy children, enjoying the blessings she has procured: one is holding a cup overflowing with some kind of beverage; another on her lap is presenting to her a golden apple; while a third, at her feet, has his lap full of all kinds of treasure; and a golden cup also filled to a heap with pieces of gold, pearls, &c. The Genius of Peace is with one hand presenting her with an olive-branch, and in the other he holds a torch, with which he is setting fire to the implements of war, while with his foot he tramples on a broken sword; indicating a general peace, and the happy period so much wished for, of wars being totally banished from the earth. She is crowned with flowers, to denote festivity on the completion of her wishes.*

A MEMOIR OF JOHN FRANCIS RIGAUD

* Emblems, though not generally understood, are made use of to explain divine or moral subjects: by the ingenious allusions that each require, to express their meaning in a familiar way, they please both the eye and imagination, and cannot be so well expressed in any other manner. The connoisseur, and the public in general, will receive equal pleasure by the instructions and advice that are contained in the foregoing emblems, which are arranged in a manner never before attempted (to my knowledge). They begin even before our births, and proceed gradually through the different stages of life, to the close of our existence. Worldly and external happiness is the pursuit, and blessed are they that find it.

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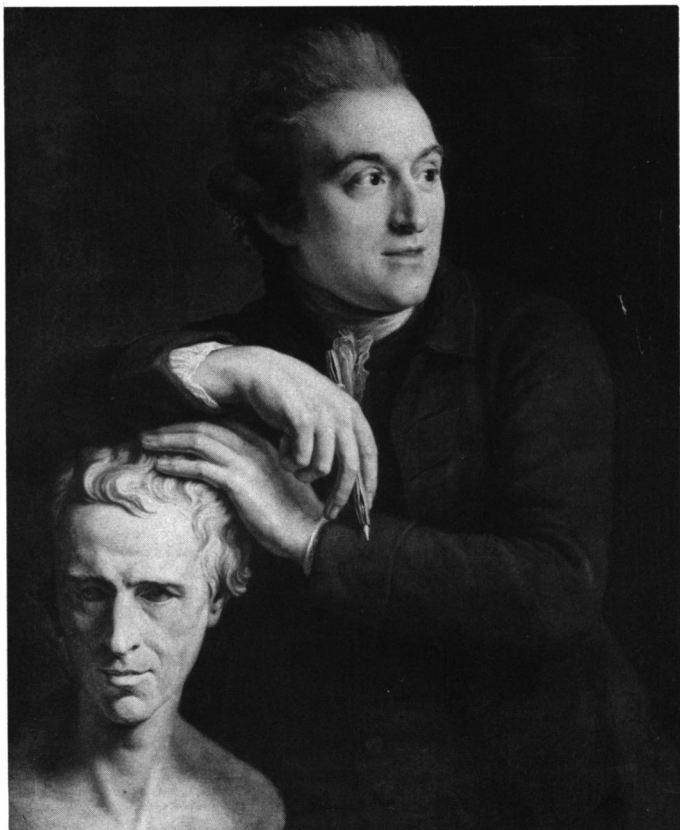
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3. J. F. RIGAUD, *Self-Portrait with Family*, c. 1784–86 (based on ages of sitters), R.A. 1790. Oil on canvas, 72.4 × 87.7 cm. Christie's, 19 June 1970 (123).



4. J. F. RIGAUD, *Self-Portrait with Family*, 1782. Oil on canvas, 76.2 × 63.5 cm. Courtesy of the Photographic Archives of the National Gallery of Art, Washington, D C. The painting remains untraced, but the photograph reproduced here came to light as the memoir was going to press. Among the pictures on the wall are *Hercules resting from his Labours*, painted in Rome, and *Jupiter, under the Form of Diana, visiting the Nymph Calisto*, executed in Paris.



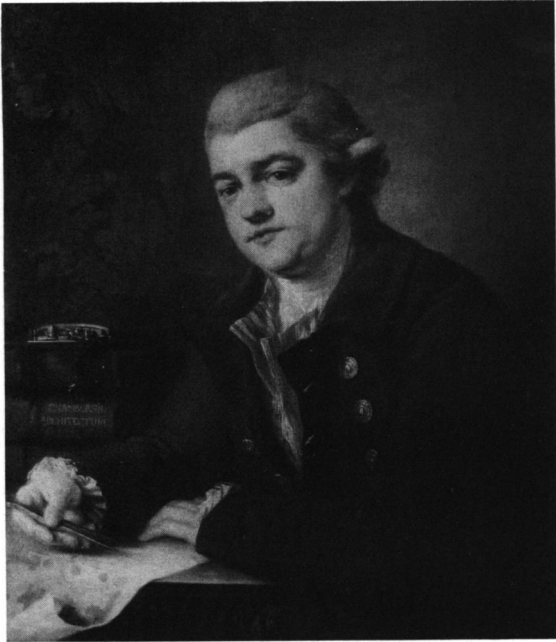
5. J. F. RIGAUD, *Joseph Nollekens leaning on his Bust of Laurence Sterne*, R.A. 1772. Oil on canvas, 75 × 62.3 cm. Yale Center for British Art, Paul Mellon Collection, New Haven.



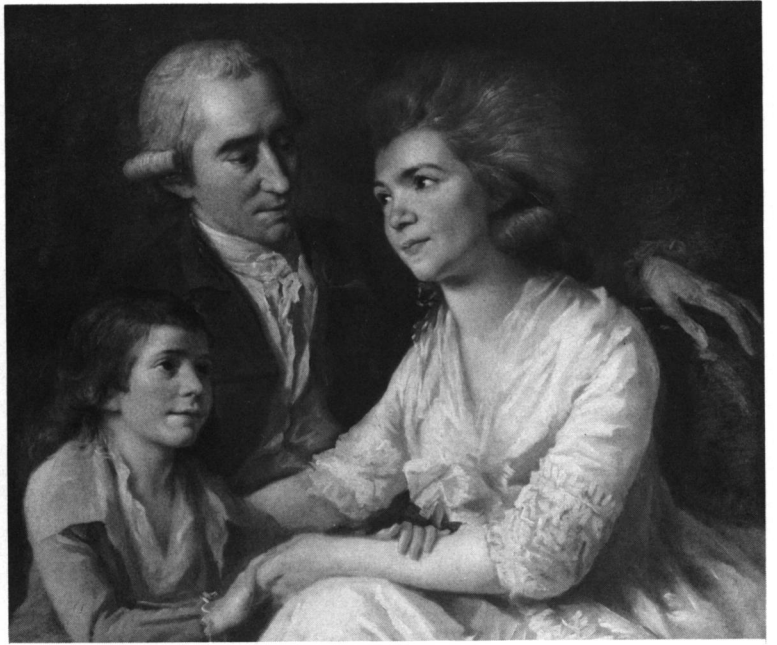
6. J. F. RIGAUD, *George Robertson*, 1776, R.A. 1776. Oil on canvas, 113.1 × 88 cm. Yale Center for British Art, Paul Mellon Collection, New Haven.



7. J. F. RIGAUD, *Agostino Carlini, Francesco Bartolozzi, and Giovanni Battista Cipriani*, 1777, R.A. 1777. Oil on canvas, 100.4 × 125.8 cm. National Portrait Gallery, London.



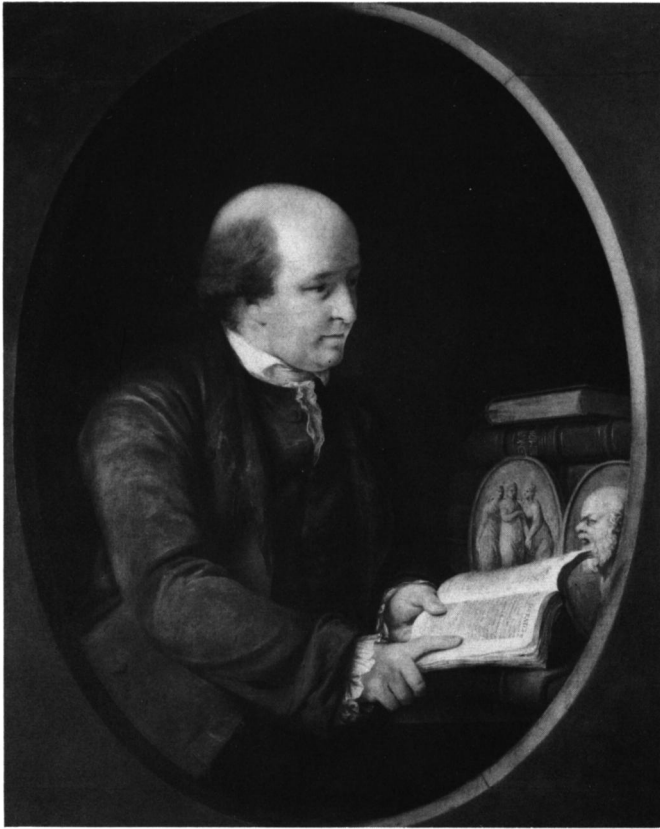
8. J. F. RIGAUD, *John Yenn, R.A.*: 1782. Oil on canvas, 75 × 62.3 cm. Royal Academy of Arts, London.



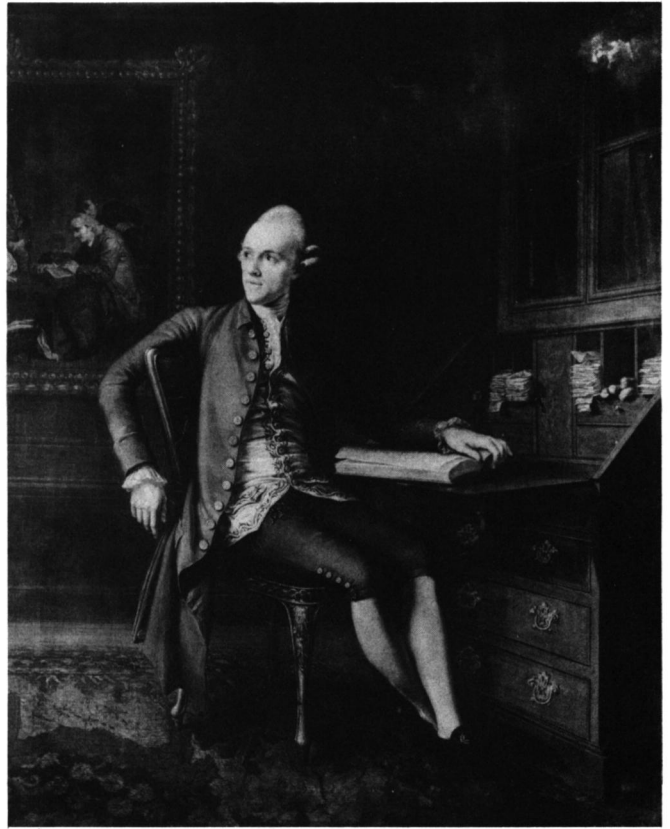
9. J. F. RIGAUD, *Isabelle Marie and Adrien Collomb with their Son*, 1782. Oil on canvas, 71.2 × 86.4 cm. John and Mable Ringling Museum of Art, Sarasota, Florida.



10. J. F. RIGAUD, *Sir William Chambers, Joseph Wilton, and Sir Joshua Reynolds, R.A.* 1782. Oil on canvas, 118.2 × 143.6 cm. National Portrait Gallery, London.



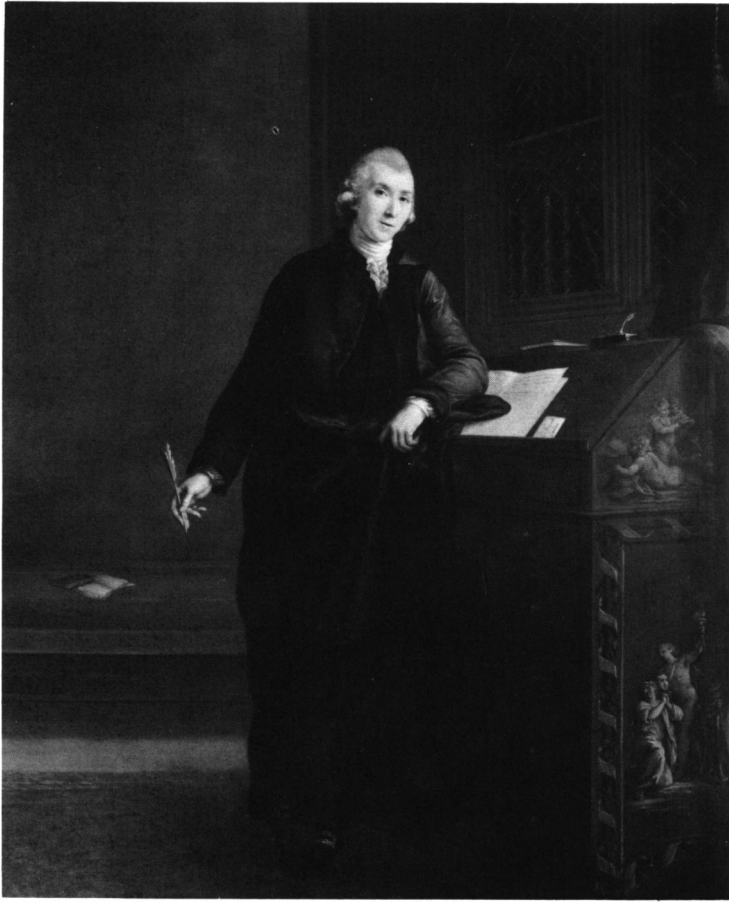
11. Copy after RIGAUD, *Thomas Bentley*. Oil on canvas, 105.8 × 85.1 cm. Walker Art Gallery, Liverpool.



12. J. F. RIGAUD, *A. F. Haldimand (?)*, 1772, R.A. 1774. Oil on canvas, 113.1 × 90.2 cm. Unlocated.



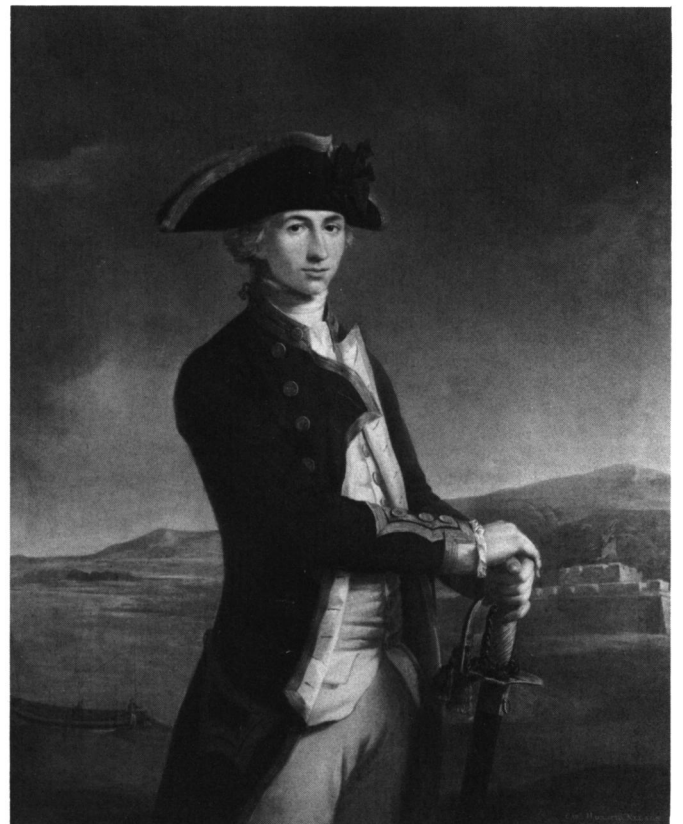
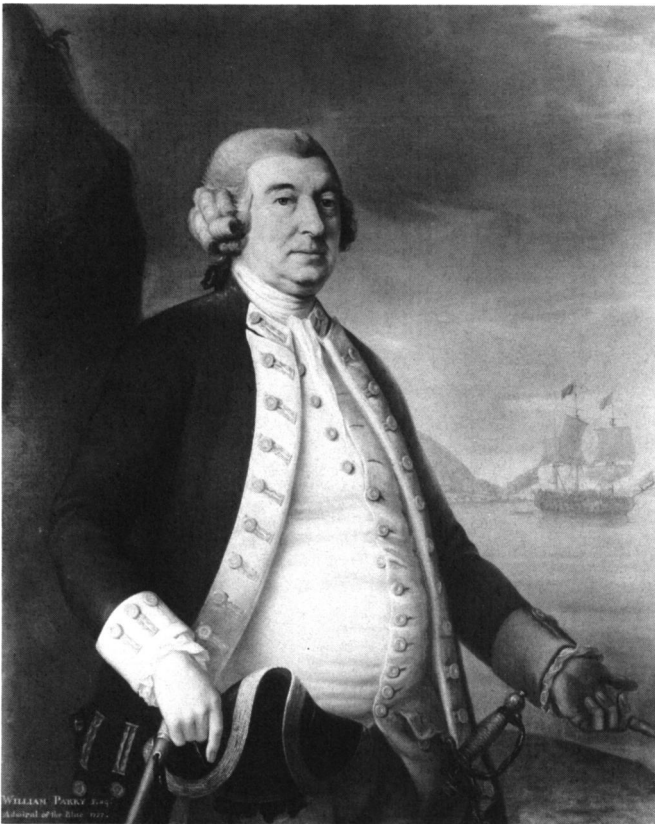
13. J. F. RIGAUD, *Thomas Bliss and his Family*, 1772. Oil on canvas, 139.7 × 167.7 cm. Collection of Lady Preston.



14. J. F. RIGAUD, *David Williams*, R.A. 1774. Oil on canvas, 106.7 × 76.2 cm. The Society of Authors, London, on loan from the Royal Literary Fund, London.

15. J. F. RIGAUD, *Admiral William Parry*, 1777, R.A. 1778. Oil on canvas, 127 × 101.6 cm. National Maritime Museum, London.

16. J. F. RIGAUD, *Captain Horatio Nelson*, 1780–81, R.A. 1781. Oil on canvas, 127 × 101.6 cm. National Maritime Museum, London.





17. J. F. RIGAUD, *Captain William Locker and his Family*, 1780. Oil on Canvas, 101.6 × 160.1 cm. Sitwell, *Conversation Pieces*, 1936, Plate 104.



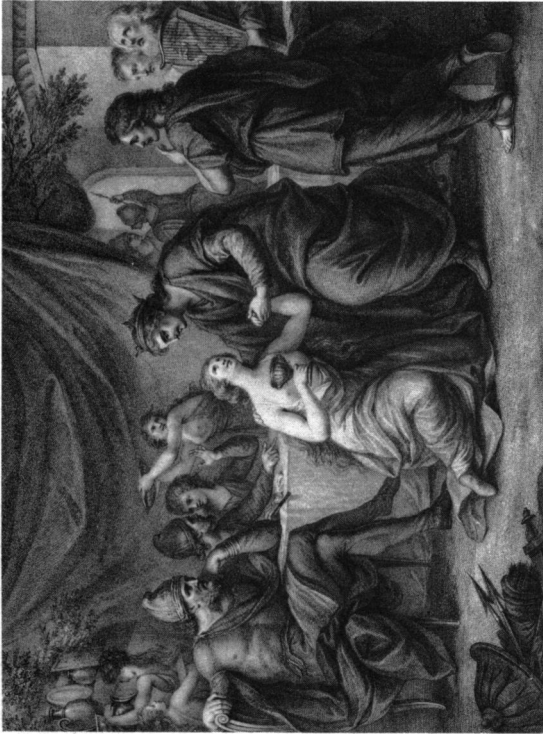
18. J. F. RIGAUD, *Stephen Peter and Mary Anne Rigaud as Children*, R.A. 1778. Oil on canvas, 127 × 102 cm. The Ashmolean Museum, Oxford.



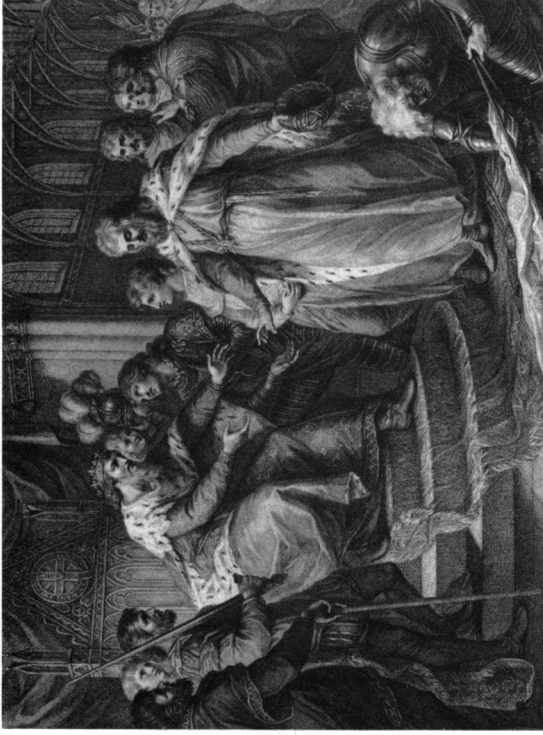
19. J. F. RIGAUD, *The Entry of the Black Prince into London with his Royal Prisoner*, 1774, R.A. 1775. Oil on canvas, 90.2 × 111.8 cm. Christie's, 28 July 1955 (174).



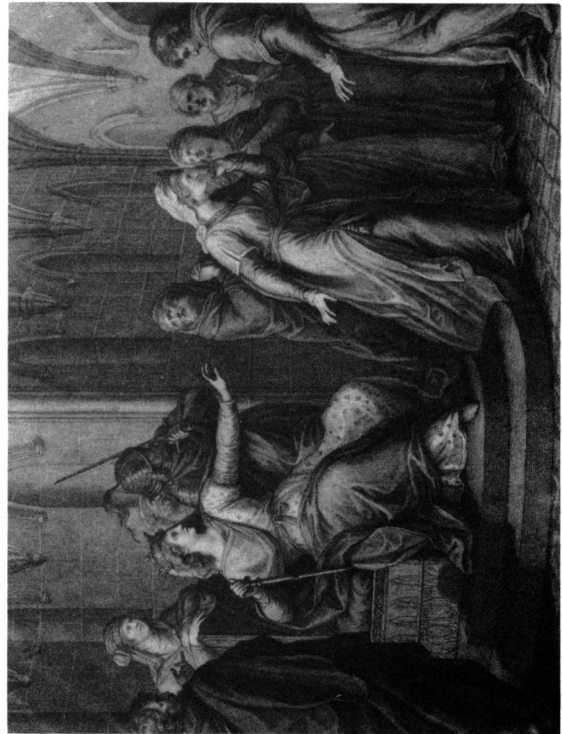
20. J. F. RIGAUD, *Samson breaking his Bands*, 1784, R.A. 1806. Oil on canvas, 129.6 × 163.2 cm. Royal Academy of Arts, London.



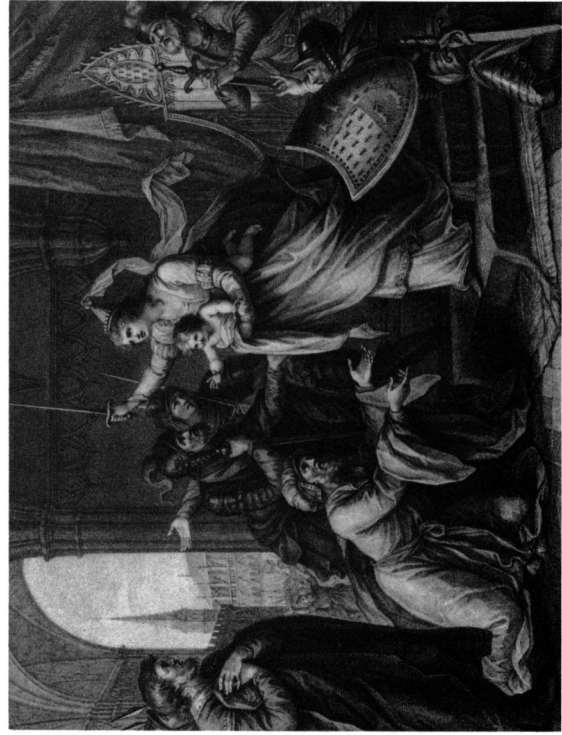
21. F. Bartolozzi after RIGAUD, *Vortigern and Rowena*, 14 February 1788. Stipple engraving, 34.3 × 40.7 cm (trimmed) Yale Center for British Art, Paul Mellon Collection, New Haven.



22. F. Bartolozzi after RIGAUD, *The Prince of Wales presenting King John to his Father Edward III*, 14 February 1788. Stipple engraving in red ink, 33.2 × 38.8 cm. (trimmed) Yale Center for British Art, Paul Mellon Collection, New Haven.



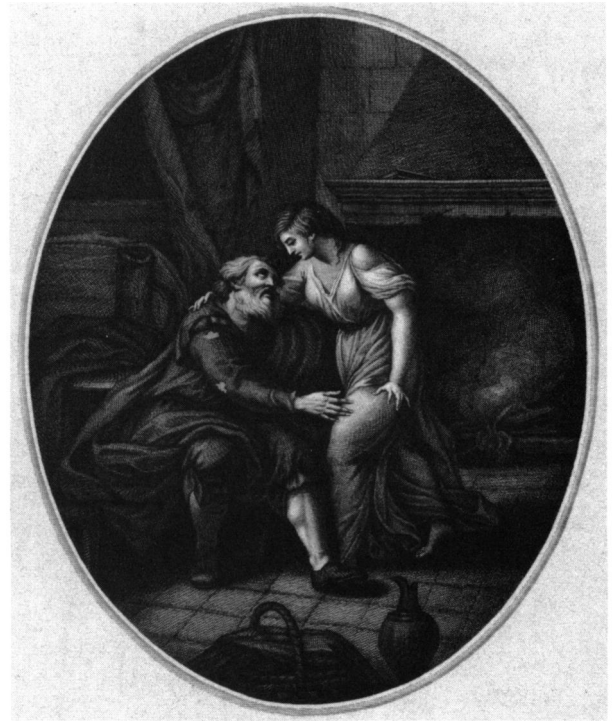
23. F. Bartolozzi after RIGAUD, *The Empress Matilda haughtily rebuffing the Queen of King Stephen*, 2 March 1789. Stipple engraving, 33.2 × 39.6 cm. British Museum, London.



24. F. Bartolozzi after RIGAUD, *Jane of Flanders appealing to the Inhabitants of Rennes*, 2 March 1789. Stipple engraving, 34.3 × 42.6 cm. British Museum, London.



25. F. Bartolozzi and B. Pastorini after RIGAUD, *Gualtherus and Griselda*, 1 December 1784. Stipple engraving in red ink, 30.8 × 23.4 cm. (trimmed) (oval image 25.9 × 20.7 cm.) Yale Center for British Art, Paul Mellon Collection, New Haven.



26. F. Bartolozzi and A. Gabrielli after RIGAUD, *Griselda returning to her Father*, n. d. Engraving and etching, 33.2 × 25.4 cm. (oval image 25.9 × 20.5 cm.) Yale Center for British Art, Paul Mellon Collection, New Haven.



27. J. F. RIGAUD, *Captain Vincenzo Lunardi with George Biggin and Mrs. Sage in a Balloon*, 1785. Oil on copper, 48.3 × 35.6 cm. (oval) Yale Center for British Art, Paul Mellon Collection, New Haven.



28. F. Bartolozzi after RIGAUD, *Hebe pouring Nectar into a Shell*, n. d. Stipple engraving, 16.4 × 13.4 cm. British Museum, London.



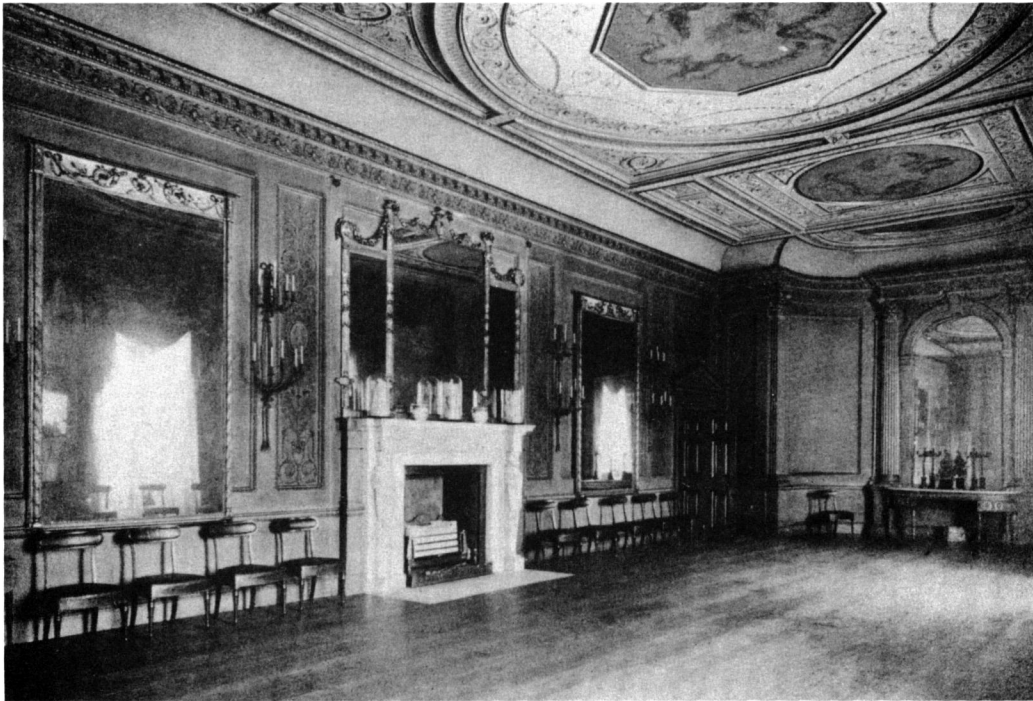
29. James Hogg after RIGAUD, *The Duchess of C— at the Masquerade*, 1 May 1787. Stipple engraving, 30.4 × 38 cm. British Museum, London.



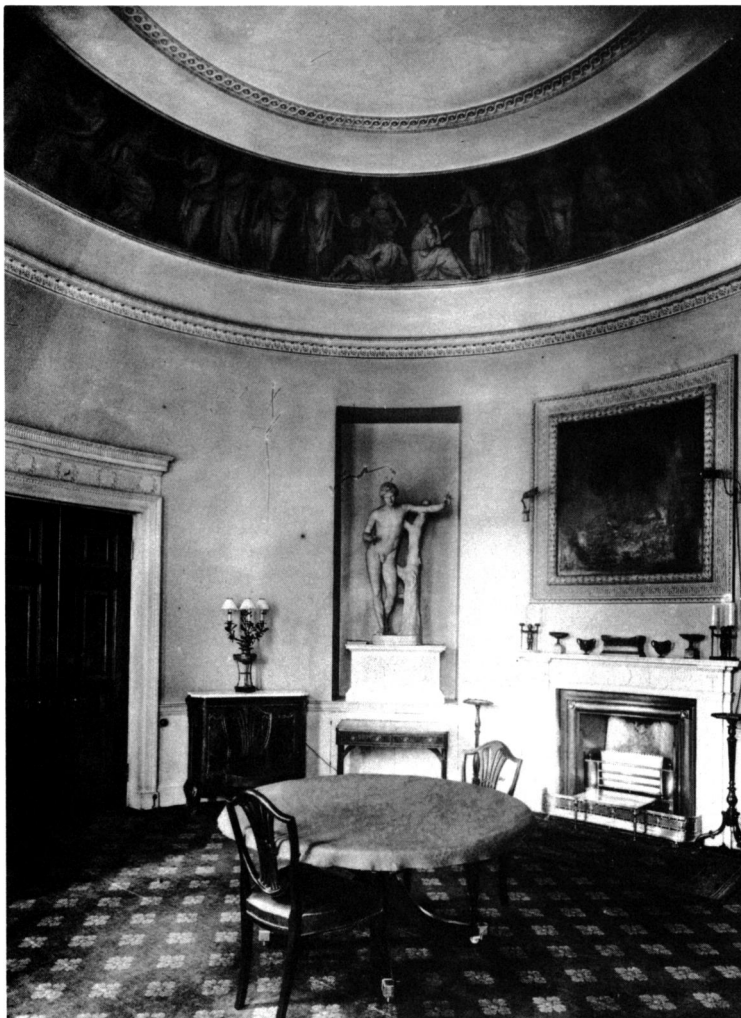
30. Pietro Bettelini after RIGAUD, *The Duchess of C— rescued by the Count de Belmire*, 1 June 1787. Stipple engraving, 30.4 × 38 cm. British Museum, London.



31. F. Bartolozzi after RIGAUD, *Lovelace in Prison*, 1 March 1788. Stipple engraving in brown ink, 35.3 × 37.8 cm. Yale Center for British Art, Paul Mellon Collection, New Haven.



32. Ballroom, ceiling executed in 1775 by J. F. RIGAUD, Gower House, London (destroyed 1886).



33. Bow Room, frieze executed in 1776 by G. B. Cipriani and J. F. RIGAUD, Lansdowne House, London.



34. J. F. RIGAUD, *Flora, Ceres and Pomona*, Ceiling of Ballroom, 1790. Montagu House, 22 Portman Square, London (destroyed 1940).



35. The Gallery, 1787, Packington Hall, Warwickshire.



36. C. G. Playter after RIGAUD, *Aegeon's Life Spared and his Family Reunited*, 4 June 1800. Stipple engraving, 50.2 × 63.5 cm. British Museum, London.



37. T. Ryder after RIGAUD, *Prince Henry, Hotspur, and Falstaff*, 4 June 1796. Stipple engraving, 56.7 × 41.5 cm. British Museum, London.



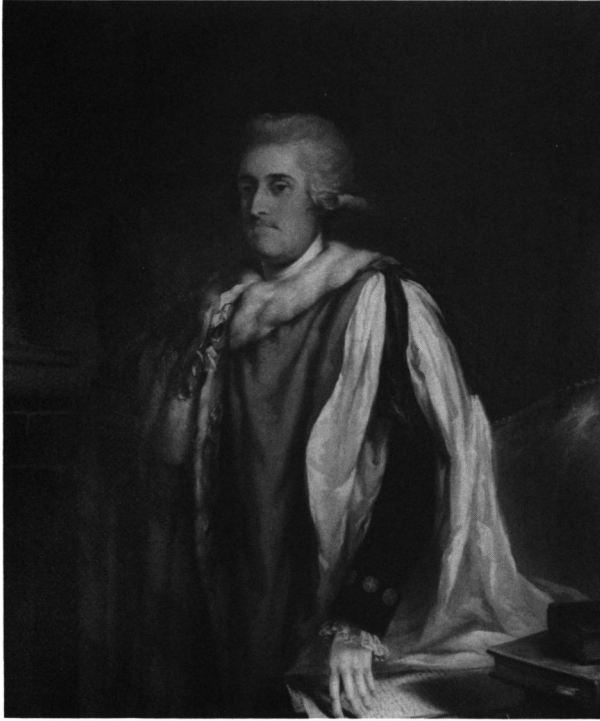
38. J. F. RIGAUD, *Constantia revealing herself to her Father*, 1788. Oil on canvas, 240.1 × 330.2 cm. 'Art as Decoration', Heim Gallery, London, Summer Exhibition, 1981 (20).



39. J. F. RIGAUD, *Signior Quilici and his Daughter playing on the Harpsichord*, 1789, R.Å. 1789. Oil on canvas, 91.5 × 71.2 cm. Private Collection.



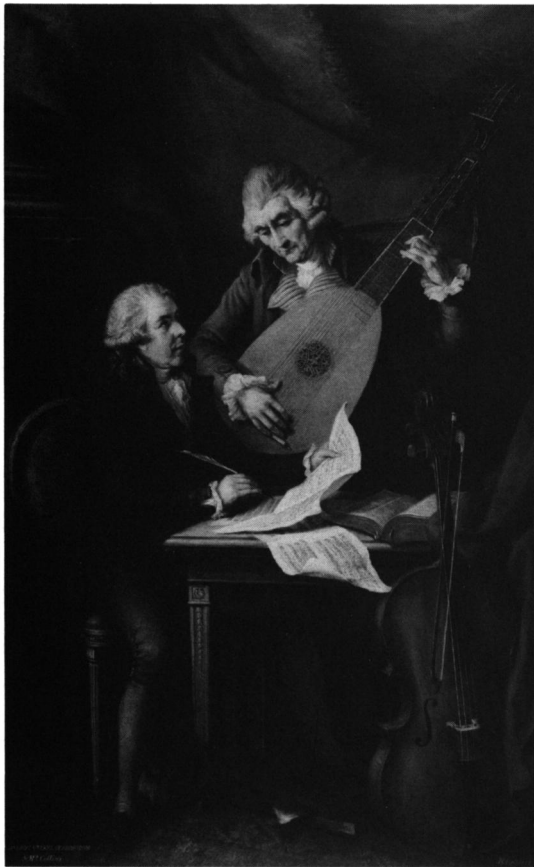
40. J. F. RIGAUD, *Robert, William and James Money*, 1791, R.Å. 1792. Oil on canvas, 101.6 × 127 cm. National Maritime Museum, London.



41. J. F. RIGAUD, *George, 4th Earl Waldegrave*, 1790. Oil on canvas, 127 × 101.6 cm. Countess Waldegrave.



42. J. F. RIGAUD, *Joseph Bonomi*, 1794, R.A. 1794. Oil on canvas, 76.2 × 63.5 cm. Royal Academy of Arts, London.



43. J. F. RIGAUD, *The 4th Earl of Abingdon and his Uncle Mr. Collins*, begun 1792, R.A. 1794. Oil on canvas. Untraced.



44. J. F. RIGAUD, *The 4th Earl of Abingdon and his Family*, 1792–93, R.A. 1797. Oil on canvas, 238.2 × 186.1 cm. Christie's, 22 June 1979 (149).



45. W. N. Gardiner after RIGAUD, *Mary Queen of Scots going to the Place of Execution*, 20 April 1790. Stipple engraving. Witt Print Collection, London.



46. W. N. Gardiner after RIGAUD, *Mary Queen of Scots at Prayers on the Scaffold*, 20 April 1790. Stipple engraving. Witt Print Collection, London.



47. W. N. Gardiner after RIGAUD, *Mary Queen of Scots at the Block*, 20 April 1790. Stipple engraving. Witt Print Collection, London.



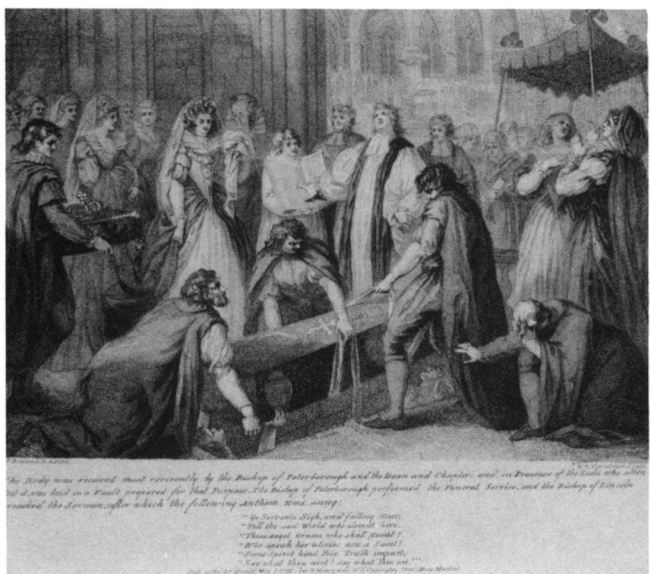
48. W. N. Gardiner after RIGAUD, *Mary Queen of Scots beheaded*, 20 April 1790. Stipple engraving. Witt Print Collection, London.



49. W. N. Gardiner after RIGAUD, *The Sheriff entering the Chapel of Mary Queen of Scots the Morning of her Execution*, 1 May 1791. Stipple engraving. Witt Print Collection, London.



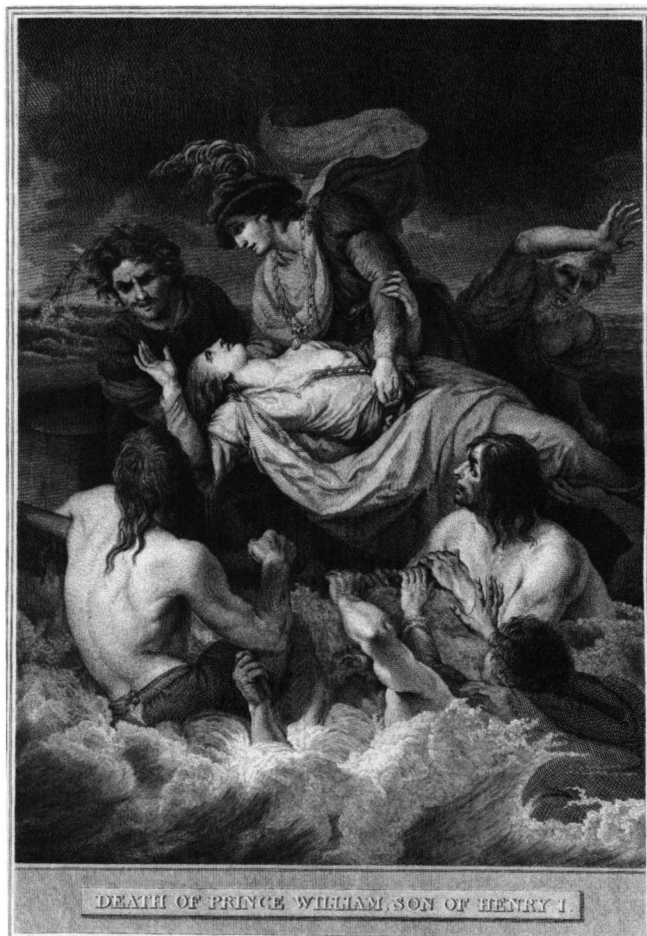
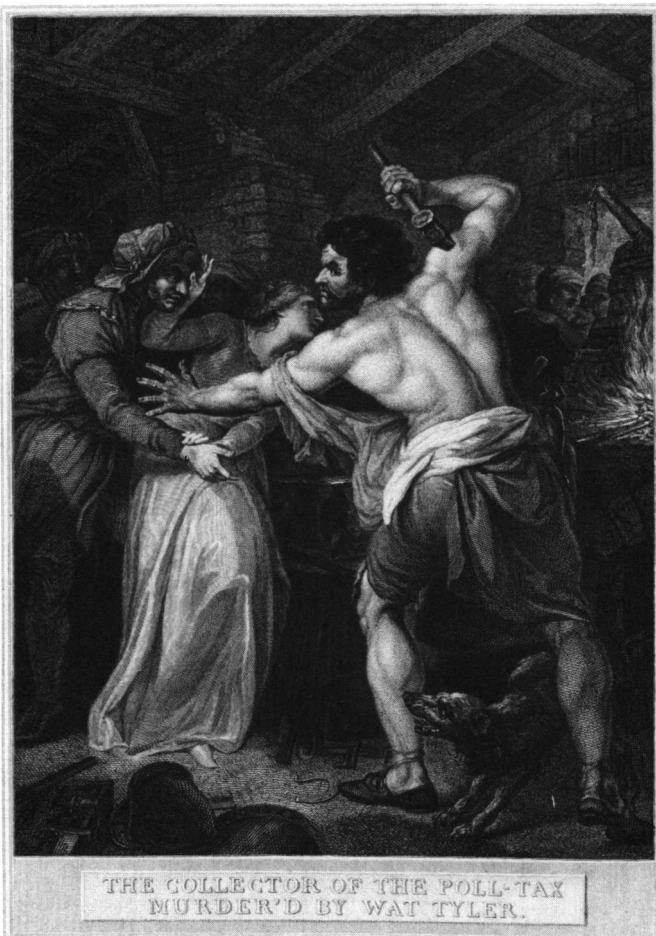
50. W. N. Gardiner after RIGAUD, *The Funeral Procession of Mary Queen of Scots*, 1 May 1791. Stipple engraving. Witt Print Collection, London.



51. W. N. Gardiner after RIGAUD, *The Entombing of Mary Queen of Scots*, 1 May 1791. Stipple engraving. Witt Print Collection, London.



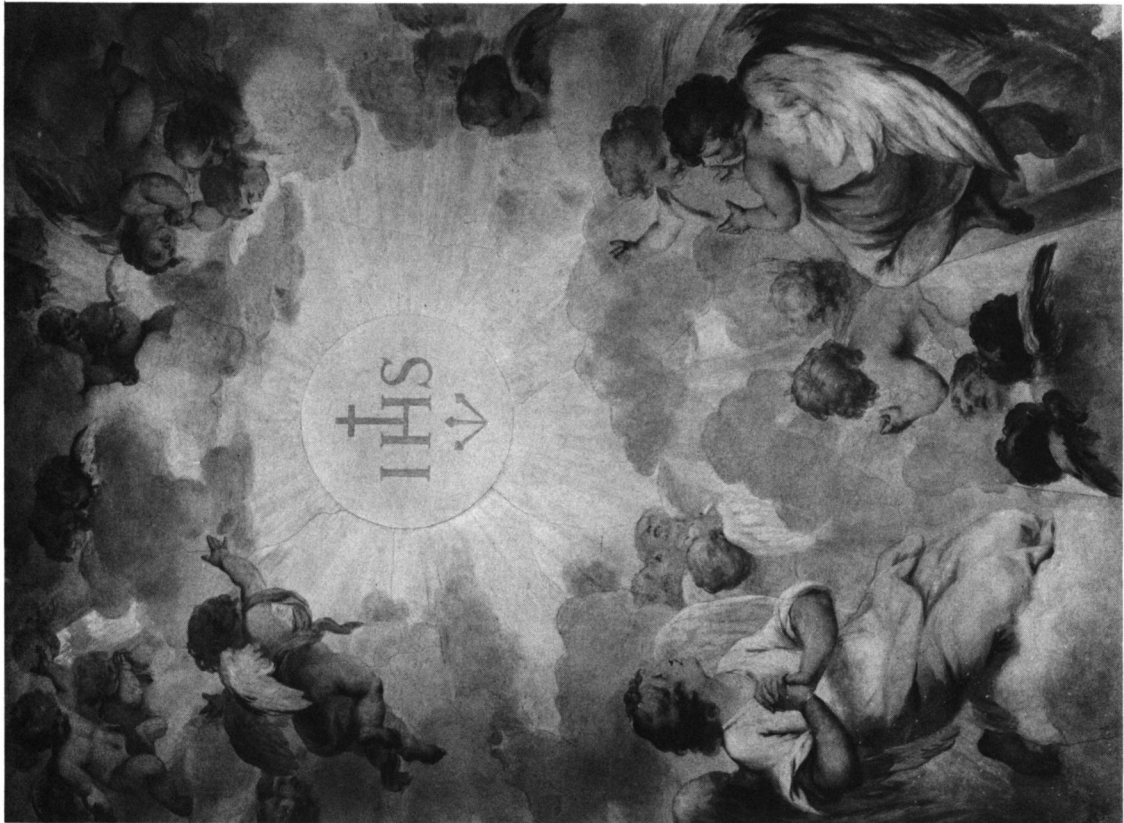
52. W. N. Gardiner after RIGAUD, *The Vision of St. John in the Island of Patmos*, c. 1793. Stipple engraving, 19.9 x 9.7 cm. British Museum, London.



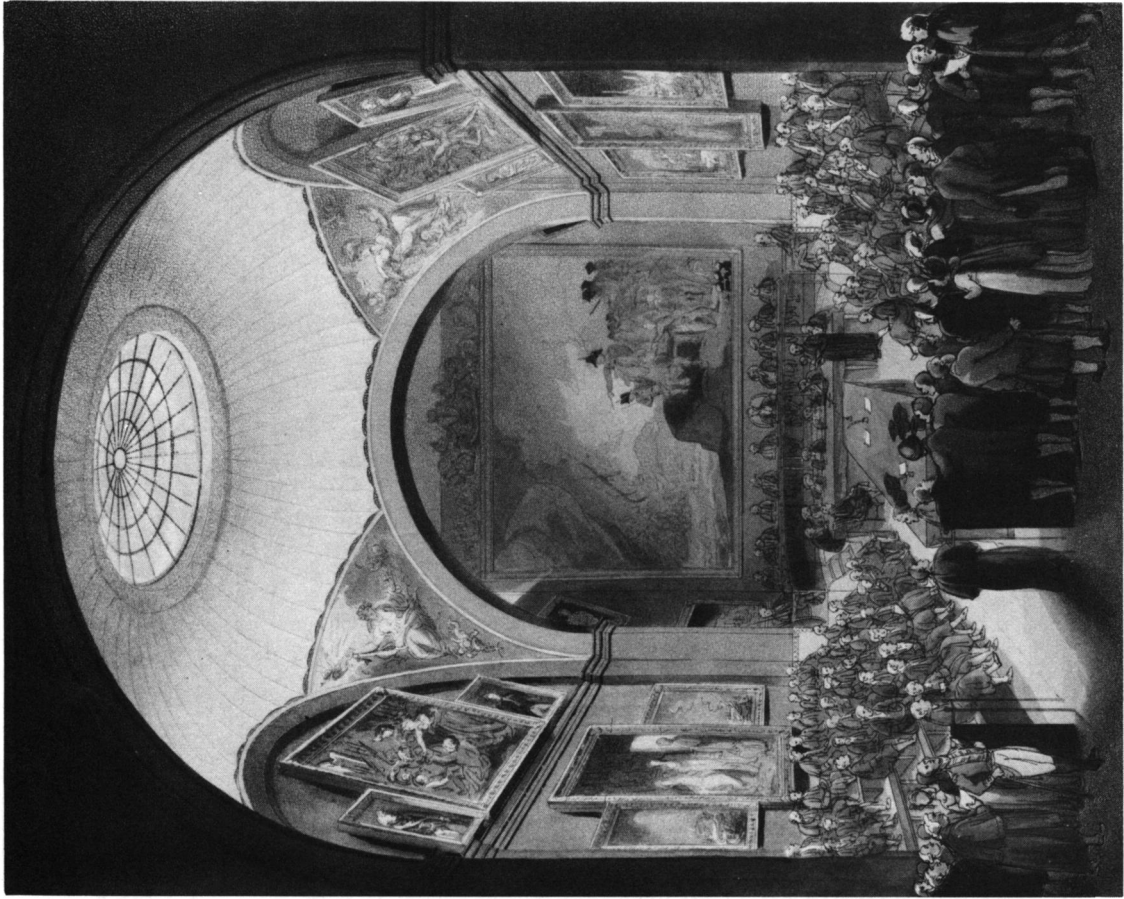
53. J. Hall after RIGAUD, *The Collector of the Poll-Tax Murder'd by Wat Tyler*, September 1798. Engraving and etching, 30.8 × 21 cm. (image and margin). From Hume's *History of England*, 1806, II, facing p. 179.

54. J. Stow after RIGAUD, *Death of Prince William, Son of Henry I*, September 1802. Engraving and etching, 30.8 × 20.7 cm. (image and margin). From Hume's *History of England*, 1806, I, facing p. 323.

55. J. F. RIGAUD, *The Death of Sir Philip Sidney*, 1793. Oil on canvas, 213.4 × 160.1 cm. Sabin Galleries Limited, London, 1969.



56. J. F. RIGAUD, *A Glory of Angels worshipping the Name of Jesus*, 1792, retouched 1793. Fresco. New Church, Packington Hall, Warwickshire.



57. *Common Council Chamber, Guildhall*, designed and engraved by A. C. Pugin and T. Rowlandson, aquatint by J. Bluck, 1 November 1808. Hand coloured etching and aquatint, 25.9 × 23.7 cm. From Ackermann's *Microcosm of London*, 1809, II.



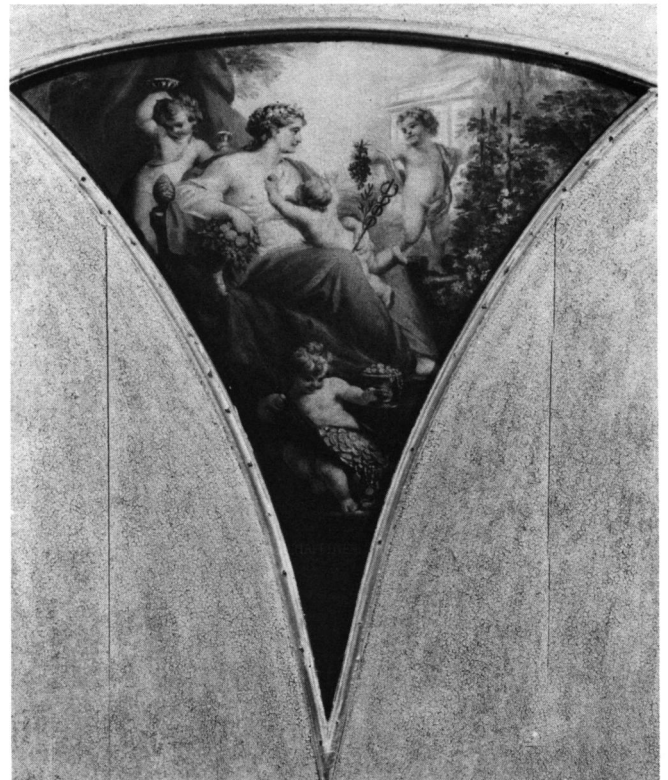
58. J. F. RIGAUD, *Providence*, 1794, R.A. 1795. Oil on canvas, 49.6 × 46.4 cm. Guildhall Art Gallery, London.



59. J. F. RIGAUD, *Innocence*, 1794, R.A. 1795. Oil on canvas, 49.6 × 46.4 cm. Guildhall Art Gallery, London.



60. J. F. RIGAUD, *Wisdom*, 1794, R.A. 1795. Oil on canvas, 49.6 × 46.4 cm. Guildhall Art Gallery, London.



61. J. F. RIGAUD, *Happiness*, 1794, R.A. 1795. Oil on canvas, 49.6 × 46.4 cm. Guildhall Art Gallery, London.



62. B. Smith after RIGAUD, *Providence*, 29 September 1799. Stipple engraving, 55.9 × 43.2 cm. (sight size including margin) Guildhall Art Gallery, London.



63. B. Smith after RIGAUD, *Innocence*, 29 September 1799. Stipple engraving, 55.9 × 43.2 cm. (sight size including margin) Guildhall Art Gallery, London.



64. J. P. Simon after RIGAUD, *Wisdom*, 29 September 1799. Stipple engraving, 55.9 × 43.2 cm. (sight size including margin) Guildhall Art Gallery, London.



65. T. Burke after RIGAUD, *Happiness*, 29 September 1799. Stipple engraving (repaired), 55.9 × 43.2 cm. (sight size including margin) Guildhall Art Gallery, London.



66. J. F. RIGAUD, *The First Interview of King Edgar and Elfrida*, 1795, R.A. 1796. Oil on canvas, 52.7 × 75.6 cm. Sotheby's, 27 April 1960 (189).



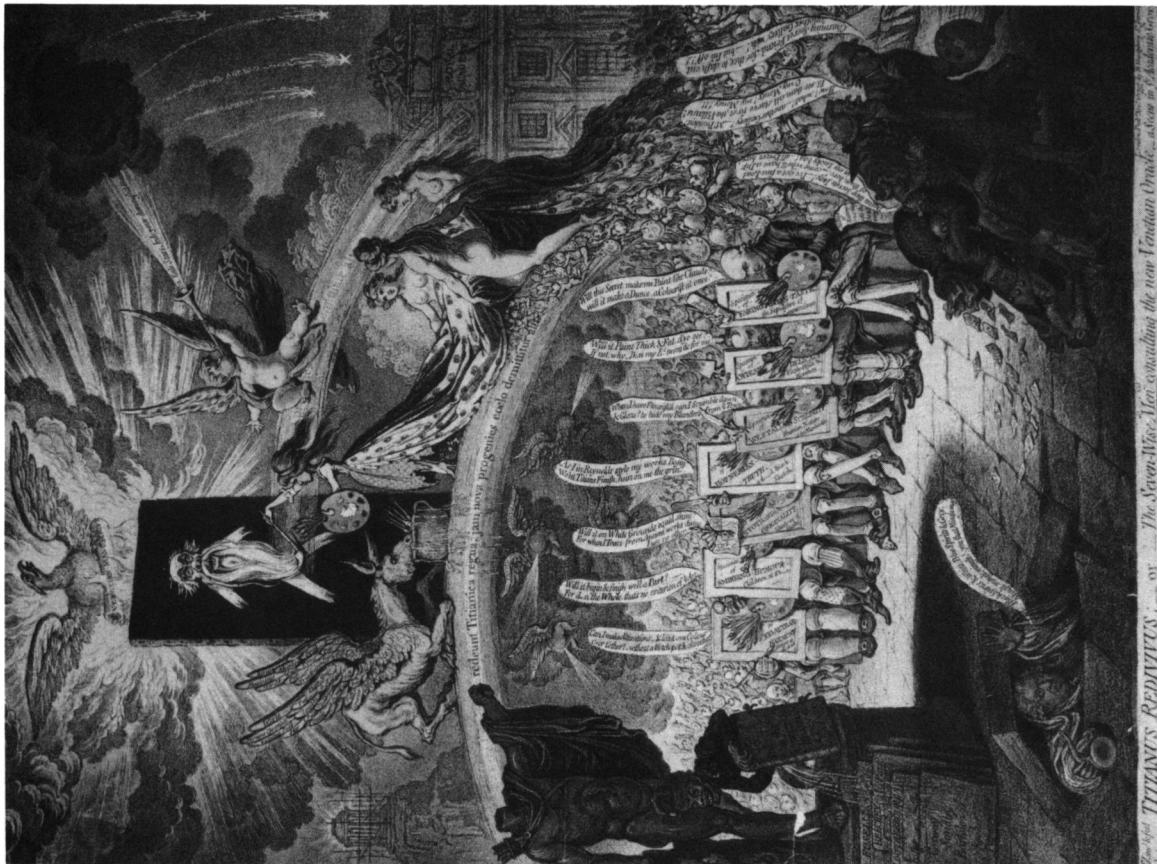
67. J. F. RIGAUD, *Lady Elizabeth Grey petitioning King Edward IV for her Husband's Lands*, 1795, R.A. 1796. Oil on canvas, 52.7 × 75.6 cm. Sotheby's, 27 April 1960 (189).



68. J. F. RIGAUD, *Romeo and Juliet*, 1796. Oil on canvas, 76.2 × 53.4 cm. 'Neo-classical Paintings', Thomas Agnew & Sons Ltd, London, October 1972 (3).



70. J. F. RIGAUD, *Allegory of the Institution of the Literary Fund for the Relief of Authors in Distress*, c. 1801. Wash drawing. Royal Literary Fund, London.



69. James Gillray, *Titianus Redivivus; or The Seven Wise-Men consulting the new Venetian Oracle*, 2 November 1797. Hand-coloured etching. The British Museum, London.